

ISSUE # 2

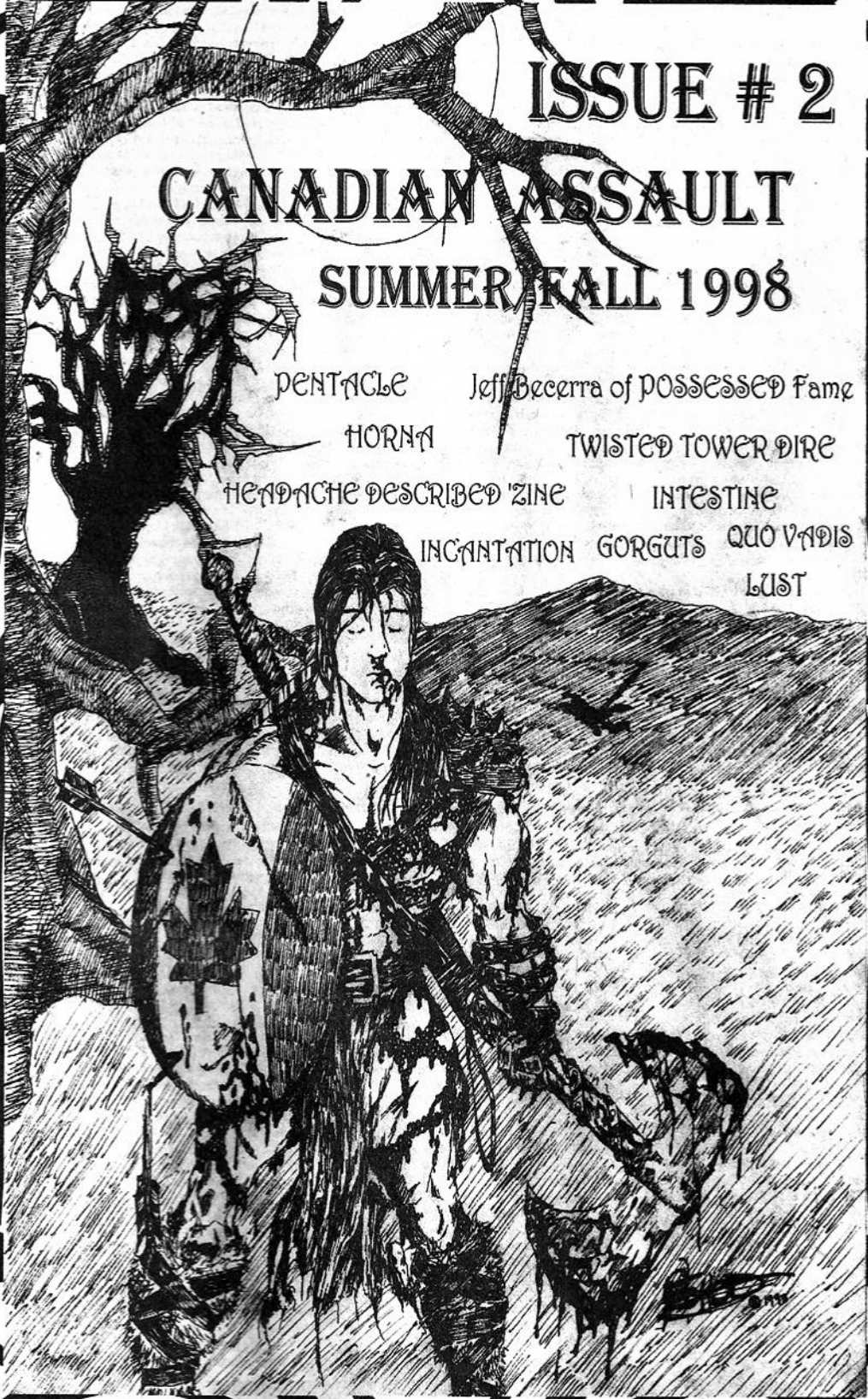
CANADIAN ASSAULT  
SUMMER/FALL 1998

PENTACLE Jeff Becerra of POSSESSED Fame

HORNA TWISTED TOWER DIRE

HEADACHE DESCRIBED 'ZINE INTESTINE

INCANTATION GORGUTS QUO VADIS  
LUST



Welcome, my metal brothers and sisters, to issue # 2 of Canadian Assault! Home of the sophomore jinx, no I hope not! What Canadian Assault does is wave the banner of metal proudly and defiantly!! I hope I have some people returning who read # 1 and liked it. Okay, let's get right into many of you are expecting I should be living in the states with my wonderful fiance' by now. Well, the whole mess is because the U.S. customs are total assholes and have bullshit rules & regulations they pull out to suit their needs. So, when I went to move to the US, I was going to just not work for a bit and my fiance' and I were going to file all the paperwork for a fiance' visa and go thru that process while I was there. So, now I am stuck back here. We have to do all the paperwork in 2 different countries and the red tape and shit is unbelievable! At the point of me writing this (Sept. 2/98), things seem to be nearing an end and I hope to be living with my fiance' in Philadelphia very soon. As you will notice below I am listing the addy in Philly and anything sent to the old addy P.O. Box 682, Blackfalds, Alberta, T0M 0J0, Canada will be forwarded to the new one in the states for at least a year, so no worries if you write the Canadian address but it will take a bit longer as it will take time to forward. I made the mistake many editors seem to early on, I set an unrealistic print deadline for myself and told the all the labels and everyone. So besides the huge mess above and having to come back here and get the work thing happening again (and working 5-7 days a week) and trying to make this damned deadline I made, I know you are saying just screw the deadline but when I tell someone something I do my very best to make it happen. So, I have been sleeping very little and spending just about every waking moment getting this issue done and rushing to make the deadline. I had to sacrifice size a bit to make it, this issue as you can see is 48 pages though I bet thru my more thorough use of space on each and every page this issue + the fact I dropped the font on the interviews from size 8 to 7 to insure way more material per page, that there is more in these 48 pages than there was in my 56 page debut issue. I had originally planned this ish to be 64 pages, but look for issue # 3 to be around this size. So as I said I hope it does not look too rushed as I am working diligently to get this out to you pronto, I put out # 1 in late May '98 and here I am slated to print late September '98 already for issue # 2! Also keep in mind after the fiasco with the customs that pretty much shot June with all the bullshit I had to go through and didn't really start work on number two until early July! Well, I have learned my lesson and will not set any early deadline for issue 3, in fact do not expect to see it until at least March/April 1999! Oh, before I forget, in my haste trying to get this finalized I got carried away and get the final layouts done that I forgot the shitin' contact addresses on 3 interviews!, good thing I noticed before print though and here they are now TWISTED TOWER DIRE, c/o Scott Waldrop, 10021 Seenic View Terrace, Vienna, VA. 22182, USA\*\*\*HEADACHE DESCRIBED 'ZINE, c/o Mark Headache, 2400 Coffee Rd., Box 1 - 39, Modesto, CA. 95355, USA\*\*\*GORGUTS, P.O. Box 65028, C.S.P. Place Longueuil, Longueuil, Quebec, CANADA Email = gorguts@aei.ca website = www.aei.ca/~gorguts\*\*\* I think this is a good issue and I am proud of it, it could have been better and write me in 2 months and I will probably tell you it could have been a lot better, but that is how I am. I may be proud of it, but I don't know if I will ever be totally satisfied I could always do better and will do better in coming issues. Please stick with me, as with each one I am getting the feel more and more and am in the beginning stages of giving this mag a real identity. I'm pretty happy with what I did with the layouts, though I already have some better ideas for next time and with not rushing on the next one I will be able to flesh them out and not rush my reviews as I was a bit guilty of with this one, especially the last few pages of them. Another reason for me taking a longer stint this time is I am going to really intensify my campaign to get Canadian Assault known throughout the underground and will be working hard on distribution and that will take time to write a million people, do tons of trades, spread a zillion flyers (everyone is going to be so sick of C.A. mag flyers I promise hahaha!). That is another thing any mags wanting to trade multiple copies like 5 or 10 let me know as I am going to be starting a 'zine only distribution, to help out all my brothers in print spread their word! This issue is also a big step up as I am getting it copied at the Small Publishers Co-Op in Florida and it will be printed in 1,000 copies! I want to thank all the editors of great mags out there for trading issues with me. You rule, and I hope we can trade for this one too. As I have said in the past, I am an extreme 'zineaholic and read them constantly. I am always trading for them, buying them, and I love them. They are the underground, man, and I respect all those who put in the long hours of hard work, dedication to metal, loss of money for their love to bring an issue to you. They are the number one supporters of the underground. They are like me I am losing money doing this, eventually I should be able to get it to a level where it almost pays for itself but I don't care if I lose money. I expect it, and, I do it for the love of the underground and my life long passion for metal, which I have dedicated my life so far too. I am 24 years old, soon 25 and will be a metal head forever. It is no fad or phase for me. I have already been into metal since 1983 and feverously supporting and a part of the underground since I discovered it and all of it's wonders back in 1989. I am not going anywhere and neither is this mag you are holding. This is only the very beginning of this publication, it will not disappear on you. It may sound like I am grumbling above, but believe I love doing this mag. No other endeavor I have ever undertaken has made me feel more fulfilled and proud. My network of contacts is growing rapidly and my network of underground brothers and sisters I consider as great friends and true warriors is also growing by the day! You all rule!! I guess I should address the name, I have already been getting some flak for it. Know what, I don't fucking care! Live with it, cause at this time at least there are no plans to change the name of Canadian Assault! No matter where I live or for how long, I am a Canadian and a damn proud one at that!!! Besides the fact I look at the name from a couple different angles one it was originally picked as a tribute to my fav band of all time VENOM!!! They put out a series of mini albums in the mid-eighties like French Assault, American Assault, German Assault and CANADIAN ASSAULT!. So this name is a tribute to them. Another way I look at it is it is one Canadian's assault on the underground in the name of the underground for underground! Got it? The name stays. Deal with it!. Also, anyone writing no need to send me any postage or I.R.C., I consider it a honor to have you contact me and revel in any contact with other metalheads and will not charge you to write me! Well, I am venting. Dude, this feels good...HAHA. Labels and especially demo bands please include your demo/CD price with your review material. We live in a lazy society (and I am as guilty as the next guy sometimes) and if people have to write and wait for 2 weeks or more just find out a price and then wait another 2-3 weeks to receive the demo or whatever, a lot of people are not going to bother. Instead, they will just go to the store and buy CD's cause it is less effort. So you are doing yourself a big favor by sending me prices so I can print them, just common sense that can help you get your music out there. I want you all that are online to check out more of Canadian Assault writer Neil St. Laurent on his great webzine Tracks Of Creation at this location = <http://disemia.com/creation/>. While I'm talking to all of you sick metal motherfuckers that are online, drop me a note at my email addy to shoot the shit or give me your good or bad opinions on the magazine at = [metaldale@hotmail.com](mailto:metaldale@hotmail.com) all are welcome! Well I do have some other things I could rant about a little more, but I think I will leave you with that. I think I rambled enough and don't wanna bore you all to death. SUPPORT THE UNDERGROUND!!!! LOVE YOUR METAL. BE PROUD OF IT. LET US UNITE AS BROTHERS UNDER ONE HUGE METAL BANNER TOGETHER!!! METAL...IT FLOWS THRU MY VEINS!!!! Your Humble narrator Dale Roy.

**P.S.** - Due to space limitations there are no "Occult study" or "Moments of Miscellanea" this issue, but look for them to return in issue # 3.  
**Canadian Assault 'zine, c/o Dale Roy, Unit # 1, 6318 Bingham Street, Philadelphia, PA. 19111, USA** \*Extra single copies of this mag cost \$3 North America/ \$4 World. Wholesale rates are 5 copies for \$8 North America/ \$10 World 8 copies for \$10 North America/ \$12 World 10 copies for \$11 North America/ \$13 World  
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**Lehtinen, Keith Dempe**

Editor: Dale Roy

\*\*\*\*All written materials, not otherwise noted are written by Dale Roy

- DALE ROY'S TOP 12 ALBUMS SINCE # 1**  
 Testament "Demonic" 1997 CD  
 Death "The Sound Of Perseverance" '98 CD  
 Benediction "Grind Bastard" 1998 CD  
 Autopsy "Mental Funeral" 1991 LP  
 Bathory "Blood Fire Death" 1988 LP  
 Horna "Hiidentorni" 1998 CD  
 Manowar - "Fighting The World" '87 CD  
 King Diamond "Voodoo" 1998 CD  
 Grim Reaper "Fear No Evil" 1985 LP  
 Bulldozer "The Seventh Day Of Wrath" '85 LP  
 Iron Maiden "Powerslave" 1984 LP  
 (tie) Tankard "Chemical Invasion" '88 LP  
 & Mortal Decay "Sickening Erotic..." '97 CD

- DALE ROY'S TOP 30 NON ALBUM PLAY LIST**  
 Loudblast/Aggressor "Licensed To Thrash" '88 Split LP  
 Ars Antiqua "In Red Nights" Demo 1997  
 Twisted Tower Dire "Triumphing True Metal" Promo '97  
 Hellhammer "Buried & Forgotten" 1983 7" ep  
 Cryptopsy "Live Montreal, Quebec, CAN. 05/31/94"  
 Dr. Shrinker "Wedding The Grotesque" Demo 1989  
 Anal Blast "Puss Blood Pentagram" Demo 1994  
 Profantica "Weeping In Heaven" 1992 Cep  
 Ares Kingdom "The Undying Fire" Demo/Cep 1998  
 Exhumed "Horrific Expulsion Of Gore" Demo 1994  
 Venom "Canadian Assault" 1985 MLP  
 Drowning In Solitude "Molested By Spirits" Demo 1993  
 Morning Star "Inside The Circle Of The Pentagram" D '94  
 Iron Angel "Power Metal Attack" Demo 1985  
 St. Vitus "Live Baroeg, Holland 03/19/95"  
 Savatage "The Dungeons Are Calling" 1985 MLP  
 Impaled Nazerenne "Live Oulu, Finland 08/23/91(soundboard)  
 Immortal Possession "Delicacy Of Disease" Demo 1992  
 Blackshine "Self - Titled" Demos # 1 & 2 1994  
 Headbangers Against Disco "Vol. # 2" 1997  
 Dismember "Misanthropic" 1997 MCD  
 Lust "Demo 1997 + Rehearsal June 1998"  
 Metalucifer "Adv. tracks from 'Heavy Metal Drill'"  
 Trouble "The Tempter" Demo 1982  
 Pentagram "Live Manuel Plaza, Santiago, Chile 12/28/85"  
 Infamy "Count The Dead" Demo 1995  
 Sorrow Bequest "Torn From The Last" Demo 1998  
 Savage Death "Mass Genocide" Demo # 1 1985  
 Assassin "Saga Of Nemesis" Demo 1986  
 Dead Jesus "Into Mourning" Demo 1998

- SEAN DORAN'S TOP 10 PLAYLIST**  
 Arch Enemy "Black Earth" 1996 CP  
 Unlord "Schwarzwald" 1997 CD  
 Judas Priest "Jugulator" 1997 CD  
 Jerry Cantrell "Boogy Depot" 1998 CD  
 Iron Maiden "Piece Of Mind" 1983 LP  
 Death Kids "Demo 1997"  
 Sevendust "98 Sampler Tape"  
 Moonspell "Wolfheart" 1995 CD  
 Deicide "Once Upon The Cross" 1996 CD  
 Tad Morose "A Mended Rhyme" 1997 CD

- KEITH DEMPE'S TOP 10 PLAY LIST**  
 1. Vulpecula "Down Among Them" Demos '98  
 2. Ares Kingdom "Undying Fire" Demo 1998  
 3. Jag Panzer "The Fourth Judgement" 1997 CD  
 4. Mortem "The Devil Speaks In Tongue" '98 CD  
 5. Paragon "The Final Command" 1998 CD  
 6. Centurion "Of Purest Fire" 1998 CD  
 7. Dew Scented "Innocent" 1998 CD  
 8. Nocturnal Rites "Tales Of Mystery &..." 1997 CD  
 9. Various Artists "Nazgul's Horde" 1998 Comp. CD  
 10. Thornspawn "Consecration Of Evil Flesh" Demo '97  
**NEIL ST. LAURENT'S TOP 10 PLAY LIST**  
 God "From The Maldavian Ecclesiastic" 1998 CD  
 Opera IX "Sacro Culto" 1997 CD  
 Grimemod "The Darkside" 1998 CD  
 Katatonia "Discouraged Ones" 1998 CD  
 Ildfrost "Natael" 1998 CD  
 Bal-Sagoth "Battle Magic" 1998 CD  
 Rotting Christ "A Dead Poem" 1997 CD  
 Stonehenge "Victim's Gallery" 1998 CD  
 Pro-Pain "Self - Titled" 1998 CD  
 Raisondeetre "In Sadness, Silence & Solitude" '98 CD

- ARTO LEHTINEN'S TOP 10 PLAY LIST**  
 Iced Earth "Something Wicked..." 1998 CD  
 Rhapsody "Legendary Tales" 1998 CD  
 Diabolic "City Of The Dead" Demo 1997  
 Baby/oni Whores "Deggel" 1998 CD  
 Goatsnake "Self - Titled" 1997 7" ep  
 Arch Enemy "Stigmata" 1998 CD  
 Angel Corpse "Exterminate" 1998 CD  
 Krisiun "Black Force Domain" 1996 CD  
 Rammstein "Herzleid" 1996 CD  
 Rammstein "Sehnsucht" 1997 CD



**Album Of Our Time Pick VENOM "BLACK METAL"**

# GORGUTS

Here is a killer death metal band, many thought was dead but they have kept their vision true and assembled a deadly line-up since their last output so long ago to blast back upon the scene. Their weapon is a great new technical death metal platter, filled with heavy riffs and strange and catchy melodies. Read on as I probed founding member Luc Lemay about the past/present/future of the Canadian metallers known as Gorguts...

Hi Dale, Luc from Gorguts here.

**Hey how are ya, man?**

Fine, you?

**Good, good...**

So you got the album?

**Yeah I just got a advance tape of it.**

Whatya think?

**I really liked it actually, I like it much better than "The Erosion Of Sanity" album.**

It doesn't sound even close like we did before ya know, like total new.

**You (recently) released a Mini-CD didn't you?**

No we didn't, we were going to but we didn't.

**It was going to be called "Clouds" wasn't it?**

Yeah, yeah, yeah... but you see these songs are on the new album you know.

**Could you list the current line-up as with Gorguts since the beginning it seems to have been a high member turn-over and it is hard to keep track!?**

So okay... I'm going to start from scratch to let you know roughly what happened. Just to tell

people, cause it has been awhile since we put an album out you know, so I will tell you a

rough story just to let people know what was going on. So okay, so with the first line-up we

did both the first album you know, we did both the "Considered Dead" & "The Erosion Of

Sanity" and after that the album "Erosion Of Sanity" came out in January '93. So, ah, just a

bit before it came out, we put the bass player out. So, then we got Steve Cloutier and he started learning all of the songs. He got all the material together

and um fuckin' in February ya know the guitar player and drummer decided to quit the band, just after the album came out. So, both the guitar player and

the drummer left. And, after, we got Steev Hurdle. He plays guitar, and used to be the guitar and singer for the band Purulence, I don't know if you ever...

**Yeah I have their old seven inch**

Yep. He came in the band just to do the tour, actually, cause him and me have been good friends for a long time and shit. So he joined the line-up, and

learned the songs in like 3 weeks and we got another drummer from Quebec City who used to play in Sadistic Vision and his name is Steve McDonald.

Okay, so he came in the band and learned all the songs and we went to Europe to do a tour with Blasphemy, that was in January and all of March you

know of '93. We went to Europe to do the tour and after we came (back) here ya know Steev Hurdle went back with Purulence. He jammed with them for

about a month. After that, he decided to quit that band cause it really wasn't working out as he wanted. So, then he came back to play with us. After we

wrote all the album - the album that you have in hand now - which, uh, we started to write it in summer '93 and we finished it in fall '94 and then we took

a little break cause we had a deal back then with the label Red Light which went out of business ya know. After that we had been talking with Hypnotic

(Yes, Hypnotic went so far as to start advertising the MCD I spoke of above -Dale) for awhile too and it never worked out with them. After in '95 we

moved to Montreal and it's going to be 3 years in July that we have been in Montreal. But, six months after we moved to Montreal, the drummer Steve

McDonald left the band... (sighs)... then we have been a year without a drummer. We couldn't find anybody. Then, during this period of time we couldn't

find any drummer we got royalty money from Roadrunner, so we said fuck man were going to record an album by ourselves and we're going to shop with

the masters, it will be easier to get a deal. So we did the album last summer ('97) with a drummer which is called Patrick Robert Then, he has been in the

band for almost 2 years now, so we jammed together and he learned all the new stuff for the third album "Obscura". We went into the studio last summer -

in let's say last August or somethin' - and then we did all the album and get through all the lawyer stuff with Marty at Olympic (Records). Here we are and

the album is coming out this year (Late June 1998 to be precise -Dale). So that's why it roughly took a lot of time because we had a lot of line-up bullshits

you know. There was deals that didn't work out, we lost a lot of time with that. It wasn't easy either to find a drummer to play this material cause it's

pretty fast and very technical.

**So the member turn-over is due mostly to bad luck, it's not that your just hard to work with!?**

No (not) at all. It's not even personal differences. These guys were just like fuckin' they didn't want to do it anymore, and they just quit. This line-up that

we have now is the very best line-up that the band ever had ya know, cause Steev the guitar player and Steve the bass player are they are just like fucking

riff machines, they write like crazy!. I write myself too so it's good when we write stuff. Everybody comes up with riffs, and the drummer is fucking

awesome! He played jazz for you know like 10 years, so he's very, very technical. He can play all the shit. He can play beyond slow, and he can play

fuckin' fast you know, and it always sounds interesting you know, cause it is very spicy playing. We can put a lot of stuff with it. It's no typical death

metal anymore ya know. I mean maybe the voice can still have this tag added...

**I like the vocals on the new one.**

Yeah and there is two vocals as Steev was singing in Purulence so we said shit we gotta put two vocals in there. So wait to hear the new stuff cause we

started to write the fourth album now cause it's... heh heh... it's Skin Chamber meets King Crimson. It's fucked up!. It's fucking crazy! It's very - it's not

like typical guitar playing and stuff like that. Even on "Obscura," we start the basis of this new style you know, cause we use more noise with our guitar so

it's not typical guitar playing so we can get a new sound dimension with that.

**It seems like there is a lot more going on with the new one.**

Of course. Smoke a fat dubbie and put the headphones on!

**During the time since the last album have you attempted to keep touch with the underground spreading flyers or anything?**

Not pretty much you know, cause okay all these line-up stories we couldn't get the band going good so we've been kinda out of the scene. It's just that

people kind of weren't hearing of us anymore and we didn't even do a US tour for "Erosion..." the album came out and nobody see's us and pffftt it went

a bit anonymous, you know what I'm saying?. With this one I am sure we are going to hit big. Can you hold on one sec I will grab my cigarette...

**Sure**

(returns)... Also you know what is cool for our fans with the new album, due to that we haven't released an album since 1993, so roughly you know if we

would have put out an album a year and a half after it would have been '95 and here we are in 1998 it would have been a fourth album timing wise. So

you know this is our third but it lasts an hour, so it's a big album so it justifies the five years, in a way. It would have been bad five years waiting and

putting out a thirty-five minute album.

**That would suck... Would you be offended if I was to say up until the new album that my favorite Gorguts release maybe in part due to nostalgic**

**value was the '91 demo "...And Then Comes Lividity"!!?**

Oh yeah but you must have liked the first album because it is pretty much in the same way. We don't play much out of it (live) though, we play like two,

three songs you know...

**Do you still play "Haematological Allergy"?**

No, no we play "Stiff And Cold" and "Disincarnated". We play that and out of "The Erosion Of Sanity" we play uh "Orphans Of Sickness" and they we

will only play the new shit live. To promote the new stuff cause this is the new sound and this is the new image and it's more our identity too, it doesn't



# GORGUTS

sound like fuckin' Cannibal Corpse, it doesn't sound like anybody. We have our own identity with this album. You can't really tag it, like when you listen to Voivod you don't say oh it's thrash, it's death, it's this, it's that. It's Voivod it's the sound for the band that's all. That's what we want with Gorguts.

**Were you happy with "The Erosion Of Sanity" album when it came out and...**

We were happy of the music and everything you know but the promotion sucked, no tour for this. It's cool we went to Europe, we already toured the states for "Considered Dead"...if we would have toured the states for "Erosion..." cause we had a good buzz going on and it was still fresh. I'm not really happy with the job the label did with that. I mean did you see ads for this album? No way. But, with our new deal with Olympic, Marty does a fucking killer job I mean...did you see the ad in Metal Maniacs?.

**I sure did**

You see this is the biggest ad we ever had for the fucking band since the very beginning. So I think we are going to score big with this one. Hopefully! Ha ha

**I was going to ask you, how did you hook up with Olympic?**

We knew Marty for a little while, I mean we were in touch with him when we had the deal with Red Light, that was back in '95. His label were signing then but we had a cool offer with Red Light, so we decided to go with them. After you know I said we talked to other labels and Marty got back in touch with us. We told him we were going to record an album and he was offering a very good offer. We'd rather be on a smaller known label which does a fucking killer job, instead of being on a big label just for the name and prestige and they don't care about you cause they got too many big bands to care about. I would rather be a big band on a smaller, than a small band on a bigger label.

**I was going to ask you how it was working with them cause I have been talking mostly to Eric and a bit to Marty on the phone and they seem to be quite heavily into the underground scene. That has to help a lot!?**

Of course. They listen to this music you know they are just like business guys. I mean they know good about the business but they have their heart in the music. That's what it takes. I mean they like the music for what it is, they are not in it just for the business matters, cash and this and that. Otherwise, they would be signing Hip Hop bands you know.

**How does Olympic compare to Roadrunner with cooperation and day-to-day contact?**

It's way better...I mean I'm not saying Roadrunner sucked, but they had Sepultura, Fear Factory to care about, so Gorguts was further away on the shelf. But with Marty he takes good care of the band. It's easy to speak to each other on the phone. I mean he's always there, business wise it is better.

**Yeah I think the new album material sounds fresher and more energized than the last album**

It is more modern sounding, it doesn't sound out of fashion you know.

**I also dug the vocals on the album I like them better now**

Yeah? Cool thanks man.

**They are more tortured sounding**

Ha ha going heavier...heavier all the time!

**Are you satisfied with the recording and the sound on the new one?**

Killer...oh yeah...sounds natural and not tons of tricks and stuff like that. Doesn't sound like music that needs to be the studio to sound good. We're going to go live, and it is going to sound very much the same. It sounds a bit like a Terrorizer album, which is very rough edge. It is very raw, and in your fucking face like when you hear the blast beats and stuff. I like the guitar sound, everything is clear you can hear everything drum, bass, guitar and everything is there. When you crank it, it just gets louder, not like "The Erosion..." album when you used to crank it would sound like a bit muddy.

**Where was it recorded and...?**

Studio Victor, same place as "The Erosion..." but we did it with our friend Pierre Remillard, guitar player from Obliveon, know him?

**Oh yeah, for sure I do man.**

Yeah he is a killer producer man! He is a great guy, and he is knowing our band for a long time. He is the one who did our very first demo you know. He knew our music for a long time, and he knows how to make it sound. He is a guitar player too, so he knows how to make this music sound. He worked with all of us before with other bands too. He worked Steev in Purulence and with Steve Cloutier on his old band Psychichrob (shit I remember that band believe it or not he he -Dale), he did their demo. So it was very friendly working together with him.

**Which do you prefer a live situation or the whole recording vibe?**

I like both. It is a different stage of the music, I mean I like recording cause it's like doing the very...uh...how can I say that...you know when you do drawings and do tons of sketches and then you do the painting for real. It's like you rehearse, doing your sketches and then you go into the studio and have...

**The final product.**

Yeah! The final product. It's all polished. It's always killer to hear your stuff with great sound cause you are always discovering in your own music that you have been playing for a long time which you never heard you know. Live, it's fucking killer, with the pit and shit in front it is fucking killer, there is not one I like better than the other.

**How does the writing process go with Gorguts does everybody get in on it and the arranging of the material?**

Everybody, it's not a one man band at all. Nope everybody is writing and everybody has his word to say and that is the way I like it.

**Is that the way it has always been?**

I mean I used to write all the stuff before (on the demo, first 2 albums), but the other guys were all the main writers in their previous bands and I was the main writer in Gorguts before. So, when we all got together we were like three strong writers together, so it's good to share ideas and it is better to arrange music. It's not more one than the other everybody writes, everybody yeah.

**How long does it take to write any given Gorguts song, start to finish?**

Okay for "Obscura" it was very strange but that is the way it went, we were like giving everybody a week off being at home. Coming up with new riffs and stuff like that and a week later we were in the rehearsal space showing each other the new riffs. After we got all the riffs together it took us like 2 or 3 days to write a song.

**Oh yeah, come together really fast eh?**

Oh yeah once we know were we are going and we have all the good riffs, say Steev may come up with a new riff and show me and I'll go "Oh dude that would be cool I can put mine right after" you know. All together it is pretty fast yeah.

**You had a song in the past "With Their Flesh, He'll Create" which tied in with the Bride Of Reanimator film if I am correct!?**

Yeah, yeah, yeah.



# GORGUTS

Since I have no lyric sheet at this songs tie in with horror/gore movie No... we totally left this type of different lyrically cause Steev writes concept, cause he does a lot of meditation...like the Indians from in a very peaceful way. It's very being a story from the very first verse "Considered Dead" it is like more the new lyrics are more like a poem, linked together like a story. They are **We'll be on the subject of me if I am wrong but you guys had song, did it ever see the light of I don't think so ha ha ha!!**. Now that(sounding kinda surprised)? **You did an old interview in a mag I and you said you were going to Yeah**, it was alright but it was too was studying audio and video and he our stuff, it was alright.

**Not something you wanted to release?**

It is cool to watch it once you are drunk ha ha ha!

**Luc, I know you smoke and drink do you find that effects your stamina and/or your voice on stage or rehearsal at all?**

No it's alright we are used to it. I mean I don't smoke like fuckin' twenty joints before we go on stage you know.

**You smoke cigarettes though right?**

I smoke cigarette and I smoke weed. We like to weed when we are writing you can hear it?. But no it's not that bad I ride a lot of bicycles and I try to keep in shape. It's okay the day that I see it hurts me and it is bad and hurts my performance I will quit. It's more important to be on stage than smoke cigarettes at my place.

**On stage, do you guys move a lot or do you just kinda stay in one spot and headbang and thrash away?**

We move around a lot, were all wireless and we put a mic on both sides of the stage. Steev plays and sings on his side and I sing on my side with the bass player in the middle and me and Steev can switch from one side to another. We don't stay on one side or another we move a lot cause we find it very energizing, people like that. Me the first I like it when a band moves.

**Then you pick up some of your energy from the band.**

Of course man!

**As far as a North American tour is concerned is there one booked at this point? With who and when?**

No, as far as shows booked we are going to play the Milwaukee and we will be playing in Detroit in August.

**At the Michigan Deathfest?**

Yeah, yeah. So the album is coming out in 3 weeks, than people will know we are back for real, cause a lot of people don't think we are around anymore.

But this is not a album assimilate in one listen cause there is a lot of surprise in it, the more you listen the more you find stuff cause the arrangement is very subtle.

**I noticed on the new stuff there is a lot more harmonies and melodies playing off of each other and stuff**

Yep, more separate parts and it sounds larger. There is no more mid-pace at all there is just heavy beats or blast beats, we don't use the mid-pace beat anymore like on the first 2 albums. Just in the drum department it is very different.

**Do you know what Olympic's plans are for distribution overseas?**

Overseas it is bad, I don't remember the name of the distributor... um... it is Ideal I think, Roadrunner are distributed through them in Europe. We will be distributed through Mercury in the states, which is a major label, death metal on a major label it is high time man ha!

**Do you think you will be headed over to Europe for shows?**

For sure, for sure! We'll have a good buzz, I hope though!. We went to Europe already though and had a good time there, the promoters know us already there and when they find out we have a new album he'll bring us back for sure. We had a good tour there, killer shows.

**What do you think of the whole retro-thrash thing going thru the underground right now and do you still listen to all of your old Destruction and Venom albums ect...?**

I like my "Release From Agony" from Destruction, this my very fave album from them and "Eternal Devastation". I listen to (Death's) "Scream Bloody Gore" & "Leprosy", I listen to the first 2 Atrocity's, Morbid Angel till "Domination" I don't like the new one, I don't like the new singer.

**You worked with the well known artist Dan Seagrave in the past, how was he to work with? Did you just give him a basic concept and let him roll with it?**

Yeah I gave him a basic concept and he was sending me sketches. He is a great artist so I trust his word a lot, there is no bug in there.

**Who put together the new cover and layout?**

Me... I did it myself. It is a picture. We didn't want a painting on the cover. I did all the drawings in the album. Every song has a drawing, like an effigy cause you know there is a lot imagery. I did all of the cover on computer with Photoshop and Infography. I do a lot of drawing and stuff like that. I drew a new logo, have a fresh image for the band for the late '90's.

**How did your childhood progress? Were you always into musical instruments at a young age?**

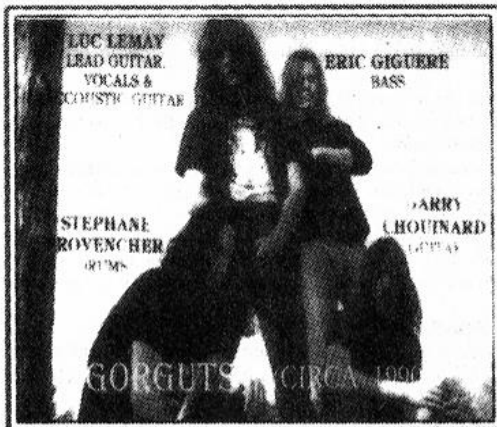
Started playing guitar at like 7, 8 and started playing piano at age 13 to age 15. I bought myself a electric guitar and got into death metal and after from '93 I started learning violin and viola. I study at the conservatory learning composition. I still play violin but there is some viola on the album on the 2<sup>nd</sup> song, it's a violin but bigger and sounds deeper.

**What kind of child were you? Did you dig the whole school experience?**

I liked school a lot, that is why I am still going. I was doing a lot of drawing, playing music, hanging with my friends but I was always into drawing and doing stuff with my hands and always had a very artistic sense.

**Okay time for a offbeat question, if you could kill someone and knew you could get away with it, who would it be and how would you do it?**

(Intense laughter!)... Can I call you back tomorrow, just to confirm I did it!?. I don't know man I would kill Saddam Hussien, I would do it nail by nail and hang him up somewhere. I would ask him to pump a joint up his ass, kick his ass and make him listen to Gorguts at 20 until he dies! Ha ha.



**point can you tell me do any of the new themes?**

subject aside. The new album is very the lyrics to and he come up with all the reading on mystical kinda stuff, India do a lot meditation. It is like death but serene and it's more poetic and instead of till the end. Like on "The Erosion..." & small stories, which used to be my style, but every sentence is more like thinking it is not more like thoughts.

**"With Their Flesh, He'll Create", correct shot or partially shot a video for this day!?**

where did you hear that we did

**used to write for The Sepulchral Voice finish filming it the following Friday. amateurish. It was my friend of mine you needed a band to do a video and he was into**



Gorguts Demo 1990

# GOREBOOTS

**On tours out of town/country did you ever have any problems finding clubs or vehicle problems or some other crazy thing?**

When we were on the tour in '91/92 with Cannibal Corpse we fucking lost trailer full of our equipment at 9 in the morning on the George Washington bridge! The pin went off on the back bumper and the chain broke off, and the trailer was doing zig zags through all of the traffic with the equipment in there. Fucking crazy!

**What are some of the bands you been playing with the last couple years and bands you would recommend?**

Oh in the Quebec scene, well there is Oblivion and Ghoulunatics, they are good and actually they will be doing their album show release here on Friday. Voivod!, everything else here is a cheesier rip-off of Suffocation.

**Do you feel lyrics are an important part of your music and do you think the person who vocalizes them should also write them?**

Yes it is, we are not just standing there to make it heavy you know. We don't have to sing systemically. Our music sounds good without the lyrics, it doesn't sound empty. But it is important to have your lyrics in the heart and you have more conviction when you sing them. You need to like what you are singing. I wouldn't write gore anymore cause I wouldn't feel really into singing this type of stuff. I think it is as important as writing music, writing good music it is not an easy thing. I'm not saying "Oh, dude my lyrics are great" this and that. Well, I like to sing what is wrote from my hand, I don't sing Steev's lyrics at all. Then we find out who sing when and we get together on a subject, we take it our own ways and when we put it together it looks like the whole thing was written by the same hands.

**Tell me about the lyrics behind the tune "Subtle Body".**

It is about the astral body, when it is all done physically, it talks about the soul itself. How it travels and shit, it deals with all the immensity and serenity of death, the brightness and the shining way of it. It is a big trip starting on, what's it's all done here. "Carnal State" this talks about your flesh apartment down on earth and when the rent is all over, it talks about the superiority of the soul over the flesh. The concept of both, flesh is like when you are fucking living and after a while you know it won't work out anymore. But in your head you know there is something after and you are preparing yourself.

**Okay Luc I think that is about it, thank you for the interview bro!**

Cool thank you man!! Can you hook me up with a issue when it is out!?

**Fuck yeah for sure I will man.**

## ANCIENT ALBUM ASSAULTS

**ANVIL - "Metal On Metal" 1982 LP** Yeeesss! Heavy fucking metal and surely one of the originators. I mean, who else had riffs this heavy besides Black Sabbath in '81/82!?! Sure they had the odd light tune that sounded like a heavy Kiss. But, hell! Who could ignore anthemic blasters like "Mothra" & "March Of The Crabs," which featured one of the best metal riffs of the decade? Yep, it's heavy metal with a little of that old drunken tongue-in-cheek attitude. Catchy songs, heavy songs, great distinct vocals and apocalyptic drums equal a true heavy metal

Canadian Classic! By the way, they are still going today and their new album on Hypnotic Canada is the best since this one!

**SLAUGHTER - "Strappado" 1987 LP** Another Canadian band that can be filed under originators and godfathers, but this time as the genre we all know and love as death metal. Ungodly heavy for their day, and they were a true underground band. I mean, I have rehearsals from '85/86 where these sick fuckers were already doing Slayer and Celtic Frost covers!! They never were very fancy, but they were so god damned heavy and crushing in their simplicity. Yes! Heavy as fuck; and, the choruses and riffs will run around your head for days after one single listen to this album. Just listen to songs like "The Curse", "Fuck Of Death", "Nocturnal Hell" & "Tales Of The Macabre" to fully understand the words I speak

**CRYPTIC SLAUGHTER - "Convicted" 1986 LP** These crazy bastards blended speed & thrash with heavy punk tendencies to killer effect. Vocally, they were akin to early D.R.I. Musically, they had more in common with speed metal picking and the thrash fury of the day. Did I mention the speed of the music? It doesn't let you breathe! Just when think you can catch your breathe, it pummels you further and harder. The drummer is a psycho during this sloppy metalfest. He attacks his drum kit with no mercy or remorse!!!

**TANKARD - "The Morning After" 1988 LP** Raw, hard, classic inebriated metal drunkenness! Thrash with a capital T, bitch!! Heavy and brutal, with a harsh atmosphere amidst the catchy and raging trademark tunage Tankard are famous for. Cool old school vocals, somewhat in the vein of Gang Green but much rougher. Tankard knows how to kick-your-teeth in whether it be with a intense, catchy riff or by finessing through you with sharp solos. This band surely never got the respect or recognition they deserved. I think my bro, Phil, from Brutalized 'zine would concur! Thrash 'Till U Die!!!

**ANGEL DUST - "Into The Dark Past" 1987 LP** This is another very overlooked band who had a love for epic riffs that literally put the heavy in metal! They grace you with superb stylish leads that ooze class, quickly & plunging drums meld and are all played with a very eerie and dark as night atmosphere. You need only listen to metal monsters like the following to hear my words become fruition "I'll Come Back", "Legions Of Destruction", "Atomic Roar" & "Marching Revenge". Let the galloping riffage permeate thru your brain as your head goes violently to and fro!

I read on the internet they reformed as of early 1998!?!

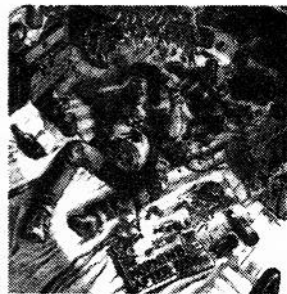
**WARHEAD - "Speedway" 1985 LP** These cool Belgians are quite an unknown entity, at least on these shores. But, let me tell you they rock pretty fucking hard! They tote a heavy, but strong, feeling guitar tone akin a bit to Angelwitch or "Kill 'Em All". The vocals are cool, very clear, and as a reference point they bring to mind a tad at least of vintage Grim Reaper. Every song comes complete with a smoking lead; and, talk about catchy music! I think "Kill The Witch", "Devil's Child", "Attack And Kill" & "First Apocalypse Of The Light" speak for themselves.

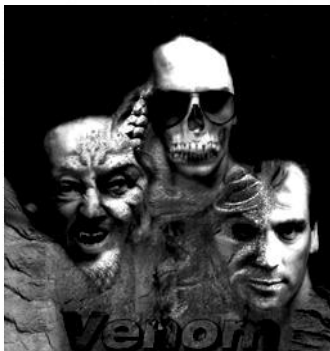
**IRON ANGEL - "Hellish Crossfire" 1985 LP** Great heavy '80's speed thrash from where else!? GERMANY! I love the thick accented vocals, not really graceful but they fit the music like a glove and get missed with some cool assed shrieks. To me, this band was grossly looked over. They should have their place in the halls of Germanic metal alongside Kreator, Sodom & Destruction as having some of the heaviest shredding riffs of the day or since! Yes, they are that good! I know they will win you over with quick guitar picking, pounding war drums and solo work the metal gods have surely looked down upon with large grins. Witness their furor and mayhem as they rip through classic tunes as "The Metalion", "Black Mass", "Rush Of Power", "Legion Of Evil", & "Heavy Metal Soldiers"!!! \*\*\*This review is dedicated to Steve "Iron Angel" Poupart of G.B. 'zine\*\*\*

**PAUL CHAIN VIOLET THEATRE - "In The Darkness" 1985 LP** First off, I got into this only a while back but always wanted to hear this man, since I worship the demo he played on by his old band in 1983 Death SS called "Horned God Of The Witches". This is heavy metal with a classic feel and a touch of doom and very moody, avantgarde touches. Now, when I say avantgarde I am not talking synth music or spaced out horn shit, but more of a mesmerizing, slow and somber feel. Paul Chain is surely a master & went on to create some great albums & 2 amazing 7" in '89 & 91 that blew me away and are his finest works. The vocals are very clear and cleanly sung, but have a distinct obscure quality about them. I am grasping but cannot find the words that aptly express the atmosphere the music paints. A real find for me! \*\*\*This review is dedicated to my long time metal brother Keith Dempe\*\*\*

**GRIM REAPER - "See You In Hell & Fear No Evil" 1983 & '85 LP's** Supreme heavy metal! When I think of '80's power heavy metal, this band always comes to mind. Just before I start, I should warn you if you ever see their 3<sup>rd</sup> album "Rock You To Hell" just avoid it...trust me. Both of these gems fucking rock, with greatly crafted tunes with the enough balance between finesse, heaviness and down right catchiness for days after each listen. Yes, trust me, you will be humming the riffs in your head and singing the choruses to "Liar", "See You In Hell", "Fear No Evil" or "Wrath Of The Ripper" for days on end. The vocals of Steve Grimmett are nothing short of brilliant. They are the epitome of heavy metal vocals, and also are regarded by this writer as some of the very best of mid -eighties. I was happy to see someone give recognition and praise to this band when King Fowley and his band Doomstone covered "See You In Hell" on their debut platter. Mmmm...I think I am going to go immerse myself in songs like "Never Coming Back", "Final Scream" and "Lord Of Darkness" and bask in heavy metal's glory days!!

**BULLDOZER - "The Day Of Wrath" 1985 LP** Well, I saved one of the best for last! Cult metallers the world over love this killer album. They were a great live band, too. I have a bootleg taped around time of this record, old school attitude through and through. Let me see if I can pinpoint their influences for you VENOM, VENOM and just a little dash of VENOM to round things out. Yes, old heavy black thrash that rules! And, trust me when I say leave no stone unturned on searching for a copy of this or even a dub! You need only listen to the force of tracks that will knock you on your ass like "The Exorcism", "Fallen Angel", "The Great Deceiver", "Endless Funeral", "Fucking Whiskey Time", will bring back to you that old metal feeling.





**VENOM - "Cast In Stone" 1997 CD (SPV/STEAMHAMMER)**

I ripped at the wrap on this disc with intense excitement, only slightly quelled by trepidation. Anyone who knows me or has read ish # 1 knows Venom is my all-time favorite band!! They know my immense love for this bands first 3 records, especially the first 2 amazing classics!. As any die hard fan of the band, I really do not wish to see the hallowed name of Venom to drug thru the mud any further. So the question remains have they soiled themselves further or done the name justice, read on and find out. Just for the record I know they will never quite attain the lofty heights of the first 2 LP's, so my expectations or not set that high. So as the CD wrap falls to the floor, I plopped the disc in my carousel. Immediately I am assaulted with "Evil One(a track I heard already on the 'Venom '96 MCD)" and it's anthemic chorus "Evil one, Flesh and bone, Evil one... Cast in stone..." and closes with Cronos crooning "You know not the truth, Blasphemer, Jesus fucks you". This album see's Venom really branching out vocally with some creative and infectious phrasings on cool tunes such as: "God's Forsaken", "All Devil's Eve", & "Raised In Hell" to name a few. A nice dark and sombre mood can be found on "Destroyed And Damned", with it's slow ploddingly heavy & soothing, yet abrasive underneath as the two work to counter balance one another. The opening of the tune had me a little worried though, it's slow picking and clear, low spoken word reminded me of something Metallica would have come up with on the "Black" album. But before I could get too ill the main section kicked in with a cool mid-paced chainsaw chug. The first 2 records are briefly reminiscid along with a cold shill down my spine on "Flight Of The Hydra". Very brutal and fast, blowing straight out of the gate with hyper picking, rapid fire drums, a super catchy and headbangable rhythm... Hell Yeah!! On "Mortals" one can say Venom have unearthed a new & speedily heavy, off-kilter fucking whacked side of themselves that sounds very original to these ears!. I must pause in my small track overview to point out that throughout this disc it becomes very apparent with his fab six-string manipulation that Mantas lives up to the old adage that fine wine gets better with age as he has become more emotional, well rounded, & dynamic with his tasteful matured playing. Speaking of

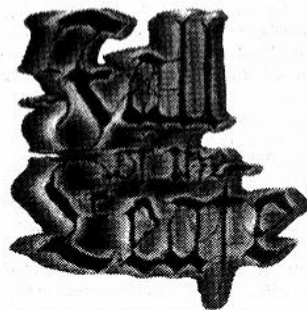
weird above wait 'till you hear the messed up and disturbing atmospherics on album closer "Swarm", it makes me think I accidentally walked in on some monks do the Gregorian chants, while off in a corner sits a man playing oriental flavored synths, moody for sure and leaves me in wonder asking "what the fuck" ha ha!. For further evidence to those who think Venom are merely reshaping the past need to wrap your ears around "Bleeding", a very heavy and catchy tune containing a decidedly '90's edge to it, without sounding forced or contrived. My interest was piqued by a lyric in "Kings Of Evil", perhaps a little not to let people know they have kept up on the metal scene as the word 'Deicide' is worked in there. Well, this review is a bit disjointed but to sum things up Cronos and company have made a very good album and have done the name proud!. I would even go so far as to say this is my 3<sup>rd</sup> favorite Venom album, only taking a backseat to the mighty classics "Welcome To Hell" & "Black Metal"! Very recommendable!. Thought I was done right!?, ha!. Well I couldn't very well not mention a thing about the fact the disc is regularly priced and contains a 2<sup>nd</sup> bonus CD of re-recorded classics from the bands back catalogue. It starts off with the "Dead Of The Night" outro siren, though used as a intro here and is mixed with movie samples, very cool!. The tunes stay pretty much true to the originals, even with the production(unlike the "Venom'96" MCD, which had a beefier down-tuned sound with vocals from Cronos which bordered on death metal growls), save for a few subtle changes in songs like "Bloodlust" & "bursting Out" done craftily. Venom have upkept the metal spirit and pride, all I can say is thank you bros for everything!.



**HORNA - "Hiidentornii" 1998 CD (Solstitium Records)**

I really like Horna, they play black metal with the true spirit and pure style of darkness from the heart. I think Solstitium label head Carsten Molitar has a real ear for underground black metal (see review of Isvind from Norway in issue # 1) It states in the bio Horna has never longed for originality musically(only lyrically) however in a few instances such as the great riffing and overall structure of "Hiidentorni Huoki Usvansa" is case in point a very original, catchy & dark song, that one can only call Horna. It doesn't say in the booklet where this was recorded but I am very impressed with the production. It is the perfect balance raw as shit

recordings that have that bm coldly cryptic atmosphere and the more polished ones & all instruments can be heard very clearly. If you long for well made mid to fast paced black metal, not overdone technically with a great brutal, grisly and obscure atmosphere, you only need to remember the name Horna. If you seek technical symphonic, keyboard-laden bm w/ female vocals forget about Horna, I am sure they will be pleased you did. As for the labels mailorder catalogue and any other Solstitium full-length for 19 U.S. at: Solstitium Recs., P.O. Box 1210, 26802 Moormerland. GERMANY.



**THE FALL OF THE LEAF - "Evanescant, Everfading" 1998 CD (Defiled Records)**

Some of you may remember a demo I reviewed last issue by the Finnish black metal band Unhola. The drummer/song writer from that band is also the drummer for F.O.T.L.. I must admit I am quite impressed with this album as it skillfully melds heavy metal with folk music and black/death vocals. The production (handled by the band) is very rich (recorded in the famous Tico-Tico studios), in particular the guitars and drums sounding very strong. The music is extremely catchy most dur to the folk melodies, that and the musical adeptness and talent that brings to mind bands like In Flames & Opeth along with some old heavy metal influences. The vocals of Jani Lindstrom on this nine track debut opus are powerful and aggressive when needed to be, with a black/ death gurgle growl mix to pure bm cackle. What F.O.T.L. lack in heaviness and brutality they more than make up for with infectious rhythms and harmonies played with fluid precision. Guitarists Jussi and Kaj are great players and the dark and tranquil atmosphere they manage to create on tracks like "The Garden By The Shore", "Starfire", the title cut are superb. Coming off as being multilayered rolleroasters into musical and emotional utopia. Latest news on this bands is the following labels are showing a strong interest in releasing the groups 2<sup>nd</sup> album are: Regress Recs., Velvet Music Intl., & Century Media. The label didn't include ordering info. but the disc can be obtained from the band for \$16 U.S.. F.O.T.L., c/o Marko Hyytia, Tanhuakuja 8 as 21, 23500 Uusikaupunki, FINLAND or Defiled Recs., P.O. Box 2063, Boulder, CO. 80306 - 2063, USA.

## ICED EARTH - "Something Wicked This Way Comes" 1998 CD (Century Media Records)

After having thoroughly enjoyed, praised, and heralded the "Days Of Purgatory" last issue a reworking & re-recording of old classic tunes; I was rather looking forward to this new platter, with it's ultra cool cover artwork & cliché album title (Remember N. Assault?). How the mighty have fallen! Iced Earth step up to bat with a stale, watered down album of trash. There are many references and examples of just how much these boys seemed to have loved (or do they even like it but see it is a sure fire blueprint for cash!?) power ballads from the '80's glam/ hard rock/metal acts (Every 3<sup>rd</sup> song or so out of 13 is one!). Also showcased is their passion for Metallica's "Black" and "(Re)Load(s)" stinking dung platters. From the guitar lines to the structuring & onward through the dreadfully presented chorus lines ala "Disciples Of The Lie". All of the above as is mixed with a distinct '90's alterno flavour, tiny hints of the old I.E. are detected, however briefly like an old bad habit they are trying to ween themselves off from. Such quick glimpses can be caught by a sharp ear on "Stand Alone" & "My Own Saviour", in the riffing department. Oh god I just took a peak at the bands bio, as I was going to point out how vocalist (Whose name I briefly drawn a blank on, hence the bio search) seems to pattern himself after people like Geoff Tate, Sammy Hagar, the bio also points out Paul Staney which is a good call to. Well, anyways back to what I was saying the bio says something to the effect that people who like Rocktellica's new material will love this!. Guys I know you sold your selves short(out?) but haven't you watched The X-Files denial is generally policy!. The last 3 tunes on here make the "Something Wicked" trilogy, here's to hoping C.M. release a MCD with those 3 and maybe a old tune. Because these trax are the only remotely good things on here. I'm sorry I could never recommend this crap to anyone. All C.M. Full-length CD's are as follows: \$13.50 USA/\$14.50 CAN & MEX/\$19 Rest Of World. Century Media, 1453 - A, 14<sup>th</sup> Street # 324, Santa Monica, CA. 90404, USA

## GORGUTS - "Obscura" 1998 CD (Olympic Recordings)

Well, I don't need to give you any background on this band, check the interview in this issue for that. All I will say is I think you will be able to tell from my interview questions I really liked their demo and debut LP, but thought the 2<sup>nd</sup> one was not too great and rather generic sounding. But the boys are back, with renewed vim and vigor and offer a new opus after a lengthy delay for us to peruse. First off, the sound on here is clear and heavy and suits the music nicely. Another superb job by Pierre Remillard, who is one of Canada's best kept secrets!. I think, due to the quality of Studio Victor and Pierre's skills, it will not be a secret for long. Well, anyways, onto the music. This sees Gorguts forming a whole new sound, presented in the form of progressive technical death metal with balls, to very positive effect. Luc's vocals are different as well now and just rock. They are

very understandable death growl/shrieks delivered with conviction and have a tortured quality to them. This album shows Gorguts maturing with a lot more melodies and screwy rhythms playing off of one another creating a cool controlled chaos, which I find very pleasing. This album marks a few new elements such as the scratchy, cool viola solo in "Earthly Love" that surprisingly fits the tune like a glove. The guitar work by Luc and Steeve is very stylish, off beat at times I think that would translate very well in a live situation. Hope I get to check that shit out!. I cannot fail to mention the great and 'spicy' drumming of Pat, he is very precise. If this is anything to gauge by, Gorguts should be a very interesting outfit to keep an eye on. Write for Olympics free catalogue & look out for the new Oppressor disc any day now. Olympic Recordings, P.O. Box 7217, Elgin, IL. 60121, USA ph # (847) 468 - 1762



## Hate Plow - "Everybody Dies" 1998 CD (Pavement Music)

Considering the history of this band, it is a wonder that this album ever managed to be released. Preparing to record this debut album, founding member Larry Hawke found himself being sent to prison, fortunately not before he managed to lay down all 17 drum tracks. To further add to the troubles last year Larry was found dead from smoke inhalation. This album is thus very much a tribute (complete with true eulogy in the liner) to Crazy Larry. Intended to be a fun side project of Phil (Malevolent Creation), Rob, and Crazy Larry, Rob's departure from Cannibal Corpse provided prime opportunity for this to become a serious musical venture. From beginning to end Hate Plow is unrelenting madness of guitars and drums. The power of the music comes not from complex riffing or a driving low end, but rather from a strong and continuous rhythm and a slightly increased pace over regular metal. Not to forget, of course, the intended crunchiness at times. Being extremely simple and with seemingly random transitions, it is unlikely this music will appeal to everybody. But it would be unfair to simply dismiss them as just another run-of-the-mill grindcore band -- although I won't hide that a bit more diversity would have been greatly appreciated, since the music is, as it stands, very monotonous, but usually energetic enough to keep it lively. The lyrics on this album keep very much in tune with that of urban hardcore, albeit often a little more creative in their approach. Ranging from eating shit (literally) to paying twenty dollars for a "bitch", in following with the title, people die in the ditch, in the alley, from a shotgun blast, immolation, or from the simple desire to kill themselves. Interesting grindcore or mundane death metal, either could adequately describe "Everybody Dies". And as such it is really your taste in music that will determine

whether or not you like this one. Nothing is incredibly attractive, yet nothing will immediately turn you away. Get your friend to buy it then borrow it. -Neil St. Laurent  
Hate Plow, PO Box 23519, Ft. Lauderdale, FL 3307, USA

## NEMBRIONIC - "Incomplete" 1998 CD (Displeased Records)

I have to admit the only things from Nembrionic that I have heard is the "The Lyrics Of Your Will" '91 demo & "Themes Of An Occult Theory" '93 7" ep. As I remember they played heavy straight forward death metal then. "Incomplete" shows the band having progressed a lot since back then. They show here they have gotten better and more dynamic with their instruments and are surely one tight musical unit. The sound on here is excellent, everything is crystal clear amid the chaos. The guitars have just the right amount of crunch to pummel thee senseless. I really enjoy the vocals on here - very deep, but quite understandable growls with a slight Deceased edge to them. To describe Nembrionic is not too easy, but here goes... I would call them a death/grind band that border on crust and noise at times. Their music is intense, crazy, and mixed with groove and catchiness. But very surprisingly and refreshingly, it is all done in the most brutal and extreme ways. Expect the unexpected. Prepare to bang your head, and feel the need to break shit as the tunes demand/command!. One question: is that a doors sample on "Murdered Mooning"?!. Ha ha weird bastards!. Nembrionic, Vlusch 25, 1561 Krommenie, HOLLAND [emai = brionic@dds.nl](mailto:emai=brionic@dds.nl) or Displeased Records, NL - 1507, CC Zaandam, HOLLAND [emai = displeas@xs4all.nl](mailto:displeas@xs4all.nl) [website = www.xs4all.nl/~displeas](http://www.xs4all.nl/~displeas)



## SAMAEL - "Exodus" 1998 MCD (Century Media Records)

Well I must say I love this band on their demo material and first 2 records. Since then, I have kind of lost interest. '96's "Passage" was a prime example of mellowed down stuff that just droned on and on. So, Samael are back with a 7 song MCD that surprisingly kept my interest. I enjoyed some of the composition structuring on here, and the riffing is more upfront and focal here than "Passage". Also, I got into the vocals more this time. The production, courtesy of Waldemar Sorychta, is stellar as to be expected. I really despise drum machines so for this reason this knocked the release down a couple notches. I thought the piano and keyboard pieces were a little too focal and really quite unnecessary to the overall impact of the songs. If you like a lot of keys and do not mind drum machines, this is for you. C.M. [website = www.centurymedia.com](http://www.centurymedia.com) or [emai at = mail@centurymedia.com](mailto:emai@mail@centurymedia.com)



# ALBUM ASSAULTS

## INFAMY - "The Blood Shall Flow" 1998 CD (Qabalah Productions)

In early 1996 Qabalah picked up on Infamy's demo "Count The Dead". The band was offered a record deal and in mid-1997 they recorded this debut album, "The Blood Shall Flow". The band is planning on having the blood flow across the States, and hopefully into Europe, by the end of 1998. Infamy is old school death metal at it's best (or worst, depending on what you think of that type of music): sheer brutality and driving riffs with guttural growling for vocals.

The music of "The Blood Shall Flow" has to be fast, and for the most part it is, but different from the likes of Malevolent Creation, Infamy attempts to have slow components as well. 'Attempts' is used because although the band does have slower music it just doesn't reach any level of mastery to be anything more than slowed down versions of the fast stuff (i.e. Suffocation fans won't find anything here).

Certain songs actually can be described as nothing more than grindcore, which if they were actually grindcore wouldn't be bad, but instead it just sounds like a bunch of decent riffs that nobody took the time to connect together properly. Whereas bands like Adramalech introduce originality and genuine melody into the genre, Infamy does nothing to set itself apart from the masses of old school death metal. Much of the music is unoriginal, repetitive and boring. The band needs to find a better direction to take their music, because as it stands now the only reason you'd want Infamy's "The Blood Shall Flow" is if it is the only death metal album left that you don't already have. But hey, the lyrics sometimes rhyme! - *Neil St. Laurent* (Canadian Assault would like to send out condolences to Infamy and the family members of Josh of Infamy, who died recently, a true metal warrior R.I.P. brother -Dale)

## SLAYER - "Musica In Diabolica" 1998 CD (American Recordings)

Damn that new logo really sux!! But turning to the inlay, it is very brutal and extreme. I like it. Does the music follow suit? Well, I for one was a little worried after that awful new track from the punk cover album called "Gemini". With that as a reference point to material, things looked grim. I say that coming from a long time dedicated Slayer fan. Well, I have to give props to the boys. They have put together a pretty harsh and raging record. Don't get over excited this is no "Reign In Blood" or even "Season's In The Abyss", but on it's own it is a very good album, better than the last one by a damn sight! Jeff did much more writing this time and has come back in a very burning angst-type fashion, and his lyrics are pretty intense too. Speaking of lyrics, Mr. Araya wrote one and a half whole songs. I find that weird that he writes no music. I guess he just kicks back until just before it is time to

record. No matter. Hey, Paul Bastoph is back and kicking some serious ass and bass drums for that matter, the guy is a fucking machine! There are some great vocal patterns on here and Tom's voice sounds strong. There are definite points in "Musica..." where Slayer are treading new territory structurally and musically, but never forgetting their roots. All fans disappointed by the last one, u need to check into this monster.

## SKITZO - "Put Your Face In Jesus(Psycho Babble)" 1997 CD (Self-Released)

Holy fuck! What is this shit? Actually, this is extremely weird and fucked up shit. I like it! It's a lot of fun to listen to and I'll be damned if some of the music kicks ass. Think of a Mentors styled band (but less focus on sex) with much more talent and a bit of a '90's flavor in their hard rock/heavy metal music. This is quite an undertaking top to bottom starting with the cover. It features a woman sitting with her legs spread and her pussy lips, the huge monsters they are, spread half-way down her thigh (I shit you not!). I mean ugh what a baloney hole!! The back pics are of the master CD (from which all copies were made) laying on the chest of Skitzo ma(d)inman Lance Ozanix while he slept. Then later placed for 12 hours on the chest of a recently deceased woman (or so it claims). Moving on to song titles which include "Sneak'n Outta The House", "I Spit On Your Grave", "Maggie Maggot (an endearing tale of

how a young boy killed his babysitter with a shovel and buried her in the backyard, only to dig her up 20 years later for a little fun)", & "Macuba Sex Slave". I was blown away by the fact Skitzo have been putting out ep's and albums since 1985!!! The music is diverse but simple and flowing, it won't knock you on your ass but it will not disappoint either and even has some pretty decent solos and weird string bending. I hear that Howard Stern has played them on his show. He does have nuts, cause this pretty sick. In between songs stringing them all together is Lance with a psychiatrist

recanting the various messed up events that helped shape his dirty existence under hypnosis. Get this if you like fun music once in a while, it is not for everyone especially if you are easily offended. I say give it a try for a smeasly \$8US for 11 songs at 46 minutes. Checks or Money Orders to: Lance Ozanix. 18 yrs. or older ask for the x-rated cover & and younger get the skull cover art. Skitzo, P.O. Box 1721, Healdsburg, CA. 95448, USA [web=http://members.aol.com/skitzo70/](http://members.aol.com/skitzo70/) Phone # (707)-433-6887

## NARNIA - "Awakening" 1998 CD (Nuclear Blast America)

Tantalizing solos, double bass drums, keyboard prowess, and high pitched vocals along with christian inspired lyrics. What you say!. As your throwing on the corpsepaint for another blackened day. Yep, that's right the boys at Nuclear Blast have another winner on their hands with this one (is that sarcasm I detect? -Dale). Yes, the same label that have those 'ol satanic noisemakers Dimmu Borgir. If Mortification can be on this label then why can't these guys - they bury Mortification in skill. This CD starts off with a keyboard

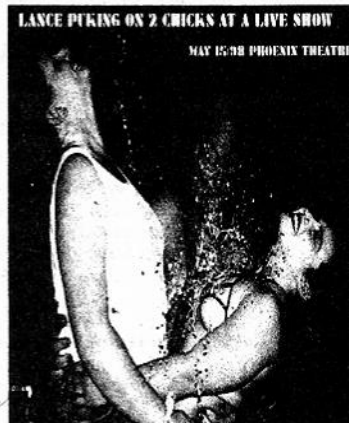
intro (every song has them in it) but they suit the songs basically, supporting the guitars and vocals. "Break The Chains" kicks off with a speedy guitar riff and great vocal lines. The rest of the CD just cries out metal and pummels along with sing-a-long choruses, rhythmic keyboard passages and riffs. Tracks like "No More Shadows", "Time Of Shadows" and the title track (whose riff reminds me of Dream Theater's "Pull Me Under") are classic metal at it's best. The overall musical style reminds me of D.T. (just not as progressive), old Queensryche, Helloween, and almost any NWOBHM. So if power metal with class is your game Narnia is for you. - *Sean Doran*

## MEATLOCKER SEVEN - "Corrode" 1997 CD (Self-Release)

Seven tracks of death metal with a slight heavy metal influence is what is on offer. Not your usual North American style band, but still quite brutal and crazy with an emphasis on guitar interplay. On first listen, I thought this sounded a bit average and not too exciting. Giving more listens, my opinions have eased. M.S. like to keep things upbeat riff-wise and produce some

killer rhythms that would work well to stir up the pit. Vocalist, Tony Oliviera, alongside Steve Migliarese do a double vocal assault that does the job well in regards to range and variance on their intelligible delivery. For what they do, they do it well. They have some nice spicing and cool twists, but could still use a little something to take it over the top. Not sure on the price but I

think it is cheap. Foolishly, the band didn't include their mailing addy so all I have is an email contact. Email = [meatlocker7@ampsc.com](mailto:meatlocker7@ampsc.com)



# INTESTINE / SICK MUSIC

"Intestine is only one human at the moment, which is me, Ian de Grussa. I recorded the demo "Gastrointestinal Pathology" with the assistance of Steve West as Engineer. I played all the instruments myself simply because I could find no one in this town with an interest in playing death metal. The result is a very intense sound with a somewhat dark feeling to it. I was inspired to do this by bands such as Immolation, Incantation, Napalm Death, Nyctophobic, Cannibal Corpse and Mortician. I released the tape through my label-Sick Music. The demo was sent to 'zines, distros and radio shows etc all over the globe. The tape has now sold out but a CD version is available for \$10. Visit The Intense Sounds of Death Metal for a review and a RealAudio sound sample. Not to mention heaps of other sound samples of other death/grind bands."

**Hey Ian how are you today? Could you give the readers a brief introduction of yourself, your band and Music distro. Company?**

Hey Dale, yeah I'm fine. Well, I like death metal. So I play it. My band is Intestine it plays brutal death, My distro is Sick Music it has sick/death/gore/grind and stuff.

**You play a cool form of brutal death metal which I hail, where did you get your inspirations from for this music?**

**You are a one man band, was it harder or easier than you anticipated to record all of the instruments on your demo/CD by yourself? How long was the recording process and describe an average day before/during/after during the recording?**

Thanks, well I was influenced by Incantation, Immolation, Napalm Death and stuff. And I just wanted to play heavy shit. It was a lot easier doing it myself because I knew exactly what I was doing and no-one else was there to tell me what to do. It took about 6 hours to record and mix all the songs. I'm pretty happy with the sound I got from such a short time. Well before recording I just practiced heaps then after recording I listened to the demo all the time to see how the production turned out and see if there were mistakes. There were heaps!!

**What kind of mood/emotional state and/or setting(i.e. - Your room, outdoors, day/night, weather...) do you find brings out the writing process for you the best? Just for fun do you argue out loud with yourself on what material to use or not use and is there ever a chance of removing (kicking out) a part of yourself due to the ever famous musical differences!?**

When I'm pissed off I write brutal ultra-heavy shit. That's the best mood to be in, time of day doesn't really matter, I guess when there's a storm it has a brutal effect as well. Yeah cool question, I get in fights with myself if I fuck-up heaps during practice. It brings the rest of the band down you see. I've often thought about asking my right leg to leave the band, sometimes it fucks up the double kicking, its no-where near as good as the left, but I think I'd have trouble finding a replacement to fill the spot!

**What do your lyrics deal with and does the whole bodily process fascinate you, how about death, dismemberment and such things? Are you more interested in the clinical style of gore lyrics or are/will your lyrics go into sick stories involving horror/gore movie style themes? Does the hot climate you live in fry your brain and make you write perverse things!?**

Most lyrics are with gore, the newer songs are about sick gore/porn, no more pathology. Yeah guts do fascinate me and even better if they're somehow incorporated into a bizarre sexual murder.

**Before I start this question I must mention my fave Aussie saying is "sod - off", not like you cared but...oh well. Please describe life in Australia, what are the average age someone starts and finishes school, what were you like in school, good grades or a troublemaker? Is there a large metal scene in your area and how are the turn outs at shows, some of your fave live shows you have attended are? Is that tv show "Heartbreak High" or whatever it was called still on there? What the fuck is "Vegamite" anyhow!? I have plans to visit Australia in the year 2000 any tips on stuff I should check out?**

Life in Australia is pretty much the same as anywhere I guess, but there's not as many death metal concerts. It varies in different states as to when people start and finish school but I started pre-school age 5 and finished year 12 at age 17. School was a waste of time for me, I should have left earlier, my grades got worse and worse until it finally ended. Yeah I think that stupid show is still on, I don't watch much tv, it's all shit really. Vegemite is this brown stuff that tastes fucking horrible. Go lick the toilet bowl and you'll get an idea of what it's like. I dunno, I haven't seen that much of Australia myself, but be sure to come and see my band if I have one then.

**Tell us about your debut compilation CD, also what are your intentions with Sick music, will you turn it into a full-blown record label in the future? Do you have a distribution catalogue people can write for? Where do you find the most mail for Intestine/Sick music comes from or is pretty much equal globally? How copies of your comp. CD were printed and how much did it cost for the pressing and how much did it cost to have the cover printed and who designed the covers of your Demo/CD and comp. CD?**

The comp CD was supposed to be released a long time ago but stuff happened and I couldn't do it til now. Its got death/grind/doom on it. Yeah maybe sick music will get bigger if I ever sell anything! Yeah I have a very small distro list people get if they write. Most mail comes from Australia, USA and Czech Republic. I designed the covers myself, I have a CD recorder so I just make CDs whenever someone wants them.

**What is your thoughts on the mighty classic "Black Metal" by the gods Venom!? Have you heard the new one "Cast In Stone" yet and what do ya think? What is your fave all-time band and album? Are you into '80's power/speed/thrash metal or are you strictly into death metal stuff?**

I've never heard any Venom songs, but I don't really get into that 80s shit. Probably Immolation's Here in After is the best album ever written, but as for favourite band, Fudge Tunnel have influenced me more than any other band so I guess its them. I'm not "strictly" into death metal, sure I listen to it all the time but occasionally I listen to some mellow shit.

**Are there any plans to assemble a full line-up for Intestine? Or at least a line-up for live shows and please tell me unless it is necessary that you will not use a blasted drum machine!?! What instrument do you favor in the following situations: writing new material, rehearsing, live, and studio? Which instrument do you feel you are most skilled in playing and have you had much musical training at all?**

Fuck yeah I plan to get other people very soon to help me, and maybe we'll have a new CD out. No I don't want to use a drum machine, I think its very necessary to have a skilled human drummer, it sounds much better in my opinion. Although some bands sound cool with drum machines if they're different. If they're playing stuff that real drummers do its fucked. I write songs with guitar, drums and sometimes bass. Like if I'm stuck when playing guitar, I'll bash the drums to get new inspiration. I think I'm probably most skilled at drums but I should be better. I had about three drum lessons and taught myself the rest, and with guitar/bass/singing I taught myself all of it. Its the only way to do it, so you develop your own style.

**You originally released "Gastrointestinal Pathology" as a cassette demo correct? How many of those were pressed up? What made you decide to release it on CD as well? How many CD's did you press or as I am wondering do you copy them yourself on a recordable CD rom drive? How are you going about promoting the demo/CD and do you print and spread a lot of flyers?**

There were about 100 tapes made, I released it on CD because the tapes sold out. Yeah it is from a CD recorder, the cheapest way to make CDs. Well I'm not promoting the demo anymore, but for future releases I'll use flyers, ads in 'zines, the internet, radio and stuff.





What do you know about my native country of Canada? What are your opinions on the scene in Canada past & present? Do you find it weird that a Swedish label is putting together a tribute to Canadian speed/thrash bands from the '80's? Have you ever noticed there to be a 'Canadian sound' of sorts? Have you ever seen snow in person and not just on movies? Do you think it is possible Canada produces so much brutal death/grind due to our brutal, unforgiving and extreme winters or do you just think we are a bunch of sick freaks?

I don't know much about it, but you have some beautiful countryside from watching some documentaries, I will go there one day. Well as far as I know the scene is OK there, yeah I think there is a Canadian sound as is there an Australian and stuff, although there are a lot of original bands everywhere that don't sound like their neighbours. Yes I've seen snow on the tops of mountains when I was in Switzerland a few years ago, but never touched it. It is possible that the weather affects the music, but you're a bunch of sick freaks anyway.

Do you feel you tend to just bark out your growls or due you work on vocal phrasing and pronunciation to fit with the style tempo of each individual song? Do you agree with me that the vocalist should be the one to write or at the very least co-write the lyrics he/she vocalizes? After recording your vocals does your throat (i.e. - vocal chords) hurt or get raw? Do you drink anything special fluids before singing or use any breathing or techniques (i.e. - singing from the diaphragm instead of the throat)?

Yeah I just bark, I've not done much singing before, I don't do anything special, I just bark. Nowadays I'll try and sing a bit clearer, but I like the indecipherable noise some singers can make. Yeah I think the vocalist should definitely have something to do with the lyrics.

Your on the net, do you find it as a useful and successful tool for promoting your band and music company? Do you think people are a little more willing to email or order after finding the info. on the web at the touch of a button, as it is a lazier & quicker way to operate for a lazy generation? Have you done any interviews besides mine via email?

It definitely helps a lot, you can get heaps of info, I've met lots of cool people involved in the underground. Whatever's easier people will do, everyone is so lazy these days. Yeah most interviews are done by email.

Do you find bands and labels are at a advantage/disadvantage being in Australia due to being relatively cut off from the rest of the world!? Do you think it is harder for Aussie bands to get offered out of country tours because of high travel costs and longer travel times? Do you think due to this remoteness trends seem to not infest Australia as badly as the rest of the world?

Yeah its hard for bands to reach the outside world unless they've got lots of money, but within Australia its not too bad although its still a long distance between major cities. It's probably one of the hardest places to be in terms of playing death metal. Well there's still a lot of trendy fuckheads around but yeah I guess not as much as a lot of other countries.

What year/age did you get into the underground scene? What were the first bands/zines you wrote/ordered? Your first live show was? Where you nervous at your first show, not knowing what to expect from a older and unpredictable crowd? Fave movies, novels and zines are?

I stayed listening to underground music when I first saw the video for Fudge Tunnel's "Grey" in '93. That was such a fucking awesome song I bought all their CDs and started getting into other unknown bands but I only really got deep into the underground about a year and a half ago. My first live show was when I was in grade six, playing the drums in this fucked up cover band playing credence clearwater and shit. Yeah I was nervous, I still get a bit nervous. I don't watch much movies and I don't read any novels but my favourite 'zine is Canadian Assault of course!!

How far do you plan to go with your demo/CD release before recording something new? Any label interest yet or have you even been shopping it around? How does the new material compare to the demo/CD? Were you satisfied enough with this recording to use the same studio next time around? How have reviews been thus far from the underground press and the public?

I'd like to record something new as soon as I've got a full line up. There were a few small labels interested, I didn't try to do anything with major labels, but next time there will be more promoting and stuff. The new material is more sick and heavier, I guess more original. No I'm not going into that studio again, the drums sound good, but everything else is pretty fucked. I mean its ok but I recorded stuff in my garage later on that sounds better. Yeah most reviews have been good, some saying it should be more original, so I'm working on it.

You have seen my debut issue Ian, what did you think? In your opinion what should I improve upon? What caught your interest and what didn't? I am seriously thinking of about switching to thick newsprint that is center stapled, do you think it is a good move or do you think Canadian Assault will lose its charm? Finally how would you rate my questions, were they thorough, on a scale of 1-10?

Yeah I thought your 'zine was pretty cool. Well any interviews of good/new bands caught my interest. I think centre stapled newsprint would be cool. Do it. Your questions were very good. I'd give you 8/10

Thanks for the interview my metal brother! Last comments to the readers, merchandise available and future plans?

Thank you for the interview man, I wanna play live shows soon, and do a full-scale CD release. Any sick cunts should get in touch with me.

Ian, 13/157 Ninth Ave., Inglewood WA, AUSTRALIA 6052 [website = http://www.geocities.com/SunsetStrip/Venue/6393](http://www.geocities.com/SunsetStrip/Venue/6393)

# NAKED WOMEN!!!

## Copperill Music

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Finland  
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•drop a line to be included in the mailing list

•FREE DISTRO LIST

•ALL PARTIES ARE ENCOURAGED TO WRITE

•every shipment features the world famous, raved & praised CM packaging™!

•New Label ready and willing to listen to Your band's material

•All Forms of Metal & Gothic + other Music with that "darker" touch very welcome for possible distribution

•Signing good bands is NOT out of question

In this issue of Canadian Assault, we talk to Quo Vadis, a melodic death metal band from Montreal Quebec, Canada. Montreal is the acknowledged center for metal in Canada and is most likely one of the strongest and most dynamic scenes in North America. Quo

Vadis play a style of music not unlike bands such as (defunct) At the Gates, or Dark Tranquility, yet perhaps with a harder edge and stronger Death elements. Quo Vadis received a favorable around the scene and to continue what seems to be the start of a tradition, myself (Dale) & Tracks Of Creation web zine editor and Canadian Assault writer Neil St. Laurent have teamed up together to interview a band, I think it turned out pretty well as we chatted with Remy and also Bart sat down for a few questions as well, read on...

**TOC - Can you tell us a little about the history of the band?**

**Remy:** Quo Vadis was formed in 1992 as a trash cover band. The band was actually formed for a school competition or something and it first had 5 members. The three core members, Arie Itman (guitar, violin, vox), Bart Frydrychowicz (guitar, vox) and Yanic Bercier (drums) stuck together and started writing songs. Then in 1995, I met Arie in a local music store and I, soon after, joined the band. At that point, I was their 17th bassist! That summer, we completed the 5 song self-titled demo and it was released in August. Through word of mouth and a few shows in and around Montreal, the band started getting respect from the local death-metal scene. The next summer, we recorded our first album (Forever) and released it in October. We did something special for the release. A few other bands were releasing their album at the same time so we got together with Neuraxis and Tenebrae and did a triple release. It was a huge success and since then, the band has expanded it's fan base quite a lot.

**TOC - How many demos were there before the release of "Forever"?**

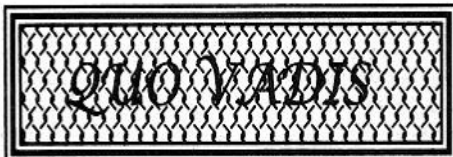
**Remy:** Our self-titled demo was the first and only demo we released. More and more bands are now releasing self-financed albums it seems. It has its advantages and disadvantages but we had many good songs we wanted to release so we decided to record all of them instead.

**TOC - Did "Forever" capture the sound that band was trying to achieve?**

**Remy:** For the budget we had, we are very happy with the way it came out. I mean, we only had 44 hours to record and mix and 3 hours for mastering. Pierre Remillard (Oblivion) did the job 10 times better than we had expected it to come out, he really pulled a rabbit out of his hat. Of course, there are a few things we would like to change in the sound but I don't think there's ever been a perfect album, so hey, with a bigger budget for the next album (which will be about 3 times higher) we will attempt to get as close as possible to what we want.

**C.A. - Will you use Pierre and the same studio as "Forever" for the next release? You mentioned an offer to release the next album, could you give a few details concerning this offer?**

**Bart:** We're actually meeting with Pierre on Wednesday at "Studio Victor". It's a much higher quality studio than Peter Pan. All the big bands record there - Gorguts, Cryptopsy's Last one, Oblivion. Recording with Pierre at the studio he's used to working at will be an additional advantage besides superior equipment and acoustics... I



think we'll be able to do mastering there as well so it'll be a one stop shop. So anyway, Wednesday we'll be discussing rates and budgets all the boring stuff. Since our label is giving us a decent budget I think we should be able to do what we want in the time frame we'd like.

**Remy:** Now that the deal is signed, we can finally announce it. We have signed

with Napalm Records America for our next album. We will be using Pierre again but we will be going in a better studio this time. We can afford it since our budget will be about 3 to 4 times what we had for "Forever...". Pierre is showing a lot of enthusiasm since he lowered his price to meet our budget even if he's very busy, he really wants his name on our album. We will be recording at the end of August and the album should be coming out in September '98.

**C.A. - How does a Quo Vadis song come together? Does everyone contribute? How long does the average song take from start to finish? How often does the band rehearse?**

**Bart:** Hmmm well, most of the songs take a very long time to finish - 4 to 8 months. It's usually Arie or me who will come up with an idea or riff for a new song. At first both of us work on it together for a while and once we have some structure going we present it to the rest of the band. Yanic adds drums and Remy works on bass parts. At that point we usually leave the song for a week or months to let it mature. Right now we're in the process of tying up all the loose ends and finishing the material for the studio. Since the demo it's been a tradition for Yanic to write lyrics for one song [the "Element of the Ensemble" series of songs] and then for us to write the music to fit the words. We're doing that for the next release - so the album will feature an "Element of the Ensemble III".

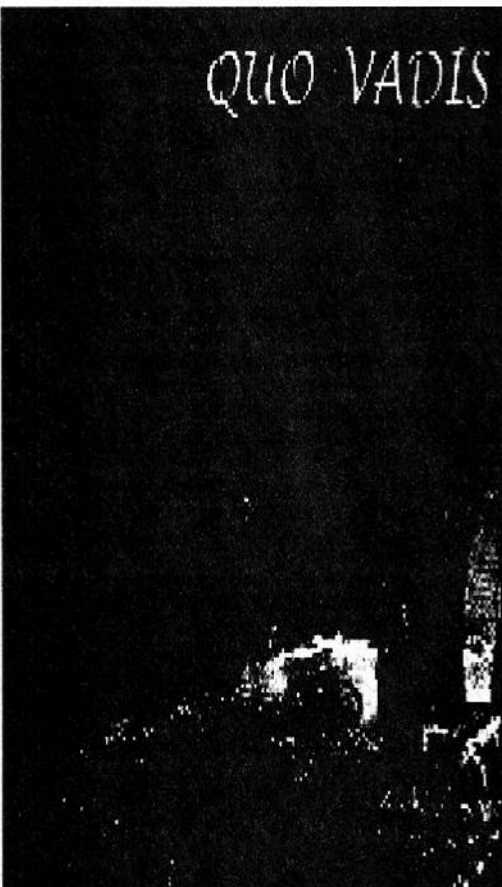
**Remy:** Solos and vocals are added at the end. It is hard to say how long our songs take because it varies from song to song. On "Forever...", "Inner Capsule" took maybe 2 months while "As I feed the flames of hate" took 14 months! As for the next album, the songs are taking much longer. There is not one song that is 100% finished, we just keep working on them. Some songs we started on last summer, others, just a couple of months ago but everything will be completed by July for pre-production.

**C.A. - Remy what kind of kid were you, a quiet kid or out going? What was life like growing up in the Montreal area? Do you like college life or do you separate yourself from it's groups and party atmosphere and only concentrate on your studies!?**

**Remy:** I was born in the Montreal suburb and being an only child, I didn't have to do much for what I wanted, I can say I was spoiled. Sports were my biggest interest until I discovered metal around 16. I played hockey, soccer, rugby and more. I was always very energetic, nothing could stop me! When I moved to Port Hope in Ontario to go to a private school when I was 17, it made me realize I wasn't like everyone else. I was getting more and more serious about the music I loved and only a few people understood what I was feeling inside. A year later, I started playing guitar and I

was on my way. I loved playing so much that when I broke my arm during a rugby game, I was still playing guitar every day for maybe 15 minutes but the problem was that after that, I was in major pain for the next hour and couldn't move my arm, but I kept doing it every day! It's only a few years later that I picked up the bass.

**TOC - I hear the album is still selling really well, how much longer will you be supporting it before a new one is released?**



**Remy:** We presently have 2 or 3 songs 90% complete with 6 or 7 others getting there. We will record the album around June or July and we will try to release it asap after that. We got a very interesting offer to release the album so we are keeping our fingers crossed.

**TOC - Where have you gone touring?**

**Remy:** So far, we've only done shows here in the province of Quebec since our availability prevents us from touring extensively. The only time we're free for more than a week end is during the summer since we're all University students. Yanic is finishing his physics engineering bachelor this May and he will start his masters in September, Arie is finishing his Biology bachelor and he too will start his masters in September, Bart is presently taking a year off from his biology bachelor to work for a year and I'll complete my mechanical engineering bachelor this coming December. No masters for me, thank you very much! As you can see, we're all very busy but we still looking at the possibility to tour this summer if time permits. We've been offered a U.S. tour and if it's not possible for us, we might do a smaller tour here in Canada since we also got an offer for that, so we'll see.

**TOC - Who have you gone touring with?**

**Remy:** A few weeks ago, we did two shows in northern Quebec with Kataklysm. Since the cities are far away from one another up there, it is harder to do more dates but he had a blast anyway. The guys from Kataklysm are very nice people and we will most certainly do other shows with them in the future. There is a mutual respect between the two bands and it's great.

**TOC - What would be the ultimate tour, where and with whom, for Quo Vadis?**

**Remy:** There are so many great bands, it's hard to choose. Let's say a European tour with Slayer and Death (I heard Chuck is reforming the band). It kind of represents the band; we have the aggression those bands have mixed with a melodic sound a la European. Personally, it's my personal goal to tour Europe. I refuse to go there until it's for a tour! I hope it will be soon because I am dying to visit that continent!! An other cool tour would be with Madonna, the Beatles and Elvis Presley. I'd love to see how many people would get a heart attack when Bart starts going crazy on stage. Trust me, he does get really wild. The first time I saw Quo Vadis live before I was in the band, I said to myself: "I just got to play in that guy's band!" Of course, I was a big fan of their music also.

**C.A. - Describe a couple of the new post "Forever" tunes you are currently putting together? Will Quo Vadis fans be happy or is the new stuff a big departure from past material?**

**Bart:** The new stuff is a natural progression for us from the material on "Forever..." the songs are a bit more technical, and aggressive, we managed to capture the emotion on some tracks very well so the fans

of songs like Legions of the Betrayed and Inner Capsule will not be disappointed. That is not to say that the whole album will sound like that, we have 3 or 4 relaxed, laid back songs like Zero Hour and currently we're finishing off a weird doomy piece. There is one surprise we have in store for the new release. It will be the opening track and it'll sound amazing... I can guarantee it'll turn anyone's head who will listen to the album. So... Lets just say that this will be our secret weapon, a track that should make everyone notice the release and establish clearly the WERE BACK AND HERE TO STAY! I can not divulge what it will be, but it'll be powerful, uncommon, challenging and original!

**C.A. - On to my fave question: What is your opinion on the almighty LP "Black Metal" by legends Venom? Have you heard their new album "Cast In Stone" and what do you think of it?**

**Bart:** I haven't... I was never a big venom fan... I know they started it all back in the dark ages of disco and shit but venom never really spoke to me...

**C.A. - Tell us about the Quebec scene? What are some good bands from there to check out? Good live Quebecer bands are...?**

**Bart:** Well, I think today the first band that deserves mention is Martyr - if you miss the days of Death and Cynic - these guys delivered the goods, their debut Hopeless Hopes is definitely worth checking out. They're even better live then on the CD. Another band that should be watched is Kataklysm and their new album which will surprise many people by it's content. Of course Cryptopsy. As far as the underground scene goes, we should mention Neuraxis, Necronomicon, Hidden Pride, Necrotic Mutation. All of these bands contribute to making the Quebec Scene diverse, alive and kickin'.

**TOC - How would you describe the music you play? How do you feel it differs from standard extreme metal?**

**Remy:** As I said before, we'll shrink it down to technical-melodic death metal. We are different in the sense that most bands sound north American or European, we sound like both. If there's something I would change in the Gothenburg sound, it's the drumming. Wouldn't it be great to have ultra fast and ultra technical drumming with their guitar melodies? Well that's kind of what we have, all mixed with our personal Quo Vadis sound. I still can't believe our drummer, he's a train, I'm telling you! It's a great honor to be playing in his band.

**TOC - Is anybody primarily responsible for the stories told in "Forever", or is it a group effort?**

**Remy:** Arie wrote the lyrics for one song, Yanic did three, Bart wrote the remaining 6 songs and I write interviews, haha. I don't know, there is some stuff I have to get out of myself and I'll probably get together with Bart to write a song for the next album. I'm really pissed off at back stabbers and hypocrites. The singer of my old band is the biggest human garbage this earth has ever produced. His stupidities fucked up the band but I don't care about that so much since I'm doing fine with Quo Vadis while he's still jacking off in the basement of his parents house while looking at his Debbie Gibson posters. I'll stop taking about him because I could go to jail if I said everything I think about him. But it will be some excellent writing material, trust me.

**TOC - Do you feel a certain amount of stagnation exists in the scene? What do you think this can be attributed to?**

**Remy:** A lot of bands copy Suffocation and Cannibal Corpse but what do you want, as long as people buy it, there will always be some bands doing that stuff. A lot of people complain about bands copying other bands or even copying themselves from album to album but I don't really mind it. For example, the new Gamma Ray album "Somewhere out in space" is a real rip off but I still find it amazing. They haven't brought anything new to metal but every time I spin the album, my mind goes somewhere out in space and I forget all about my personal problems, it helps me get through harder days. It's not everybody's opinion but it is mine.

**TOC - Which bands do you think would be best suited for comparison to Quo Vadis?**

**Remy:** It's hard to say. Terrorizer blasted us saying we're only a north American Dark Tranquility or something like that. Dark Tranquility are melodic and so are we, I'll give them that but for the rest, I'm not sure if he really listened to the album or not. Some people have compared us to Death which is ok with me. Human is one of the most technical album there is and Symbolic probably has the most felling of all any metal album. That album screams and cries from every note coming out of it. We're all Death fans so it is possible that there's an influence.

**C.A. - Rem did the old band you mentioned release anything? What went wrong with this band? Did you have high hopes with them? Do you still talk to the members at all of your former group?**



**Remy:** No, we never recorded anything. In fact, we had worked on a few ideas but we never completed a song. We were mainly a cover band. We were all big Iron Maiden fans so we were doing a tribute to them. The band lasted about a year. First we kicked the drummer out, then I left because of that thing who pretended to be a singer but got back in the band because they preferred to have me in so they booted the thing out. A month later, the other guitarist decided to quit because he was going to study piano at university so he needed more time for his auditions. The bass player and I then decided to quit the project. It was a big deception, your first band always has something special, specially since we were all such good friends. I still talk to everyone (except "it"), we've remained very close. Actually, the drummer is the official Q.V. roddy, he helps Yanic a lot and he's also the biggest fan of the band.

**TOC - How do you approach the not necessarily close-minded, but conservative metal heads and death metal fans who are unwilling to accept the musical arrangements of Quo Vadis?**

**Remy:** There's really nothing I can do about it. If they don't want to listen to anything new, it's their decision. Personally, I have CD's from every branch of metal. Even if I don't listen to some of them every month, I'm happy to own them because it get's we out of the same listening pattern every once in a while.

**TOC - Do you feel any anger towards the old iconoclastic bands, such as Manowar, that have no interest in progressing?**

**Remy:** I think they just keep writing music for their old fans. It's hard to get new fans if your album sounds the exact same as the previous one. But let me ask you a question in return: Do you prefer bands who do not evolve or bands like Rock'n'rollica (ex-Metallica) or Megadeth that betray Metal fans? I would prefer to have 4 albums like Rust in Peace instead of having the shit they gave us in the past 7 years. That band used to be my favorite band but now, come on, get serious Dave. I paid \$100 dollars in tickets and transportation for the first Megadeth show I saw when I was in high school. It was one of the best days in my life and I even met all 4 members of the band but today, when there's a Megadeth show in town, all I do is stand outside and pass flyers to people coming out of the show.

**C.A. - What does Quo Vadis do in order to promote their releases? What merchandise is available through the band?**

**Bart:** Hmm... we sent out a few hundred promo's which generated good reviews and licencing contracts in Europe. Basically we're not afraid of sending out promo CD's since that has proven all along to be the best strategy to get noticed. Reviewers don't care about unknown bands and one way to make the notice is to ship them the CD. We spread tons of fliers as well, all around the world, hopefully the fliers help entrench the band's name in people's heads - at least the ones who are into the underground which are usually the most diehard fans. We tried to get as many distribution deals as possible and just have the CD available everywhere. Ofcourse when you send hundreds of CD's on consignment to different distros etc there will be one or two that will try to rip you off but in the last two years that happened maybe twice. The degree of honesty and professionalism as well as the dedication to the underground scene by those involved is much higher than anywhere else. To sum it up you have to push your band anywhere and everywhere. It's hard work but one that gives results.

**C.A. - What bands did you grow up on? What were your first entries into the underground with regards to the first bands and zines you wrote or got into?. Your first concert was...?**

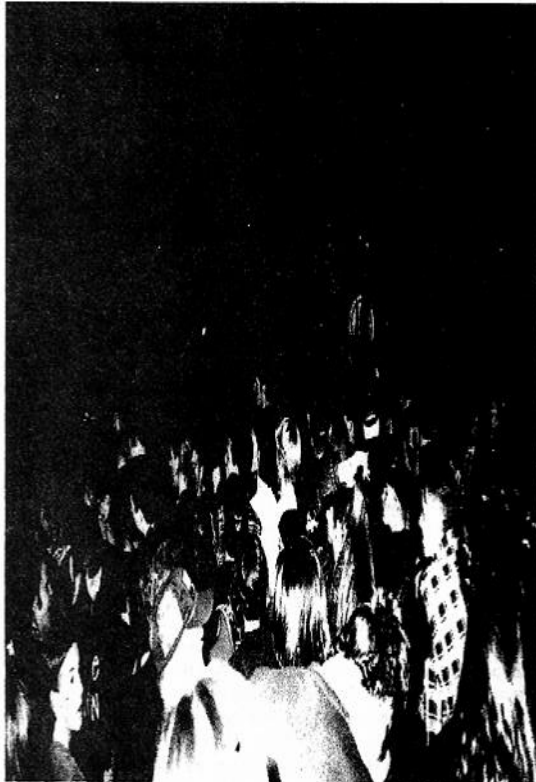
**Remy:** Like most people the first bands that got me into metal were bands like Megadeth, Anthrax, Iron Maiden and Suicidal Tendencies. Later, I discovered Slayer, Sepultura and Metallica and I knew what kind of music I preferred. My first concert was Megadeth and Suicidal in Toronto. The concert cost me \$100 because I had to get a cab but it was the most intense evening of my life. I stayed the whole show in the first row and I'm still wondering how I survived. I don't know, there was something evil about that show. The bouncers had to pull someone out of the front row every 2 or 3 minutes, and 2 people fainted on my shoulder while Megadeth was on stage, it was wild. As for zines, the only one I really got into until last year was Metal Maniacs and for the last year, I've been reading Brave Words & Bloody Knuckles.

**TOC/CA - Anything else you'd care to comment on or add?**

**Remy:** Thank you for supporting the underground and for the attention you have given to Quo Vadis. A big hello to all our fellow Canadians out West. By the way, we have the best hockey team right here in Montreal!!

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## Quo Vadis Pixs Live April 4/98



Eliphas Levi's celebrated drawing of the horned god of the witches (1861).

### BRUTALIZED DISTRIBUTOON

I'm always looking for more merchandise to add to my distribution. Bands, labels and 'zines send samples of your merchandise along with wholesale rates and trade terms. My distro mainly consists of death/grind/thrash metal. Anyone who would like to receive my list of very cheap underground CD's, tapes, 'zines and shirts get in touch today. You don't have to send a stamp or a s.a.s.t., however. If you are outside the U.S. please include it. Also, everything received can also be reviewed in BRUTALIZED MAG. Write today. Long live fuckin' metal!

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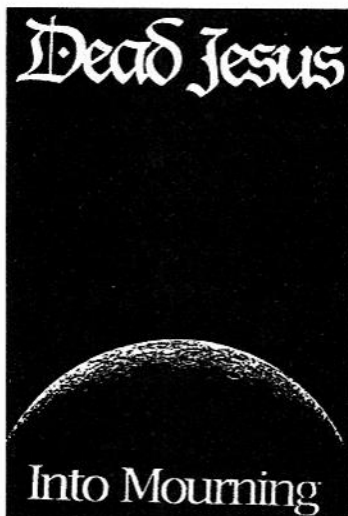


## OSSAURY INSANE - "Demonized" Promo Tape 1997

The big size morsel of black/death metal that the name Ossuary Insane is becoming synonymous with throughout the underground. All the while differing from "Fallen To The Pits (their earlier 3 song promo)" in writing and professionalism as both are here in abundance this time. Being obviously slower than their underground debut, this shows a much tighter and bludgeoning band all the way around. The band is a 3-piece, members being - Cantor Celebrant, Der Prophet and Das Rage, this tape was recorded on 24 track analog (and contains 7 songs + an intro), for that nice full rich and mean tone that analog has become known for, none of that clean polished bollocks here, just 100% straight on blackened death metal that blows the doors off many (or should I say most?) contenders in the American scene. This is better than a lot of stuff I am getting nowadays as the music is so well structured and there guys can play their instruments like there is no tomorrow!. The band has quite a lofty attitude about their music and the scene in general as well they should, if you can walk the walk you CAN talk the talk! The riffing, the licks of Der Prophet and Cantor Celebrant, and the vocals of C.C. especially makes me reminisce the good old days of 1986 or 1987 when things were new and fresh and bands like Morbid Angel, Incubus and the like were making us underground fans drool!. The band is vicious in their assault and gnarling in their ferocity with this tape, songs like "Imprecari" and "Blaspheme Unto Rebirth" are especially vicious. Bottom line here the band utilized skill and overall hatred for mainstream society to create a downright mean and blasphemous release of straight-on black/death metal. - Keith Dempe Write at: Ossuary Insane, P.O. Box 22094, Egan, MN. 55122, USA

**DEAD JESUS - "Into Mourning" Demo 1998**  
This is an up-an-coming band from my native area. I have seen them live three times. This demo contains four tracks and clocks in at close to 30 minutes with a very decent sound to these ears. You could call D.J. a death metal with doomy and traditional metal overtones. One thing that will be apparent is the band knows how to write heavy and catchy riffs. They are not afraid to stretch a composition out to extract maximum effect of said riffs and the atmosphere

they present. Now and then, they drag things on a tad too much. But, I would rather that than ending a good song before it had really been explored properly, a fault of many a demo band. The vocals of "Orgasmatron" rule, deep growls with a lot of accent on vocal phrasing and flow from one line of lyric to the next. Backing vox supplied by Glen are cool black metal screams that are very piercing, producing a very welcome contrast. Their new drummer seems to be gelling nicely and turns in a tight that blows away the old one by a sight. The band can strengthen a few small areas but they are surely a band to watch, and I for one cannot wait to check out their MCD due out very soon. In addition, they recorded a video so keep an eye out for that. \$4



CAN/\$4 US World to: Dead Jesus, c/o Orgasmatron, # 4 10340 122<sup>nd</sup> Street, Edmonton, Alberta, T5M 1N1, CANADA Email = org666@hotmail.com

## SENDA NEGRA - "Solo La Muerte Real" Demo 1997

This was pretty cool, good aggressive and super raw black/death metal. It is simple material, and on here I really like and appreciate that. This has very little in common with the Norwegian sound, but does have a lot to do with the general obscure and ominous atmosphere that reminds of early demo material by Norge bands like Emperor, In The Woods, Manes or even say the Polish Graveland. Yes, Senda Negra play black metal in the pure and cult way with some of the best vocals I have heard in years. Senda Negra, c/o Pablo Labraga, Juan Paullier, 1604 Apto. 22, CP 11100, Montevideo, URUGUAY.

## AIMING HIGH/MASTERMIND - "Split Promo Tape" 1998

Here are two Japanese bands being promoted by the mighty Metal Crusade Productions. Aiming High are a very clean sounding power/ speed metallish act, very melodic and somewhat in the vein of say Savage Grace, maybe with a little old Acid (Belgium) mixed in there. They are tight and straight forward. On the Mastermind which are killer, faster than A.M. and might bring to mind Jag Panzer or other similar '80's acts with a heavy edge and slight progressive leanings. The guitar work on here is great and the vocalist has a very nice range and mix of clear and gruffness. Order the Aiming High "Laser Sniper" demo for \$5 US world and I'm not sure on the Mastermind but if they have anything for

sale Metal Crusade will have it (see addy elsewhere). Now why is it that this shit isn't huge in Japan, they die for this style of stuff, it is beyond me what do they shun their own!?

## ETERNAL DARKNESS FANZINE Vol. XI - "The Second Coming Of Megiddo" 1998 Compilation Tape

My metal brother Keith Dempe has released this tape as a companion to his new issue (and only available if order the issue) # 11. This tape is fucking killer. It comes with a fold-out light cardboard inlay and has track listings and a little write up on each band. This is a great idea, as all bands on here are featured inside the mag so you get to read and hear a taste of the bands. There are 16 bands and they are: Ligea (2trax/Usa), Cromlech (Swe), Enchanted Sorrow (Usa), Severence (Usa), Messe Noir (Usa), Impact Winter (2trax/Astrla), Demonic Sacrifice (2trax/Usa), Martire (2trax/Astrla), Darken (Usa), From The Dark, Tyrant, Inverted (Swe). A very nice crop of bands and a thoroughly enjoyable comp by a great writer and an amazingly dedicated long time supporter of the underground. If you order one thing this issue let it be this mag & comp tape. (See review of the mag for more details). Write: Eternal Darkness, P.O. Box 268, Coraopolis, PA. 15108, USA.

## TANDUS - "Logan Maut" Demo 1997

Symplistic but heavy & effective are words I would use to describe this band. Tandus bring back some cool memories for me, they remind me a lot of the demo bands from the '88 - '91 period. You know the ones who still had a strong foothold in thrash but were heavily influenced by death metal, bands like Burial, Demise, Immortal Fate and so on. Hardly anyone is doing this style anymore and Tandus are cool in my books. Four songs of old school deathrash, check it out! Sorry I don't have an address for this I guess it is one for the tape traders out there!

## UNHOLY ARCHANGEL - "Self - Titled" Demo 1997

I was very enthused to receive this tape from the Greek band, Unholy Archangel. Despite the very poor production and the rather simplistic packaging, the music shines through! This is war metal in the finest fashion! The sound is very low on this tape so I had to play it through my good stereo to actually review it fairly, but I felt both elated and thrilled in my black heart. The first song after the intro is "Faethon" and is huge in scope! This is what metal is supposed to sound like - a mix of old Vital Remains and Demonic's first album! Triumphant and proud, blasting down all nay sayers with an iron fist! The second song is "Titan Battle Pt.1", and is a bombastic, no holds barred approach to the art of black metal, again mowing you through, but less of a march type song and more of just straight out war metal! This one reminding me more of Blasphemy and old Sarcophago than Demonic. I appreciate it for it's brutality and hatred displayed, plus at this point in your listening it is easy to tell this band knows what it is going after and get it! The final song, the blasphemous and reckless epic "Unholy Vomits In The Unholy Chalice" puts a capper on a great demo. ALL HAIL UNHOLY ARCHANGEL!. If you can get past the horrible low sound, this is some of the best, pure malevolence and war, recorded in a long, long time! Unholy Archangel, Iapetos, Titanon 10, Helliniko 16777, Athens, GREECE.

- Keith Dempe

## Sorrow Bequest



### SORROW BEQUEST - "Torn From The Last" Demo 1998

This one sparked my interest straight off. Johnny wrote, or well more like emailed me. He said he was sending me their tape after seeing a flyer for my debut issue; and, he liked the slogan on it which said "Proudly waving the banner of fucking metal!!". So, you know if that fueled their interest, that the band had to be made of metalheads of the highest order!. Another personal interest was that this band has a member of the a little known band that I dug named Uller (in fact I tape traded with the guitarist Dave Craft of that band). So, after all of this anticipation does the product live up?. I can kneel down on one knee, thrust my sword to the sky, and proclaim: "Hell yes!!". S.B. are master craftsmen, and it is painfully obvious that a ton of work and fine tuning went into the five gems on this demo. I dug the vocals on here, mostly of the understandable growl/whisper variety mixed with some clean sections and always conveying the strong emotions the compositions demand of them. All the added embellishments are (minus thankfully operatic female vocals and keyboard overuse) here from acoustic passages to short piano interludes only used to express more emotion before kicking back to the heavy riffing and agitated vocalizations. I sit in awe and appreciation of the galloping guitars and twin axe melodies that run through each epic track, reminding me of the glory days of heavy metal when Iron Maiden ruled the wasteland!. Sorrow Bequest are one very talented band, and they have a better grasp on European styled melodic metal (ala Dark Tranquility or In Flames) than most American acts can ever seem to muster. The only other band that springs to mind is Twisted Tower Dire (who will be interviewed in this issue if they return my questions in time!). I think this act will not be unsigned long, so fans of everything from King Diamond & Iron Maiden to The Fall Of The Leaf & In Flames to Cradle Of Filth & Paradise Lost ("Gothic" era!) will drool over this!. Send \$ 4 US/ \$5 World to: Sorrow Bequest, 342 Juniper Ave., Wake Forest, NC. 27587, USA. [Website = http://www.geocities.com/SunsetStrip/Amphib/heatre/7694/index.html](http://www.geocities.com/SunsetStrip/Amphib/heatre/7694/index.html)

### DESTRUKTOR - "The Holy Trinity...Denied" Demo 1997

Holy fuck! Ultra raw violent warring death metal from Australia! (where else...they are kings at

it). The tunes are kept fast, simple and in-your-face with heavy riffing and lightning fast drumming by Jarro(who is also the drummer for Destroyer 666!!), and who makes up exactly one half of this two man unit. Fans of symphonic metal with candy coated production will cover and cringe at the scathing extremity of the material on here. The vocals are raspy, rough screams from the abyssic plunges and accentuate the music nicely. My metal brother, Glenn, assures me the new material will put this to shame. I cannot wait to hear it! He is also talking with Black Militia Productions from my area about a possible seven inch!.Get this for \$5 US world & distros get the \$3 US wholesale rate. Destruktor, c/o Glenn, P.O. Box 24, Kangaroo Flat, Victoria 3555, AUSTRALIA.



### DARKEN - "Reign From Funeral Thrones" Demo 1997

Who was it that said no talent in the black metal genres comes from America? Well, if you find him punch him in the teeth and tell him about Darken! This is a two man project from Wyoming that I hope you won't confuse with the band from Europe. Who'd a thunk it, eh?. Black metal reaching America's core. Don't simply dismiss this as another teenager's idea of what Emperor should sound like. This comes to us from two people seasoned in the metal underground who recently rediscovered each other and decided to put some of their old and new ideas on tape. And that they did. The two darkened entities that make up this project are Stormlord(on bass, guitars, drums and keyboards) and Necrotitron(on vocals). As Stormlord is already well situated in the music industry under another name of course, he demonstrates, even further, just how talented he is on this demo. Seemingly easily interlacing melodic guitar harmonies with complex keyboard arrangements, no where better exemplified than on a song like "Eternal Winters(have they spent time in Canada! - Dale)" or my personal favorite "Autonomous Closing Of Time" a song showing much of the same appeal that Katatonia first showed on a release like "For Funerals To Come...". Both aurally haunting and ethnically eclectic sounding...this track is the first big hint that this may well be the next "big thing" to come from America. While Stormlord concerns himself with

the music Necrotitron worries about the vocals and the lyrics, a task that is must be as mentally draining as it is physically stressful, for the lyrics are as intelligent as the vocals are unholy! Pure goat worship! Among some of the topics are war, death and feeble mortals being crushed under foot! The track shows this band has enough influence from the schools of Graveland, Infernum and Burzum as well as being indoctrinated into the schools of Dissection, Sacramentum and Abigor!. Production is top notch as far as demos go, reminding me a lot of Ablaze My Sorrow's 2<sup>nd</sup> demo as far as production goes. Stormlord did all of the engineering and mixing of "Reign From The Funeral Thrones" and quite a job he did! The only problem I have here is there is nothing to bitch about! Which is bad for a critic but a problem this band I am sure will be encountering often. Could this be the perfect demo? Everyone in sight of this review should try and get this, 100% a product of the underground and something we as members of the underground can all be proud of!(See Sean's review of this bands MCD elsewhere -Dale). -Keith Dempe Darken, c/o C.S. Larson, P.O. Box 6788, Sheridan, Wyoming 82801, USA

### WARHAMMER - "Towards The Chapter Of Chaos" Demo 1997

Throughout my tender in this underground of ours, I have always come across writers (myself included) that comment on a bands invoking of the spirit that once was. Well, Warhammer from Germany make even a band like Bewitched look modern. This is truly the spirit of old death metal! For those of you that might not have heard of Warhammer, they play apocalyptic death metal in the truest traditions, sounding exactly like an extension of Hellhammer, the classic band that was the spawning ground for the great Celtic Frost. Many of you will comment, I am sure, on me falling for a band that sounds exactly like another, older band. Well I'm not complaining because I love Hellhammer and there is just so much material you can hear from them. Warhammer brings back the old feeling and takes you on a aural journey into the past where Hellhammer didn't quit, where they continued in their classic, brutal tradition!. This sounds like 1984 all over again. It reeks of the essence of the terminal classic MLP "Apocalyptic Raids", imagine Hellhammer doing a demo after that and you pretty much get an idea of Warhammer sit. Now signed to Frank Stover's Voices Productions. "Towards The Chapter Of Chaos" is the first and only real sign I think we need to see the potential of a band of Warhammer's proportions. With the old school becoming more and more of a marketing trend of the new school, it is nice to see some people that were actually there put something out that is 101% old school. Nothing post 1984 influences this band, with bands like Pentacle, Soul Burn, Ares Kingdom, and Warhammer it makes me think that musically the scene is better than when I first got into it. There are six songs on this demo, songs like "Warzone" and the sludge of "Shattered Memories", to the pounding mayhem of "Predictions Of Doom" what more could any fan of Hellhammer want than a band that has sworn itself to uphold the traditions of the classic Hellhammer? Everyone must try and find a copy of this or check the album that was originally slated for release in December 1997. -Keith Dempe This demo is still available for \$8 US World to: Legion Of Doom, c/o Rolf Meyn, Eisenbahnstr. 5, 45711 Dattein, GERMANY.





**ARES KINGDOM - "Self-Titled" Demo/ep 1998 (Eternal Darkness)**

This is one truly powerful band. The sheer extremity is thoroughly steeped with some intense, catchy, and melodic music. The vocals are very similar to Order From Chaos (which of course this band features O.F.C. main-man Chuck Keller), however mimic the great rhythms of the music and have a little Bathory viking-era tinge to them. I really cannot say enough about the Ares Kingdom, they are just great pure and simple. The riffing on here is heavy and the drums pounding, the structuring and flow infectiously headbangable. Top notch metal from veteran undergrounders. Get this and find out why Ares Kingdom rule the land! The preceding review above is a review I did for issue # 1 that I did on an advance tape Keith sent in. Well Eternal Darkness also sent this finished product in and let me tell you I had to re-print this just to comment on the stellar packaging! It is pro all the way, the cassette is pro-copied with printing on the shell and behind the print is a great shiny gold background. The layout is very easy on the eyes and looks great, a fold out in-lay with lyrics and band photo ect. Get it for 6\$ US world to: Eternal Darkness, P.O. Box 268, Coraopolis, PA. 15108, USA or band contact: Ares Kingdom, 1200 Queens Place, Kansas City, MO. 6 4 1 3 1 U S A

**SANZIA - "Self-Titled" Demo #1 '98**

The guitar riffing of black metal is becoming very recognizable today, popularized by bands like Cradle Of Filth, and done well by bands like Dimmu Borgir (fellow Norwegians to Sanzia). This demo isn't just the blazingly fast drums and guitars though, for if it were there would be no choice to pass it off as just another black metal album. Instead, the music has a sort of rock element to it, using the black approach however. This is tough to explain, but sections of the music seem to use fast guitar riffing to form a larger, simpler melody that is combined with a very simple, yet effective drum beat. There are a lot of original riffs here, which are unfortunately repeated a little too often, or without sufficient variation elsewhere to not sound repetitive. This is often the point where many black metal bands just alter the vocal style, Sanzia tries to hold it all together with one vocal style -- and above everything else, the vocals of Hegal really stand out (except when they are lost in the mix), the continuous non-shriek, but raspy approach sounds very harmonized, and although totally incomprehensible, they are the item close to perfection in this recording. Overall, Sanzia won't likely to appeal to anybody but the avid black metal fan. But, then again, it is just a demo (i.e. given the consistency of the genre it is often difficult for even the most well produced black metal acts to appeal to anybody other than the avid black metal fan). Although it is unlikely Sanzia will be wildly popular, with an improved production and a little

bit less repetition, they should be able to create some incredible music. *-Neil St. Laurent*

Contact: Sanzia, c/o Anders Larsen, Skatvedtveien 44, N3475 Saetre, Norway  
Web: <http://home.sol.no/~blaster/Sanzia/>

**TASYIM - "Harsh Rehearsal" Reh/ Demo March 1998**

Black death with a cool atmosphere, it is a very different feel like you can almost hear a little influence from Malaysian/ Singaporean culture and climate and societal trappings in the music. The sound on this rehearsal/demo is unsurprisingly raw but everything can basically be made out. Tasyim is a very bombastic outfit, with some definite promise. A slower side is displayed with the opening (pun intended) of "The Hole Of The She-Devil" with it's slow to mid-pace guitar strumming over top of spoken word vocals, then they bust shit loose and blast into some fast heavy material with a show of talent and a penchant catchy sections. For a rehearsal, I was impressed. I hope to hear a studio recording from this band in the near future. Until then, get this through the band or EGP Productions. Tasyim, c/o Farouk Rahim, A 1301 Taman Selamat, 25050 Kuantan, Pahang, WEST MALAYSIA or E.G.P., A 6636, Taman Metro, Lorong Alor Akar 1, 25250 Kuantan, Pahang, WEST MALAYSIA.

**MI' GAUSS - "Algonquin War Metal" Demo 1 9 9 7**

I have next to no info on the Pittsburg area band except that the members are ex-members of the famous Pittsburg death metal band Rottrevore, of whom I liked quite a bit! The relationship of Mi' Gauss to Rottrevore is easy to see, both play extremely heavy, grizzled death metal, although with Mi' Gauss we see a slightly more black/death influence into the fray. The production on this 5 song tape is very basement sounding. Everything is audible, however, and I think the production compliments their filthy sound. I recently saw this band live, and the word filthy doesn't even begin to describe the guitar production. Remember "The Utter Dark" by Unleashed (I sure do! -Dale)? Take that demo and maybe "The Unholy Ground" by Derketa and you get a pretty good idea of where this trio's guitar sound sits. I loved the guitar lines, the dirty production helped fill it with a very underground atmosphere, especially on "T' dequi Mantino" and "Within The Mist"... gotta love those artificial harmonics!!!!. Vocals on this demo are pretty much growled and vomited forth throughout the tape, although they get some shrieks in there once and awhile. Unfortunately, the vocals lie pretty low in the mix except for on the last two songs, until he shrieks than it seems to drown out the other instruments, I liked the vocals however, I just didn't like the way they were produced on the tape. As I said, I recently saw Mi' Gauss live and I felt they didn't sound as good on the demo but were definitely a powerful live band, reminding me of Autopsy (woah! Now that is a compliment -Dale) at least live. With heavy drums, a thick rich guitar sound. They seem to play a lot live around Pittsburg so if your in the area check 'em out! Write: Andaqua, 131 E. Pgh. St., Greensburg, PA. 15601, USA *-Keith Dempe*

**INTESTINE - "Gastrointestinal Pathology" 1997 Demo / CD**

Why!? Oh why!?! Am I being denied, have I possibly drawn the wrath of the death gods!?! I crave brutal death metal, I cannot get enough but

at least my death needs were partially satiated last issue by the mighty fine people at Pulverizer Recs., champions of the genre. This issue however things have been bad no one is sending brutal death metal!! As you can guess from my ranting this is a death metal band and they are thankfully serving up the brutality I absolutely need!. Now you may say this was reviewed already last issue, yes it was but by Neil St. Laurent C.A. writer but it has been re-submitted but not as a cassette version like Neil reviewed but has now been put out on disc, so it is now my turn to sift thru the intestines. Awww... nice rumbling death metal, heavy and mid-paced for the most part with some nice speedy parts and grinds here and there. I must say this is very impressive for a one man band!, I'm normally not too high on solo projects, but this is kick 'yer teeth in rolling extremity. The vocals are cool, kind of a cross between a cryptic echo and a usual death growl. On first listen, I thought they weren't deep or brutal enough but they grew on me a lot. Death metal freaks need this, in the meantime I think a interview is in order so check that out elsewhere. Sick Music/Intestine, P.O. Box 772, Esperance WA, AUSTRALIA 6450



**DEATH KIDS - "Born In Hell/ Bleeding And Preying" Demo 1998**

Get the fuck over Hanson's!, the real thing is here. While the Hanson's are a record company's wet dream, the Death Kids would be their worst nightmare and the Hanson's should jerk-off in jealousy at these kids' talents. The Death Kids are made up of 11 yr. old Harely Wootten (guitar and vox), 14yr. old Ken Jr.(drums) and Dad Ken Sr.(bass guitar). I received a demo of 4 songs, 2 from '95 "C-Section", and "Forgotten" & 2 from '97 discussed later. I was immediately impressed, grinding almost doom-ish guitars, then set to a medium tempo with Ken Jr.'s double bass assault (move over Dave, the new kid is in town) in the song "Forgotten". Harely's vocals are nice and guttural (which sounds like no effects in the mix to me). His voice sounds more mature and refined than a lot of growlers out there. The closest I can describe him would be Obituary or even some doom/death singers. The next two songs from the '97 recording show quite an improvement. "Sacrilege" & "Crushed" are total speed-up tunes. Ken Jr.'s drumming is quite fast and the riffs Harley throws out are catchy and as heavy as a ton of bricks. The two newer songs remind me of Decide and the ilk. Fuck! I don't know why but this tape just blows me away. For such young players their talent is incredible, they blow by a lot of their older peers in the genre. Get this, they are gaining notoriety as they have opened up for such acts as Morbid Angel and Testament. I can't wait to see what they come up with in the future. *-Sean Doran*  
Write for info to: Death Kids, P.O. Box 139, Lidenhurst, NY. 11757, USA (They sell shit cheap so write and find out -Dale)

*Horna Interview answered by Shatraug, July 31<sup>st</sup> 1998*

*Horna are a band that play black metal with a true atmosphere and in the old glorious pure way!! They are fast, dark, obscure and brutal!, the way black metal should be, read on as Shatraug tells us how he achieves his atmospheres and discusses his favorite porn acts, read on...*

**Tidings Shatraug, how are things in the world of Horna today? Have any of the members been in bands in the past or have side projects? What did Horna release before signing with Solistitium? What does Horna mean?**

Greetings, Dale. It's been pretty busy for the last days and it happens to be that this is the fourth interview that I am answering in a row today. We had no bands before Horna was put together, but our vocalist Nazgul is a member of Pest which actually is his main band Horna being priority two. I myself have a side project called Mirkhall which is a bit more mid-paced than Horna and slightly more melodic with some folkish touches here and there, but Horna is definitely my top priority and all other activities remain under less dedication. Our former guitarist Moredhel had something going on but as said, he is no longer part of the band so it doesn't have a thing to do with the question. The name Horna is Finnish, if you didn't guess, and means "hell" or "the abyss" so all guesses based on words horn and horny were a bit on the right direction, after all hell is a place for all christian horrors: Our ideology is not based on (the) bible though, even if I'm sure none of you made the error of thinking so... Before signing with Solistitium we released only one demo entitled "Varjoissa" quickly taking distance from it's immaturity towards such grim appearance as on "Hidentorni" one can experience.

**What led up to you getting signed to Solistitium, did you send them a tape or did they contact you? What kind of deal is it, how many albums? Were your recording and art budgets for your debut album and MCD satisfactory?**

It was as simple as sending a tape to Carsten and him contacting us with a good proposal. The deal itself is only for each album itself, lasting as long as we feel capable of doing things together, meaning that we could take off right now or release our next ten albums on Solistitium (Now that is the way to work things! -Dale). There are no obligations and no necessities for us to fulfill. Our budgets have been growing all the time along with our needs so yes, with are satisfied with finances so far. Due to some things about the contract I'm not saying any details about it. I'm sure you understand why(I do -Dale) **What is life like in Finland? What kind of child were you and what was the first album you ever really got into? What is**



**the scene like in your area, how are the turn-outs at shows & what Finnish bands are you friends with? There are a lot of summer festivals and shows there, will Horna attend any of these?**

Life here, I suppose, is rather usual and normal to any European country with welfare and decent economy. Easy to be and easy to survive (Does not sound like North America, it is uneasy to be -Dale). I've always had quite a great imagination and I was told as a child I was fast in places, very much alive so to speak. The first album I really got into must have been Iron Maiden's "Powerslave" back in '83 and after that it has simply been a metal addiction so far. It's a safe drug, no chance for overdose and never too many different branches... The scene in our area is a small circle of friends as there aren't many bands around Lappeenranta, but considering (the) whole Finland we have quite many allies yes a couple worth our support. Let's just mention ...And Ocean, Behexen, and Warloghe for example. The last time we played live was on the New Year's Eve in Helsinki and there the audience was okay, but we haven't been asking any chances to go out on stage this year at all just because Moredhel left the band taking away the possibility of a live appearance. We have now secured ourselves some session help for any forthcoming shows and wait to kick off on stage is quite restless. I could say we enjoy playing live which is good considering promotion and fans. We are very interested in coming to play over there as well!(That would kill!! -Dale).

**Horna's music for me creates a very brutal, oppressive & sinister atmosphere, how do you achieve this or does it come out of you naturally? Do you have to be in a certain mood(i.e.- depressed, angry ect.) or place(day/night/indoors/storms outside ect.) to write your material? Did you find it hard to keep the cryptic atmosphere's in your music during the recording sessions in the studio?**

I was bored with all the bands using synth, female signing and shit like acoustics and made the decision to go the other way(Hails to you

Shatraug for that great decision, it surely led to this interview! -Dale) it has been much more natural for me, yes, but I guess it doesn't take any special mood or place to compose a song for Horna. I believe one must have a passion for

the art itself and thus draw the passionate picture from one's mind and soul into the music. I guess I'm not such a happy person inside, but Horna definitely "sings" in a language that only I can comprehend to it's full extent. If it sinks deeper than skin with a fan of our music or others as well I'm happy about it, but our music it mostly done for myself for myself, just as any honest artist expresses his needs and desires.

**The atmosphere in our music is easy to maintain as I'm the only one to decide and I can always find the most suitable clothing to a child of mine. I'm very determined and hard to bargain with, no compromise during the recordings have been done. It's my way or (the) highway...**

**Describe a Horna live show does it include smoke, spikes, props ect...? Do you like playing live? What has been your favorite or least favorite live show thus far? What are some bands you have played and shared the stage with?**

It's hard to describe from my point of view, but we try to keep it energetic, raw and brutal just like on the albums, always with a similar approach. We do have the show elements of black metal present, but the intention is to become something more little by little. It takes a lot of experience first, but we do like to play live so that is positive I believe, thinking of our aims with performing. We've played with bands like Vornat, Barathrum, Wizard, Babylon Whores, Children Of Bodom, and Him for example. The best/worst show I've been to or we've done?(both -Dale) I'll put on both then(good man -Dale). The worst gig we ever did was in Saarijarvi with a maximum of nine people watching, and tens waiting outside to kick our asses(say what! Why!?! -Dale). We had to leave the place with a fucking police escort!. Then again, the best show we did was in our hometown, totally giving them everything...The best show I seen was Emperor live in Helsinki, but I am sure that when I see King Diamond that experience will never be forgotten or be possible to match. The worst gigs I have been to were some local bands, but I was aiming more to get drunk than to follow what they did on stage...

**What age and year did you get into metal? What were some of the first 'zines/bands & labels you wrote to or ordered stuff from? What age/year did you get into the underground? How does the band promote themselves, do you spread a lot of flyers or do you leave it up to the record company? Have you done many interviews?**

The year was '83 on the first touch(me too! -Dale), but it was never too much but a child's hobby back then(not for me, it took off immediately! -Dale). I got seriously involved (with the underground) around '93 when I ordered some stuff like Emperor's "As The Shadow's Rise" 7" from the band themselves and some albums from Osmose



and shit like that. I've never been into 'zines too much, but some of the first ones I got were *Nordic Vision* and *Ornament*. Most of the 'zines I've got have come as a free example with our interview...Most of our own promotion has been through gigs, other shows and interviews and we leave all serious work for the label since it is their job to take care of it. I've always been lazy with promoting our band properly. As for the underground, I've only formed decent contacts after our debut was released, mostly with the "aid" of the word CD, if you know what I mean. Bands and persons nowadays don't really bother too much unless you've done something else than a demo it seems(it does seem that way and it sucks!! -Dale). It shows anyway, even I support only friends with a great band and nothing more. Those friends with shitty bands have no "free" help from me to spread their works.

**What is in the future plans for Horna? A tour perhaps? Is there much new material completed and is it still in the same vein as the previous stuff? Any plans set up for recording the second LP?**

In fact, we've already recorded our second full-length entitled "Haudankiymyden Maille". At the moment two artists are working on some paintings based on our ideas and the whole package should be available in December or early next year(1999). We are hoping to get on the road to do some gigs here and there but nothing has been secured as of yet. There are always some plans and talking, but that just ain't enough...Musically the 2<sup>nd</sup> LP is still in the same veins as before, but this time taking our musical expression totally back to the beginning of (the) '90's when real black metal was still the only way(preach on brother! -Dale).

**What do you know about my native country of Canada? What do you think of the Canadian scene past and present? Do many people from here in Canada write you?**

To be honest I really don't know much. The only band I recall is Blasphemy(really? -Dale) and I don't get news from your area at all. In fact, your interview was the first contact from Canada ever to emerge in my mailbox. You could perhaps say that this interview is exclusively first in Canada or something...(It is an honor my metal brother! -Dale).

**How does the writing process go? Does everyone contribute to the writing and arranging or does one person do most of it? How often do you rehearse? How long does the average Horna track take to complete?**

The songs form in either sudden inspiration or a long period of small ideas. In any case there are a bunch of lines that I just put together most fitting way I can manage and it's not too unusual for me to build up the same song piece for a dozen times at least to get that special Horna-touch to it. Anyway, I have been the only one writing music so far and I do hope to get a change in that once we get a new guitarist fitted in. I've also been the only one writing lyrics in Finnish as Nazgul did a lyric for the MCD in English and since that we returned back to Finnish again(too bad your English is excellent -Dale). As far as rehearsing goes, it's not much. We haven't had a single rehearsal

during '98 all in all and it's already August tomorrow. We take time for rehearsal when we have shows ahead or when there is something to be recorded, otherwise it's not too necessary. We play some shit from time to time just to keep the touch alive, loosing it could take too much time getting it back.

**What do you do in your spare time away from the band? Do members hang out with each other outside of band activities? What are some of your fave novels, movies and 'zines? What sort of music have you been listening to lately? What are the band members ages?**

Most of the time we have spare time since the band takes very little of our hours these days. Apart from music it's all much like a living with some interests now and then, but nothing special. Nazgul is currently in the military and Gorthaur attends to some job so we hardly spend time together hanging out except on some weekend getting drunk together. I'm still unemployed and I'd need a job to get the fucking money for better living but there just ain't too many places to work available. Most of the literature I read is limited in the occult or fantasy novels, still when one counts all printed matter I read the paper every day just to check the funny comic strips...Hmm...I tend to watch horror and action overall on videos, but all porn with anal sex and lustuous is nice to have in the closet(I hear that! -Dale). You get to shake a bit of the pressure off once in a while. The latest album I bought was a *King Diamond* bootleg, and that type of metal is always near my heart(mine as well -Dale). Our ages are 20-19-21, you can guess which one I am... \*~~just fuck it~~!!

**Are you happy with your debut album and MCD? Are you satisfied with how the recordings of each turned out? Anything you would change? Will you use the same studio in the future? How have press and the average listeners reactions been so far?**

Yes, we are satisfied with both releases even if there will always be something to do better I guess. To go on some details, the first album could have had a better sound and much less mistakes and the MCD may have been better concerning the covers, especially the lyrics pages. I can't really explain about the studio since it's just fantastic, easy to work in and you get very well along with the guys there, and we've always got the exact sound we have wanted to have. Anything that could need a change is in your choices, but one can't be too experienced in the beginning. You always need to start off some place...But yes, we're going to use the same studio next time as well. We are so familiar with their equipment and personnel that it's almost fun to record an album there, and their getting better and better stuff all the time. So far I haven't seen any bad reviews of our albums nor heard anyone telling me that we sucked(they do in the new *Grimoire* mag but they hate black metal, so they are of no consequence to the bm scene -Dale), but people seldom come to tell the band how little they like the music, now do they? I've heard from our label that we got extremely good and negative feedback on the debut, but for the MCD I know we've got only good critics so far. It kind of shows in the amount of the interviews lately since there's been a total of 14 of them during July only. It helps to get established and that is something any band will need.

**What do your lyrics deal with? Could you pick a couple songs and tell us what they speak about? Do you see the lyrics as an important part of the music? Are the new lyrics in a similar vein?**

Our (or my) lyrics have always been about

blasphemy, death, darkness and strong antichristian ideology. I'd say they are in no way poetic within these three first releases, but definitely straight and threatening like the music on these albums is as well. Hell, here we go then. "Orkkivuorita" is in all it's simplicity a tale about the orkish horde attacking christians from their ancient mountains. A sort of war cry. "Sword Of Darkness" is, despite the title, a tale about broken harmony and total vanishing of mercy through our forthcoming triumph. I haven't understood everything from this lyric myself either, but I hope it will open to me in the next journey on the mushroom current('magic shrooms' ah yes -Dale). "White Aura Buried In Ashes" is simple, heaven's damnation and rape. Yes, lyrics are a part of the music and if you intend to perform music then the use of lyrics should be taken seriously as the music itself. To be black metal, lyrics must deal on satanic subjects one way or another(I agree, there is a black metal sound, but real black metal thru and thru is satanic in nature -Dale). Within the 2<sup>nd</sup> LP our lyrics have reached the same sinister and grim approach as the music, and I think we'll calm it down in the future to have a more poetic and obscure sense in them, to make our listeners think about the lyrical content a bit more. Still, they are going to be in Finnish so the same gleam can never exist in the translations.

**You play what I like to call musically pure black metal music. Which does not rely on keyboards, female vocals, violins, piano ect...to create an atmosphere that is often very false sounding. Do you agree with my opinions and what do you think of black metal bands that use these symphonic sounds? Do you think it is to cover up their lack of skill in bringing the atmosphere out of traditional instruments?**

On some bands symphonic approach works and some it does not. To me it's BLACK METAL so it's natural to compose music based on guitars instead of relying on keyboards or other non-metallic instruments. I have nothing against using them at all, but to me music has to stand without the covering (exactly! -Dale). Most of the bands today seem to have forgotten such a fact and taking Cradle Of Filth as an example, their guitar lines are shit, just shitty as they can be. It doesn't necessarily mean that they can't play, but it sure makes them look like they didn't! I couldn't create music based on keyboards and then believe in myself after that. It's just an addition to spice up the atmosphere, to give a special touch on some notes and not a blanket to throw over the work just make it sound commercial. Most of the "keyboard" bands tend to have way too nice melodies anyway (true -Dale).

**Hails and thank you my metal brother for the interview and your time! Last comments and merchandise available from the band?**

Time is always worth spending if there is a reason worthy of spending a few moments, thanks for the great interview and let's hope we can launch our own Canadian Assault tour one day!(That would be utterly amazing!! -Dale). You can all write us and ask for any merchandise, it's too fastly changing stock so no need to mention any here. An IRC is appreciated when writing just for info. Buy the albums if you seek something totally raw and unholy sounding BLACK METAL!

## Interview with Wannes of Pentacle by Keith Dempe

With so many bands trying to "rehash" the 1980's it is extremely pleasing at least to me, to see a bands that stuck to their guns, so to speak, all the way through from the late 1980's!!! This band is of course Holland's solution to Order From Chaos, Pentacle!. Even past releases by the band wouldn't have prepared us for the release last year of "The Fifth Moon(reviewed by me to great praise in issue # 1 of Canadian Assault -Dale)" the bands CD debut on Displeased Records. Easily the best thing that the already successful label has ever presented , the new MCD has my vote for one of the best CD's of 1997!. TOTAL '80's deathrash revisited, from this already very well seasoned dutch band, the mini-LP version has a cover of "The Reaper"! Never before has Hellhammer been paid such a tribute. There really isn't enough good I could say about this band, they are brutal, they are raw, they are everything metal should be and I think you would be well advised to read on this interview conducted with bassist/vocalist Wannes Gubbels! -Keith Dempe



**First of course the obligatory, please fill us in on the necessary history of Pentacle prior to releasing the "Winds Of The Fall" demo? Have you recruited any members of Pentacle from other bands?** The band started in winter 1989. The first time it was just our guitarist Mike and me. We came from a small village and at that time there was almost no fans of extreme music, so when we saw somebody walking with a heavy shirt and studs, it was something rare. I met Mike several times and said "Hi", to him, but we never talked with each other. At a certain moment we met each other and started talking. I found out he liked the same bands that I did, we talked about all kinds of bands like Celtic Frost, Death, Messiah, Destruction, Slayer ect ect... So now we knew each other better and started to tape each other's collection. Mike also told me he played guitar and wanted to form a band, but he didn't know the right people. I said I wanted to give it a try and as I didn't play an instrument I would do the vocals. So that's where we started. We started to write songs together, and sometimes I took the bass also. I always liked the idea of me doing bass and vocals so I bought a guitar and started practicing. The first song I started playing was Frost's "Dethroned Emperor". At the time I also did a radio program called "Thrashing Madness", we played really underground stuff like the demos of bands like Morbid Angel, Entombed, Immolation, Messiah, Asphyx, Treblinka, Carnage, Samael, ect. I knew this guy Marc and he played drums so I asked him to come over and hear our material. So Mike and me played him our songs plus Hellhammer's "Triumph Of Death", including the insane vocals. Today Marc still admits he was totally blown away by the vocals and from that moment he joined the band. Together we completed the songs Mike and me had written and at the same time we started writing material as a 3 piece. In 1992 we wanted to record the songs that were ready. Mike had some friends that were running a PA company and he asked them to record our songs in our rehearsal room. I remember it was pretty cold but we managed to do it. The songs we recorded were: "A Mind In Flames", "Son Of The Dawn", "Belief From Below", "Denial Of God"(our first song ever written), and Hellhammer's "The Reaper". After the recording we weren't satisfied with it, the guitars lacked power and the vocals were too growling. We first had the idea to release it, but because we weren't satisfied with it we didn't do it. However Mike started to record the tape for several interested people and they were pretty positive about it. After a couple of weeks the demand became bigger and as naive as we were we decided to release it. It got the title "Caressed By Both Sides" rehearsal and we sold about 100 copies of it. At the time we did our first gigs with bands like Gorefest and Asphyx. At the gig with Asphyx we put on warpaint just like Frost did in their old days. You have to remember almost no bands did that at this time except bands like Mayhem, Bestial Summoning, Grottesque, Treblinka and some more. It was not to create a black metal feeling but more to give our music a more visual aspect. So that's where it all started.

**The sound on "Winds Of The Fall" is so classic! Totally primordial which has worked well into what you are doing today Do you agree? How did this demo do for the band? Were you happy with the tape?** Yes the sound on the demo is very honest. Very basic yet powerful. It was our first studio experience. At the time I was really impressed by Acrostichon's "Dehumanized" demo(me too -Keith), concerning the sound. I wanted to record in the same studio as well. So when the time came I called the studio and booked it 2 days to record and mix our demo. We recorded it in the RS 29 studio. Everything went pretty well, except for the first song "Buried In Mankind's Sleep". Marc had some trouble with the drums, he couldn't play it right. You can hear that just listen to the drum intro. Mike and I were so fucked up, and we didn't want to do it again and the rest of the song is played well. So we decided to leave it this way. There were also some guest vocals on the song "My Fall", do you know the Dutch Dead End?. Well I was really into their music and we were (and are still) good friends. When we were about to record our demo we I asked Micha to join me on that particular song and he did. We really did our best concerning the layout, it cost us a lot of money but I still think it was worth it, it still looks great!. We sold about 600 copies of it. We got a very good response from the crowd. Of course there were some people that didn't like, like a guy from Poland who thought we

were 10 years too late with our music, but the major part was very enthusiastic about it. It gave us a name about being a very old fashioned death metal band in the vein of Celtic Frost, Hellhammer and Possessed with some influences from Asphyx which I agree. Through the demo we got many interesting gigs to play with bands like Anathema, Ancient Rites, Occult, Mangled and more. I agree that our first demo is/was a good foundation for what we do today. We still play songs off of it and our next release will feature a new version of the song "Deepness Of The Depths". The demo directed our way to what we do today, yet in a more embryonic way. Of course we matured a lot but the demo did it's job. The only thing I don't like much anymore are the vocals, but at the time I couldn't do better, so there is no need to put them down, it's just the way it was!. It also gave us an opportunity to record and exclusive track for the DSFA compilation CD part 6. Anthony like our demo very much and he was putting another comp together he wanted us too. For this purpose we recorded "A Dance Beyond". The CD was successful, it featured only unreleased tracks and we did 2 DSFA festivals which were cool as well!.

**How did the deal with Displeased Records to do "The Fifth Moon" MCD come about? How has it been selling and how has the overall reaction been from the press community? Are you going to tour in support of it?** Some time back Reaper Records wanted to release a 12" of us. I don't know if you know this label, but he (Gunther Cross) released the Morbid 12", the Acheron 7" and he did together with Wim (from Midian Creations) the Sathanas 7". He already wanted to release the 12" right after the demo, but we thought it was too early to do it. First we wanted to get more well known in the underground, after the ep we thought we were ready for it, so we talked about it with Gunther and he thought the time was ready for it as well. They (Displeased) heard about our plans of doing a 12" and asked if they could do the CD version as they liked the show and the material. We asked Gunther about it and he said it was okay, but again after some time he quit, maybe he didn't like the idea of Displeased doing the CD version. At that time there would only be the CD version. We were very disappointed about these happenings, because we felt left on our own. Vinyl is for us very important and far more interesting than a CD and at the time it wasn't there!. At the same time Jeroen of Damnation Records heard our advance tape. He heard of our problems and liked our material a lot. He offered us a deal to release "The Fifth Moon" on picture disc 12". We agreed and that is what happened. The picture disc has been released as a limited edition of 525 copies with a bonus track and a different layout. You can also find a photo sheet with all kinds of cool pictures. Just like the old days. The picture disc has been sold out for quite some time. About the CD, I don't have the right amount, but I guess it's about 2000 copies. Not bad, but not good either. The reactions have been very good except for some in Norway like Nordic Vision. They totally ripped us apart, except for the production nothing was good. Okay that's their opinion (even though it is a DEAD WRONG opinion -Keith), but almost everybody thinks that "The Fifth Moon" is a very good release. Even some major magazines like Rock Hard from Germany liked it, HA!. Anyway the underground press has been very supportive. I'm glad they see us not as a new trying to be part of the new "back to the 1980's" wave, but recognize us as a band that is



trying to do their own thing since 1989. There are some bands pretending to do the same, but lucky enough the people in the underground notice what we are doing (And that we do Wannes - Keith). Last year we did a small tour with our friends of Ancient Rites. We played in countries like Holland, France, Germany and Belgium. We had some bad luck because Cradle Of Filth and In The Woods were touring at the same time, as they are more popular they got better promotion for their tours. This had a negative influence over our tour, but I am glad we did it. It was a great time together with Ancient Rites and we met cool people, I am proud to say every gig we did was a good one!.

**Are you happy with the outcome of "The Fifth Moon"? What are each of the songs about? Especially my favorite "Black At Heart"!!!!. The MCD is a multi-media disc, can you tell us what we will find if we load it into the computer?** Yes I am still very satisfied with "The Fifth Moon", as well the CD as the picture disc. Both products look and sound professional. The change of studios did us well, I like Harrow Productions very much!. The sound is more brutal yet clear. As always there are some minor details I would like to change some additional reverb to the vocals, they sound a bit too "dry" in my opinion. What I dislike the most is the photo collage in the picture disc has been screened. You can see that too well and I don't like that. It could have been better but there is nothing we can do about it. If I could change one thing I would get rid of the ROM part, it's superfluous in my eyes. What can you see on it?. A photo, a logo and a biography, furthermore a not working Displeased catalog. The most annoying thing is that you can read in reviews it is not working. It doesn't interest me but I don't like it if half of the review goes on about the ROM part that doesn't work. The music is most important not the ROM part. We didn't have anything to do with it and if we had some input we would have made it far more interesting. I am still pissed off about this but I guess we have to deal with it. You asked about the content of the songs. Well they deal with things I have experienced in my life. Emotions, happenings, visions ect... Very personal stuff. I put everything in a very symbolic way, so it's hard for someone else to understand what I am writing about. The whole thing is a concept. On the front cover you can see the 4 elements: water, earth, fire and air, but there is a fifth element, the state of the mind/soul. The four elements are connected



with the four moons while the fifth element concerns the rest of the drawing. The woman, the serpent, the triangle ect... The whole thing fits into each other you know. "Black At Heart" is of course part of it. The lyrics are dealing with a rather weird story/ vision. It would be difficult to explain here, I can tell you it's really obscure.

**I know you have had some line-up trouble could you fill us in on what has been the problem? What happened to Edwin? Will you continue as a 3 piece?** Well as you know by now our second guitarist Edwin has left the band at the beginning of the year. There were no personal problems, definitely not! The problem was this- we rehearsal in the south of the country, near Eidenhoven well as Edwin lives more in the northwest part, he had to travel quite a lot to visit our rehearsal room. In hours it was about 4 to come here and go home all in one evening. He's working and it took a lot of his time which he apparently couldn't afford. Also we are playing often live, we like that, but Edwin felt it was too much strain. His motivation went down because he had to put to much time to the band. You couldn't see that on stage because he really gave his best to give an extreme live show. When your not willing to give time one can better stop and that was what Edwin did, he quit. It's really a pity because he is really a cool guy and a good guitarist. I spent last weekend at his place and we had a great time. Again there are no hard feelings towards him. He is busy with a new project more in the thrash vein. I heard a couple of the new songs and they are really good, so I wish him the best! So we're a three piece again. Well it definitely works out well for us. We are experienced enough to pull it through. It's pretty difficult to find the right member for the band. We want someone who has been in the scene for quite some time and must have experienced the good old days. He must know what he's talking about. I know some guitarists who could fit in *Pentacle*, but they are in other bands, so... I guess we will stay a three piece.

**I have heard your cover of Hellhammer's "The Reaper", what recording is that from and when was it recorded? Do you do any other covers? What are some covers you would like to or plan to do?** As you can read the first time we recorded "The Reaper" was during the rehearsal recordings. We wanted to do "Buried And Forgotten" but as I didn't have the lyrics for the songs we decided to do "The Reaper". So you can find it for the first time on the rehearsal. The song really became part of the band. We often played it as an encore and the crowd was very wild during this song. We wanted to record it again, but now in the studio to check out how the song would be with a good production. The "Satanic Rites" demo is of course, TOTAL GODLY (I agree -Keith), but the production is not that good, although this became a important part of the atmosphere the demo has(right again my friend -Keith). Anyway we

wanted to record it in a studio. We already wanted to do it during the recording of the DSFA track, but there wasn't enough time left so we couldn't make it. Then when we recorded the 7" we wanted to try it again, but due to the above mentioned reason it failed again. By the way it was more to check out this song in the studio environment, more for ourselves and not another reason. When the time was ready to record the 12" we wanted to make a bonus track for the vinyl version, it didn't take long to decide which one it would be. Yep, "The Reaper"! So you can find it on the picture disc. For this purpose I wrote Tom Warrior and asked his permission to record this song, but I never heard from him. I know he got the letter... Maybe it's stupid of me, but I know how he thinks of *Hellhammer*, but he could have had the decency to write back. Oh well we like the song very much and that is very important. Live, the song really kills, because of it's simplicity. At our gigs there are always people asking for this song. I don't find this a negative thing, because it's a classic song, I guess I would do the same. HA! There is a little story connected to the version on the picture disc. At the end song you can hear me scream "Deathcrush". I'm talking about *Mayhem* right? It has the following reason. At the same time I was recording my vocals my friend Bob(*Asphyx*(Gods!! -Dale) R.I.P.) was also there. The recording studio we used for "The Fifth Moon" is also where they recorded albums like "The Rack", "Last One On Earth" and "God Cries". They rehearsed there as well. Anyway Bob was there with his girlfriend Marleen and we talked the whole time about *Mayhem* and the gigs *Asphyx* were supposed to do with them in 1990. So at the end of "The Reaper" we have a kind of chaos part. Suddenly the word "Deathcrush" came through my mind is the reason it made it onto record. We play all kinds of covers. Today we are playing *Destruction's* "Antichrist" on gigs, but most times it is something from *Hellhammer* or *Celtic Frost*. We did "Messiah", "Into The Crypts Of Rays", "Procreation(Of The Wicked)", "Return To The Eve" and "The Usurper" but in our rehearsal room we did a lot more *Hellhammer/Celtic Frost* covers. But also some other stuff like *Messiah*, *Mayhem*, *Slayer*, *Samael* and more. It's not like we spend whole rehearsals concerning this stuff, but sometimes it's cool to do. Oh we played *Slaughter's* "Tales Of The Macabre" and *Death's* "Zombie Ritual" too. I have numerous ideas concerning covers, when Edwin was still in the band we wanted to do *Treblinka's* "Severe Abomination", but it never made it. I would really like to do a *Necrovore* track, maybe "Slaughtered Remains". Yes that would be a cool one. I am very much into *Necrovore*(I hear that!! -Dale). They did very intense stuff. I heard they are back in business and don't live in Texas anymore(They are back in business but I think they are still in Texas!! -Dale). I'm curious what the future will bring us!

**Speaking of which, one cannot miss the Necrovore shirt you are wearing on the back of the MCD. What do you think of the new trend of reverting back to the 1980's sound? Bands like Bewitched, Arch Enemy ect... What do you think of these bands? Who are you listening to a lot these days?** I'm listening to all kinds of bands today, of course old GODS like *Possessed*, *Destruction*, *Nasty Savage*, *Necrophagia*, *Messiah*, *Protector* and *Onslaught*, but also a lot of newer stuff, I really like *Destroyer 666* (me too! -Keith) their new album is fucking great! I am listening to *Cianide*, *Warhammer(Ger)*, *Grotesque*, *Occult*, *Celestial Pain*, *Emperor*, *Abominator*, *Sadistic Intent*, *Vulpecula*, *Ancient Rites*, *Scepter*, *Desaster*, *Ungod*, *Eternal Solstice*, *Asphyx*, *Equinox(Usa)*, *Aurora Borealis*, *Mortem*, *Necrophobic*, and many more. It's only metal I'm listening to, I guess I am too narrow minded to listen to other bands(Wannes my metal brother you are not alone with this! -Dale). About the new wave, I don't know how the situation in the states is concerning this new movement, but here in Europe it seems how better you rip-off an old band, the faster you get a record deal. It's really strange. Just take a band like *Inferno*(Einar is a friggin' wimp!- a very pissed off -Keith). If you know your old gods can't tolerate something like this it's just too much you know. If your being influenced by a band that's okay, we too have our influences, but if you are stealing riff after riff... That's not okay! I really like something like *Warhammer*. As I said they are a total *Hellhammer* clone, but these guys know this band from 1984 so they know what they are talking about. It's their goal to sound just the same and they succeeded very well. But on the other hand there are already labels that went to sign them (I've heard they are signed to Voices Productions from

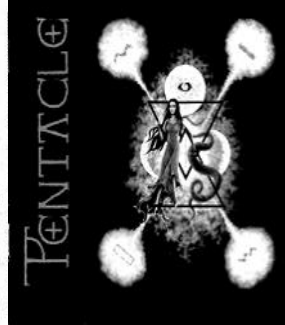
Germany -Keith). I can understand that but in a way it's weird you know?. It's a strange situation but it's happening. You can see all kinds of bands that are playing this kind of metal again. In a way it's cool, the bands are getting more recognition and they deserve it! But there are a lot of new bands that are pretending to be something they're not, it's a bit difficult to explain. Let me put it this way... For me the 1980's are sacred and I really worship those days, but I don't like if somebody is messing up the whole thing. If they don't handle the old days with respect they can fuck off!!!!(I think Wannes has just summoned up how I feel too completely! -Dale). Bands like *Inferno* are nothing more than a joke to me(me too -Keith). I can't take such a band serious. *Bewitched* is much better, although they tend to steal a lot, but at least they try to make it more interesting by using some of their own ideas. As always there are good and bad bands. Most times I like them, but often I can't get rid of the feeling it's just another "trendy". You can also see a lot of bootlegs circulating in the scene. Bands like *Mayhem*, *Morbid*, *Celtic Frost*, *Venom* and *Sodom* and many more are victims of this business. I really dislike this money making business but there is nothing much to do about it other than making the public knowledgeable.

**Tell us about your side project Soulburn. Which members of Asphyx are in it and how can we obtain a copy of your demo?** Soulburn started after the demise of the great *Asphyx*. As I knew Bob really

well and we already had another project (*Thy Infernal*) we talked about doing another one. We asked Eric to join and with this line-up we recorded the demo 1996 at the end of last year with me on bass and vocals. It contains 2 songs and a intro/outro. The style is in the old *Asphyx* (dude I need to hear that! -Keith) vein. More like "The Rack" or "Last One On Earth" with some cool ancient influences. It was recorded at Harrow Productions. It was a pretty limited release so if somebody wants to try and get it try tape trading!!! We'll probably release a 12" on Damnation Records. It'll contain 3 new tracks and a cover of a famous underground band. Just wait and see! I don't know when we'll start to record the 12" because we have some troubles with the guitarist. We'll see.

**Please fill us in on the merchandise of Pentacle!** We have full-color T-shirts and longsleeves available for both \$15 and \$18. On the front is "The Fifth Moon" drawing and on the back is the logo and photo of the band. Soon we'll have new shirts. Really underground, but I can't tell you about it because we are still busy with it! The CD is obtainable through my address for \$10 US. About the picture disc, I don't have any copies left. Maybe you could find it in some mailorders, but I guess it will be hard to get.

**Any final words of wisdom my friend?** Well Keith I want to thank you very much for this interesting interview. I hope you enjoyed it as much as I did, keep up the good work and good luck with *Eternal Darkness*, I would like to greet some friends like *Chuck of Vulpecula*, *Bay* and *Sadistic Intent*, *Sephithro* and *Occult*, *All* and *Desaster*, *Ungod*, *Ancient Rites* and many more. Keep the ancient flame burning!!!!!!!. Write: Pentacle, c/o Wannes Gubbels, Franse Hoef 17, 5531 PD Bladel, HOLLAND.



**AUTUMN VERSES - "Tunes Of Desolation" 1998 CD (Solistitium Records)**

I do not claim to know a hell of a lot about this band, however, I can tell you they fall under the neo-classical symphonic death/black metal with some old heavy metal style lurking in the playing department. The composition structuring is very much in the mid-paced epic style with some cool stretched out, flowing riff sections in nearly every song, which I dug. One thing that ruined things for me, is the overuse of keys and violin passages. I'm sorry, but they are used to death and often (I am talking about this release and the scene in general!) really come short on adding any real atmosphere. I find those Euro-styled cascading stream of guitar movements, tempo changes, varied black/death/clean vocals are the instruments that seem to be creating any atmosphere present on this disc. Not those violins and keys, they just tend to get in the way and clutter up some otherwise good songs and bury some very good musical talent!. I was impressed by the production, it seems Solistitium give their bands full support as their products for a small label sound great and are visually pleasant with some great layouts. Fans ranging from Dimmu Borgir & Cradle Of Filth to In Flames & Fall Of The Leaf to Tenebrae(Can) & Manegarm will enjoy this release a lot. Send \$19 US to Solistitium addy elsewhere.



**SAXON - "Unleash The Beast" 1997 CD (CMC Int'l/BMG Canada)**

Well, I was very curious to check this out. Saxon, over the last couple decades, have had a lot of killer tunes but in my opinion the only album that wasn't 50% filler was "Rock The Nations", a cool album for certain!. After the moody intro "Gothic Dreams" out bursts the title track and arguably the best tune on here. It just flies along and is undoubtedly Saxons heaviest riffing to date. It grooves along nicely with some killer lead work, and Biff Byford's vocals zip through the ranges powerfully and I don't know if he has ever sounded better!. My fave tracks on here are: "Terminal Velocity" a nice energetic tune, "Circle Of Light" emotional and stylishly heavy, "Ministry Of Fools" an anthemic rocker with catchy lyrics, "Bloodletter" with it's sped up pace and gutsy sounding vocals, plus the aforementioned title track. Fans of '80's heavy metal with a '90's edge check this out.

**THE INBREED - "Consenting Goat (Three sheeps in the wind)" 1997 CD**

**(Independent release)**

Inbreed arose in 1995 from familiar names in the Austin scene, Wizards Promise and Hades' Gate, with their release of "Back To The Underground", a release that keeps them close to their underground roots. The recent release "Consenting Goat" is a continuation of the effort to self-produce their brand of metal. Approaching the recording as an underground release, in their words, seems to have left its mark on the recording. Notably, there is a very raw sound (not as in a live sound, but just raw), but unfortunately there are also a few problems with the mixing and/or engineering. Certain elements are either over-emphasized, or hidden, by mismatched levels in the production. Without any doubt, however, the overall quality of the recording is good and has no overly significant hindrances to the music. Although the guitars are subject to heavy muting, they don't always produce a crunchy sound. Instead, they keep themselves relatively light and cleaner than a lot. Layered onto the broken rhythms (i.e. without a clean flowing sound) often comes a few soloing techniques and soothing melodies; combinations that keep the music original and not overly abrasive. Quite a large collection of riffs and variations are used, which keep the sound very active and far from mundane, but at times, fortunately few, the riffs just don't blend as well as hoped. This could lend back to a raw sounding production, as the sound is overall somewhat disorganized, but unless your used to only highly produced albums, this isn't in itself bad, and indeed was what the band was hoping for in a raw / underground production. For an independent release, "Consenting Goat" presents a favorable metal sound with an impressive ability to be original in the highly populated genre. Possibly comparable as a lighter kind of Pantera, it wouldn't be entirely fair not to say the music is identifiable as itself. While not for everybody, the music of Inbreed will definitely appeal to many *-Neil St. Laurent* The Inbreed, c/o Jason Dickinson, PO Box 920, Salado, TX 76571, USA Email: bsinbreed@aol.com Send \$10 (US) for "Consenting Goat" or "Back To The Underground" CD

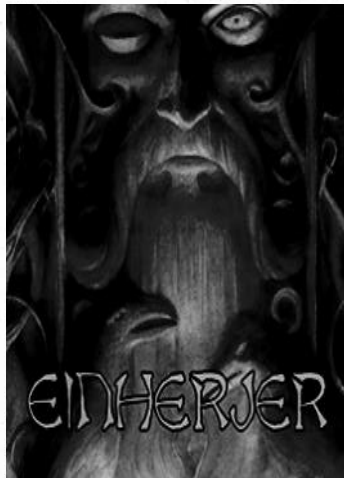


**EINHERJER - "Odin Owns Ye All" 1998 CD (Century Media)**

This album sounds a lot different from what I remember and loved on the bands '93 "Aurora Borealis" demo tape. Actually their guitar sound on here is a lot heavier, rawer & simpler sounding then in the past. The new vocalist sings in a much clearer and clean manner and I must admit he doesn't sound that bad at all (with his Quorthon/Rob Halford sort of mix). Their song structures are very traditionally metal influenced it seems. Quite simple and pretty straight forward and really not too shabby but they tend to get a bit boring with this formula. Einherjer play 'viking metal' and while there are comparisons to be found with viking-era Bathory, there is very little similarity to their countrymen Enslaved. There were songs on here that I dug a fair bit that were heavy, flowing like "LieveVikingaanden" with it's burning raw guitars, "Remember Thokk" having a cool Accept/Liege Lord-ish feel & "The Pathfinder & The Prophetless" with it's catchy riffs and viking gang chorus. The real unfortunate part is that the song is choked by tambourines, keyboards, clapping, lame gang choruses, and unimaginative song structures. Like those found on "Clash Of The Elder", "Odin Owns Ye All". It's a real mixed bag here, the highs are high and lows are very low. I feel the word caveat emptor exemplifies this release.

**DESTROYED BY ANGER - "Self - Titled" 1997 CD (Vulture Records)**

D.B.A. play a crushingly heavy mix of '90's chug-a-chug-a hardcore mixed death metal to dizzying effect. Certainly not innovators or virtuoso's by any stretch of the imagination. But, I found "D.B.A." to be winning me over purely with brutality, heavy as fuck power riffs and highly memorable breaks and song structures. The vocals are pretty cool. I think you could call them Earth Crisis/Integrity style with a touch of the death metal growl (poor dear has a touch of the death growl ha). A good death/hardcore mix that I am sure fans of both genre's will dig. In the future, though, I would like to see a little more variation compositionally without compromising that great extremity. Vulture Records, P.O. Box 730, Coram, New York 11727, USA email=VultureEntertainment@aol.com





**KING DIAMOND - "Voodoo" 1998 CD (Metal Blade Recs.)**

This is not such an easy task as with the Venom CD I reviewed. I am a huge King Diamond fan. If they released a album of elevator music with King's vox on it I would still buy it! That is in no way to put down the musical outputs of the band in anyway. My fave K.D. release is "Abigail" though my bro from N.Y.'s The Forgotten disagrees with me (There is no doubting that "Portrait" rules too!). There are so many facets and intricacies, especially varied and magnificent this time is King's vocals, as clearly evidenced throughout the album. Tell me during "Life After Death" when King creepily sings the chorus, "The Shadows Move..." do you not have a chill down your back!?. Then you are one cold motherfucker!! This is of course a concept album set in the Louisiana bayou where a family inherits (a young couple by the name of Lafayette's, the woman with child) and their new sinister butler Salem who dabbles in voodoo. A very cool story you need to read it. The musicianship as always is top notch with the guitar master string bender Andy Laroque putting in his usual stellar performance. The songs this time as opposed to the some what disappointing last effort "The Graveyard" are all very strong, catchy, emotional, cryptic and flowing with a identity each song can call it's own. The majestic beauty of the material upholding strong metal anthems with such confidence as to bring a devilish grin to any metalhead. I think the boys have found that perfect balance between making great fucking metal songs that stand up on their own and the whole concept with the tie in each linking the whole. I cannot say enough about King's vokills this time as they are just so extensive, expansive and his ability seemingly boundless (that cat growl he uses on here is fucking nuts, what a sick fucker I love it!!). I think he is the most dynamic singer ever in metal history!!! The overall package and atmosphere on the album is easily the best since "Abigail" and you can just feel yourself creeping through that wet, humid bayou, slithering out of reeds up to the cemetery, with your palms filled with eye of newt, tongue of bat, powder of death. Hear the drums, and come forth. The altar is prepared! Mark my words, this album will be looked back upon as one of King Diamonds crowing achievements, as well it should be.

**ABREMALIN - "Self-Titled" 1997 CD (Repulse Records)**

This is a re-release of the band's proclaimed brutal death style that has gained them

recognition throughout the world, and more than enough attention from Australia, where their roots go back to the band Acheron. Thanks to Repulse Records, this 1995 album can now be heard by the rest of the world. Blasting insanity is the trademark of all brutal death metal, and Abramelin is not one to stray too far from this path to cacophony. The band does, however, have a particular taste for grinding: hard edge powerful music for some, grating broken rhythm to others. And unlike many of the others in the genre, the music is not always unrelenting. The production quality is somewhat mediocre; a benefit to those who prefer the more raw qualities of the music. There is, however, only so much that can be done with this style of music. And the application of the label "grind" just seems to be an excuse for sloppy guitar work. The mindless pounding couples with the grinding guitar fare with an energetic rage that attempts to rend your flesh... Unfortunately, your flesh will likely remain together as Abramelin just doesn't achieve the emotional power you'd expect from such a band. *-Neil St. Laurent*  
Abramelin, c/o Simon Dower, PO Box 434, Richmond 3121 Victoria, AUSTRALIA or Available from Repulse Records America:  
<http://www.fix.net/~death/repulse.htm>



**SUFFOCATION - "Despise The Sun" 1998 MCD (Vulture Records)**

One of the fathers of 90's death/grind are back with a new label and a new MCD. Fucking death metal! You know how I feel about this genre. The Suffo boys continue to crack skulls, but this time they do things with a very matured out look. Everything is not a million miles an hour (not that I don't love that!) and grinds are used more sparingly to maximum effect in the tunes as a result. The vocals of Frank Mullen sound great as he bellows out raucous growls on top of the heavy rhythms. I enjoyed the whole disc but highlights for me are "Funeral Inception", "Bloodchurn" with it's killer old Slayer feel and "Catatonia" which is so damned heavy and well crafted, I dare say their best song ever.

**MASTER - "Faith Is In Season" 1998 CD (Pavement Music)**

The mighty long time undergrounder Paul Speckman returns, a veteran of death metal thru bands like Master, Abomination, Deathstrike, as well as a solo record. Correct me if I am wrong, but this would be the 4<sup>th</sup> Master album!?. Speckman and co. are in verile form and the cover is cool with satan and Jesus together, but look in the mirror

who is the evil one and who is the good?, possibly the reflection is telling us they are interchangeable?. Well, interchangeable is surely not a word to be applied to the compositions on "Faith..." as the band have put much work and effort to give each song it's own separate identity. Which is no mean feat pulled off on this 16 song, 54 minute opus. There are so many heavy riffs on here and the hooks are a plenty, you could never accuse Master of being overly technical as they pull off their heavy death metal with straight forward class. One thing I have always enjoyed is Mr. Speckman's lyrics. He likes to connect a global sort of event or cliché and tie it in neakly with his view on other or similar situations ala "Re-Terrorizer", "Believers Have A Choice", & "Antidote" being fine examples here. A very good album and quite recommendable and if you seek out his old stuff I would recommend Master's - "On The 7<sup>th</sup> Day..." '92 LP & Deathstrike's - "Fuckin' Death" '91 LP for starters!

Get this or any other Pavement full-length CD for \$13 USA/\$15.50 CAN & MEX/\$17 US Rest of World from: Pavement Music, 102 S. River Drive, Suite 102, Tempe, AZ. 85281, USA

**DARKEN - "Self -Titled" 1998 MCD (Defiled Records)**

After reading the press statement and expecting a really good Mini-CD, I was disappointed material even with a talented guitarist such as Toby Knapp(Former Shrapnel Recs. artist) on here. This MCD from Defiled Records really did nothing for me. The riffs are unimaginative and do not seem to flow properly. Toby seems to show he can still shred, which he can, but to me this really isn't his area of expertise (Maybe a progressive metal act ala Dream Theater. In the vocal department Necroticon(nice original name dude!) does the ever-so trendy I think I'm Norwegian black metal gasps sounding like just about every other black metal band out there. Another negative point is that a drum machine is included in the mix and sounds like shit. Being a drummer myself, I despise this because it doesn't have the human emotion and creativity that a real drummer does. The only thing going for this is the production is not bad, it's nice and clean. As well the packaging as always with Defiled is superb looking. Kind of strange the sound is so good, considering most black metal bands have shit production. But if this is your cup of tea or you're just a black metal addict you can get this. *-Sean Doran*

**HORNA - "Kohti Vhdeksan Nousua" '97 MCD (Solstitium Rec)**

If you read the Horna review you know Horna play dark black metal w/ no keys or female vox - YES!. They create a great atmosphere of forboding and disturbance without such crutches. More of the same great music here as on the album. They show great confidence in their instruments on here. Topped with cool song tempos and deep stinging black metal rasping that will strip you raw. I recommend this and the great LP of abyssic black metal laced with a great graveyard spirit. I am working on a interview for this issue with Horna, so stay tuned. Horna, P.O. box 177, 53101 Lappeenranta, FINLAND.

# ALBUM ASSAULTS

**MERCYFUL FATE - "Dead Again" 1998 CD (Metal Blade)** No surprise here. King Diamond's vocals kick ass! The multi-layered vocals and flowing falsetto are a pleasure to listen to. What about the music? This is a very solid album with enough twists and turns to delight any die hard M.F. fan. However, I wouldn't call this their best work to date and if choosing between this and the new King Diamond due to lack of \$, "Voodoo" wins hands down. It has been said that new guitarist Mike Wead's guitar playing is close to the departed Micheal Denner and after hearing Wead's solid performance on here and cool soloing I agree wholeheartedly!. There has been a lot of work put in here giving each tune an identity, helped along by King's fab little horror/suspense stories appearing in each track. The two coolest things about this album to me are King's vocals and the switching off of killer guitar solo after solo by the Sherman & Wead tandem. All are solid, but stand out tracks for me are: "The Lady Who Cries", "Banshee", "Sucking Your Blood", "Crossroads" & the epic title track.



**OSCULUM INFAME - "Dor Nu Fauglith" 1997 Double Vinyl LP (Black Militia Productions)** This is the vinyl version of the album released the year before on Mordgrimm I believe it was. Osculum Infame play great original mid to fast paced black metal. Their hymns are dark and obscure, very cult sounding. Not to mention, Black Militia have done themselves proud with this release. It looks great. Also, there are 2 bonus demo version tracks not on the CD of the songs "Whisper Of The Witch" and "Unholy Mighty Blood". I honestly cannot say much else to describe the band, as they just need to be heard; and, this vinyl is a collector item printed in 333 copies only and costs \$30 US World to: Black Militia Productions, 71 Edgeland Rise N.W., Calgary, Alberta, T3A 4C7, CANADA.

**CANNIBAL CORPSE - "Gallery Of Suicide" 1998 CD (Metal Blade Records)** I am impressed. Are you like me that when a new album comes out by a old band do you find yourself more cautious on that first listen? Then, when you put it on and hear that it is heavy ass crushing shit, do you get that shit eating grin across your face when you do hear that? Well, my respect for Cannibal Corpse goes up one notch. They don't care about trends. They could care less about the masses. They keep it real and play fast brutal death metal from the heart! The lyrics are as sick as ever...no, maybe sicker. And, I love it! Check out, this excerpt from "Dismembered & Molested", "Sever The Limbs, Decapitate, Yank Out The Teeth, Then masturbate...". Getting Pat O' Brien from Nevermore has only strengthened the musical unit as things are kept sharp and precise. I think the tour for "Vile" by "Corpsegrinder" has brought the guys together as they sound way stronger than "Vile" on this record and Mr. Fisher sounds great with his deep and powerful grunts. C.C. are kicking ass and taking names. To all bands that think to 'progress' you need to go soft or add operatic female vox or synth, listen to this album. This is progression while never losing one ounce of heaviness, brutality or speed - did you hear that bitch!. All Metal Blade CD's are \$17 US thru the mail. [Website = www.iuna.com/Metal\\_Blade](http://www.iuna.com/Metal_Blade)

**CRIMSON MOON - "To Embrace Vampiric Blood" 1997 CD (Abyss Productions)** I was first introduced to this band thru the great Paranormal Apparition Canadian comp. tape. I then tape traded for the debut demo "Into The Nocturnal Forest", which was good and showed promise. I must admit upon first listen I wasn't too keen on this album, mostly due to the heavy use of keys. But, upon repeated listens, I found the keys less and less overpowering & used in a weird and dark b horror movie fashion, which made it more enjoyable for me. C.M. are successful in creating a morbid, obscure funeral parlor like mood that I reveled in. The vocals are great cutting acidic rasps from Vampir Scorpions, and are



complimented by Nocturnal's 'evocations'. Some good bm from America to enjoy by moonlight while dreaming of the taste of crimson liquids from a fresh and pristine neck. Loved the Mark Riddick artwork in the CD tray!. Abyss Prod., 8081 Madison Ave. # 360, Indianapolis, IN. 46227, USA [Email = abysprod@aol.com](mailto:abysprod@aol.com) [website = members.tripod.com/~abysprod/main](http://members.tripod.com/~abysprod/main)

**GOOSEFLESH - "Welcome To The Suffer Age" 1998 MCD (Goldtrack Records)** On the first track "Suffer Age," I got a bad feeling and didn't like it much. It seemed too much like new Meshuggah and the start and stop type riffing - yuck. However, switching to track # 2 "Blinded" you get hit with a hard rock/doom metal style reminiscent heavily of Wino-era St. Vitus and The Obsessed and while not as good as the originals, I liked this song. The last 3 follow suit with track one and turn me right off with their Machine Head worship. This all leads me to one conclusion... Gooseflesh are awful! Avoid them!. Oh, check this quote from the bio "Gooseflesh was formed in 1995/96 by four experienced musicians who wanted to play music they always liked, REAL METAL!!". Real Metal come on pleeeeaasssee!! Haha. Goldtrack Recs, P.O. Box 37062, 28080 Madrid, SPAIN [Email = goldtrack@arrakis.es](mailto:goldtrack@arrakis.es)

**OPRESSOR - "Elements Of Corrosion" 1998 CD (Olympic Recordings)** Through the 1<sup>st</sup> listen on this, I came to the conclusion that the production (handled by Brian Griffin of Broken Hope) was not aggressive or heavy enough and the music needed more umph in the brutality department. Upon added listens, my harsh view lessened. The infectious rhythms and rolling riffs on tunes like "Kingdom Of The Dead", "Upon The Uncreation", & "In Malice I Breathe" burrowed their way into my skull and haven't left since. Another thing is I enjoyed the lead work which eluded my attention the first time. I kind of wish vocalist, Tim King, would put a bit more a indecipherable belch into his growls. It would suit the music more. I must admit, I cannot get out of my head some of these songs like "Through Their Eyes" - with it's stylish leads and lurching pace is fine example of that. I have been won over here, but a bit more brutality in the future would be just what Oppressor needs. I didn't change my mind on the production.



**KILARA - "The Funeral Fix" 1998 CD (Rhetoric Records)** Kilara are much along the same lines as label mates Cavity, except not as much punk/crust or Sabbath worship (though you wouldn't know it from the starting riff in disc opener "3<sup>rd</sup> Eye" as it has a heavy "Sabotage" ish similarity). Dirty dirge metal with loads of feedback and yelled out vocals. This didn't grab me as tightly as Cavity, I think because they are more reckless and out of control. Also, they have a penchant Kilara don't of writing catchy, rhythmic songs. Also, Kilara mixes in strong

doses here & there of straight edge style hardcore you would hear from a Victory records band or something. I liked this album. I think there are people who would love this. I mean, it is relentless and heavy but the difference for me is I would buy the Cavity disc but probably opt for taping this off of a friend. Same price listed under the Cavity review.

**JUDAS ISCARIOT - "The Dying Light" 1997 CD (Moribund Records)** This is a one man project and is black metal played in the pure way! The way I like it! I had heard of this band many times but unfortunately not checked them out until now. The flowing and excellently chosen riffs are for me the backbone that holds this release together. The drums are a tad sloppy and go out of sync from time to time, I find these spots to add charm and I will take those any day over a fuckin' drum machine! To me I.S. embody some of the best elements from both the US and Scandinavian black metal styles. The vocals are sharp, understandable rasps reminiscent of early Immortal and fit the music perfectly. A great album by a cult label and now I need to search out all the other I.S. releases. Moribund Records, P.O. Box 77314, Seattle, WA. 98177 - 0314, USA

**SHADOWS OF SUNSET - "Reflection From Far Off" 1997 MCD (Fadeless Records)** S.O.S play heavy and quick but not brutal death metal. I guess I would have to place them in the melodic death metal movement. No down-tuned guitars here, just straight ahead metal. I think on their next release they could tighten up their arrangements a little, but they do know how to write good catchy material and right there is half the battle. Guys don't change those vocals, they kick ass and will help set you apart from the parade of melodic death bands coming out these days.



## Opera IX - "Sacro Culto" 1998 CD (Shiver Records)

Part of the underground since 1988, "Opera IX" has over the years solidified themselves as one of the premier occult bands. It was in 1993 with the

addition of the keyboards that the band first explored what was to become their unique blend of atmosphere and insanity. For this album the keyboardist has been replaced by Lunaris. "Sacro Culto" is even at first reception an overpowering entry into the black scene. If you've heard too much shrieking in black metal, and have never heard Opera IX before, then the immediate pleasant surprise will be the vocals of Cadaveria; it almost goes without saying that the naturally

higher pitch female voice is better suited to doing high pitched vocals than the typical male black vocalist. From the shrieking to the ethereal singing, Cadaveria fits the music of "Sacro Culto" better than anybody could possibly have expected. The CD itself contains six songs and clocks in at over 70 minutes, and even as the final song comes to a close, the music maintains its appealing black nature. More than simply a collection of guitars and blasting drums, the sound of Opera IX achieves a grandeur of atmospheric dark art. Sequencing together the raging distortion of extreme metal with the quiet plenitude of classical darkness, "Sacro Culto" is an epic journey that taunts and plays with the mind of the listener through a highly emotional sound. Often driven by the keyboards, the atmosphere of Opera IX is dark and cold, yet strangely comforting. Extremely long songs provide an opportunity for the guitars to experiment with extended riffs and long drawn out melodies; the structuring of these immense songs is often unpredictable and tries not to be like anything else out there. Song 3, "The Naked And The Dance", is the most pleasantly surprising song to ever grace this genre. This first four minutes of this 8 minute song use only non-distorted guitars, clean male chanting (of sorts), and a somewhat tribal drumming, which together produce what most gothic bands could only hope to aspire to. None of this should put into question the band's position as an extreme act however. There are plenty of devastating blast beats and cacophonous riffs to hold their own with any in the genre, the band simply didn't see the need to be unrelenting in their use. The choice of emotional mastery over simple raw aggression is what will make this album memorable. Opera IX's "Sacro Culto" does for black metal what Bal-Sagoth's "Starfire Burning..." did for death metal. Not being overly produced, this album offers an alluring atmosphere and should without doubt please anybody who finds it within their grasp. *Neil St. Laurent* Available for \$16 US from: Shiver Records, Hans De Wyngaert, Bossepleinstraat 6, 3128 Baal, BELGIUM

## AN ANTHOLOGY OF UNDERGROUND MUSIC IN CANADA - "Compilation CD Vol. # 1" 1997 CD (Meathead Records)



Soul of the Martyr

I got this in a trade and thought it might be cool to review, though I was not really into the music which on here is mainly punk/hardcore vein with some metal mixed in. The CD is available cheap enough, a whopping 11 bucks Canadian and \$10

US everywhere else. It has 35 bands on it. Bands I thought were decent were: Soy, Headcramp, No Guff, Hoodrat, Pryor, Peter Fuzz and the catchy Smack Attack. A good number of the bands are really sloppy and not overly talented but isn't that the essence of punk, loose garage rock? Anyway, I can handle the sloppiness, at time it has it's charm.

Where I draw the line, however, is vocals. At least 12 of the 35 acts have awful, sadly out of tune vocalists. There are some highlights and it's cheap so u decide. Canadian bands send stuff for future editions! Meathead Records, Box 29024, Thunder Bay, ON., P7B 6P9, CANADA (807)-577-5512

## BENUMB - "Soul Of The Martyr" 1998 CD (Relapse Records)

Formed in 1994 BenuMb has been touring the underground with a multitude of their musical peers and friends (such as Exhumed). "Soul Of The Martyr" is the bands first CD release and is done in company of Relapse Records. The promo material best describes BenuMb (a rarity indeed), "BENUMB's songs often exhibit Jeckyl and Hyde qualities, alternating from attacking, destructive blurs to sandpaper-slow molasses dirges". That is a good description except that it fails to point out that the band really doesn't have a solid audience because of this. It is easy to be listening to the fast insane material and be



enjoying it, then all of a sudden comes this slow mundane sludgy sound that just crawls along forever (or vice versa depending on where in the CD you start). It is different enough that the two components are best reviewed independently. The slower material falls into a realm of dark music that most people are strangers to. Slow and monotonous the music creates somewhat of a depressed atmosphere that, although more

lively than such dark peers as Lull or Zaraza, is quite inactive. It holds somewhat of an industrial quality to it and, even though very slightly, manages to form somewhat of a bridge between the metal genres and the experimental ones. BenuMb however doesn't focus on this music, so anybody expected lots of this will be disappointed. The faster material appears to be BenuMb's specialty, a cross between hardcore and grindcore that makes a musical cacophony. Ranging from moderate to fast the guitars are always delivering blow after blow of short and simple riffs. Accompanied by the accentuating drums and the deep bass track the music is varied throughout and never really disinteresting. The only unfortunate part is that unless this is your favorite genre you'll always be left thinking that their talents could be better used to produce something like death metal or power metal. That of course refers to the elements that sound like the band has talent, for as with most music in this genre, about 50% of the time you're convinced the members don't even know what a guitar is, let alone know how to play one. Overall it seems that the slow components over-compensate for the fast components, or the other way around. It just seems like the band simply doesn't have the capacity to be unrelenting, so they throw in some slower stuff to make it easier on themselves. Although the album is interesting, and in general is good within the genre, it was most likely just good luck that led to it; the band is comprised of lackluster performers that just appear to want to bang on their instruments and have no real intention of forming music. *Neil St. Laurent* Contact: BenuMb, c/o Pete Pontikoff, 1129 Oakwood Drive, Millbrae, CA 94030, USA

## VADER - "Black To The Blind" 1998 CD (Pavement Music)

Arrgggh! Fucking yeah! Vader are back with their superior form of ripping thrash/death in tow. I've loved Vader ever since I heard their cool "Necrolust" demo in 1991. I dug their debut pretty well, but their 2<sup>nd</sup> album "De Profundis" tore the scene a new asshole! Vader combine primordial brutality, lightning speed with catchy, tightly played riffing that will make your head

bang. Vader tend to take things from mid to fast paced with bang on drum work and hyper grinds peppered here and there. The guitar team of Peter and Mauer click with force and precision carrying the heavy riffs with authority and talent. There are some leads in tunes on "Blind..." that are superb, I know death metal bands don't use leads a lot but I think they fit nicely here and neither compromise the brutality or slow the blistering pace. The vocals are growling and thick but also very clear and each and every word can be heard. I think the old Morbid Angel influences so prevalent on "De Profundis" are still quite integral but I hear more of a Vader sound emerging on this one and I like it. I

have always heard Vader were amazing live and I salivate when thinking of tunes like "The Inherent Ambience", "True Names", "Beast Raping" and "Distant Dreams" in a live setting with good sound! Without any doubt one of the best death metal bands in the scene today, who have now put out two back to back classic metal slabs! Try and think how many death metal acts have even managed that...not many.

I am proud to present to you a band I nearly had an aneurysm over last issue when they sent in their "Triumphing True Metal" 3 song promo tape. It lives up to it's lofty title as the music awakened in me the feelings I got when I first listened to stuff like Iron Maiden, Maltese Falcon, Grim Reaper and Venom. A truly



special feeling I assure you and it was due to their gorgeous brand of true heavy metal, their delicate and memorable guitar work alongside the soaring vocals of Janet Rubin who has now departed from the group. Scott Waldrop answers the following questions and he is a definite character and a total metallor, I had hoped to make this a phone interview I called Scott's place for weeks (dude I love the answering machine message, you rock!), figuring he just never spends any time at home I figured I would have to resort to a mail interview, still it may not be as spontaneous but I think it turned out well, so put on your spikes, leather, grab a brew and play some killer old heavy metal in the background and enjoy the intie...

**Hey Scott, my metal brother how are you this day? The band speaks about "reclaiming heavy metal's throne", to you who are the bands that built this tradition, ruled the land and how do you intend to reacquire it? What exactly are you referring to when you say "Death to hippies", the flower children attitude of the '60's?**

I'm doing quite well thank you. I've just returned from a month-long vacation in my car around the states so right now I'm just chilling out and trying to sleep off this truly epic hangover. This is why I was never home to get your calls Dale. I was probably getting plastered somewhere in California or maybe Las Vegas or maybe Portland or on top of some glaciers. To answer your question, the bands that built the true metal tradition are *Candlemass*, *Iron Maiden* and of course most importantly *Black Sabbath*. We intend to revive metal by simply writing good fucking songs so this genre will live long. Anybody who plays true metal these days is part of the movement to restore metal to it's former glory. When I say death to hippies I'm not only referring to the crusty slob of the '60's but everything that goes with the style. The *Grateful Dead* and it's entourage are at the other spectrum of metal. They are our arch enemy's. Hippies stink and are retarded. They like acoustic guitars and gay little dancing bears. They have bad breath. They like to wear bright colors instead of black. They give you hugs even though you hate them. They're pussies(HAHHAA...sorry I am laughing too hard to comment, just preach on brother Waldrop! -Dale). They can't do drugs and still play their instruments so they're forced to play simple music. They are truly beneath metalheads and deserve death by flying-v impalement.

**Unfortunately I haven't heard the "Hail Northern Virginia" demo, could you tell us**

**about it and if I am correct Janet Rubin was not on it, how has her addition shaped the new material as opposed to the old? Was it a difficult task to search for a singer to fit with T.T.D.?**

The "Hail To Northern Virginia" demo was recorded back in the winter of '95 during a violent blizzard. We braved the ice and snow in the name of heavy metal and produced this two-song demo. No this doesn't have Janet singing on it. Our first Vocalist was Tom Phillips of *While Heaven Wept*. Adding Janet to the band made us turn a bit from our doom roots and head for a more traditional sound ala' *Maiden* or old *Helloween*. This was the case I suppose because of her high range and tendency towards writing lyrics reminiscent of *Omen* or *Running Wild*. It was actually quite simple finding Janet because Jim(our bass player) and I already knew her from a previous band the three of us were in called Knightfall. When Tom left for England to sing for Solstice all we had to do was pick up the phone and call her. Anyway, as of summer '98 she's no longer in the band. She left for Germany to pursue her opera career and none of us made much effort to stay in contact. She was pissing us off with her complaining and negativity. During our last gig with her she brought a piece of paper to read the lyrics from an old song she couldn't remember. It was only a party we were playing but we were still like, "fuck that, she sucks!". There was even a point last winter we were secretly plotting to replace her. We tried out about seven people but they were all a bunch of freaks. When (a) little boy came in and embarrassed himself with his shitty singing and wound up running out of our practice space while we laughed at him. We finally just decided we'll

just have Tom back and sing on the forthcoming album with Mark (the drummer) and I doing some *Running Wild*-like back up vocals. Right now we are experimenting at practice with Mark and I trying to sing over the new stuff.

**Listening to your "Triumphing True Metal" promo it seems**

**to me some or all of you must have had some classical training, could you list the members and the training each have received? Have you found T.T.D. have learned more just writing music and playing together than any training or are they just different?**

I Scott Waldrop (the main guitarist) have had no classical training. I've taken lessons from a few teachers. One teacher was in a thrash band back in the eighties and he taught me some basic arpeggio and diminished stuff which was popular back then. Another teacher was into classic rock *Jethro Tull* and *Rush* so he taught me how to play by teaching old songs of that nature. I mainly learned how to play by just hanging out and playing with friends who were classically trained musicians. Jim (bass) has taken several music theory and composition classes. He's actually a better pianist than a bass player in my opinion. He's been playing from an early age. Mark (drums) took all kinds of lessons from his teenage years through college. He's an arrogant motherfucker about that shit. He's always saying that certain riffs aren't "right" rhythmically and that you can't argue with him because he's got a college degree in music. Our new guitarist Dave Boyd seems to have learned to play mostly from his thrash influences. He's a superb rhythm player. As for Tom Phillips he's got a college degree in music so he's an arrogant dick about that shit as well(they get a college degree in music and that shit goes to their head, case in point Canadian Assault writer Sean Doran! Haha -Dale). I would say that I personally learn the most from getting first hand experience with my bands. Everyone has so many different ways of looking at song writing that there are infinite



things to learn from each other. I think most people that play in a band will agree unless they're playing with musicians that aren't their equals.

**Janet's lyrics are very cool and she seems like she likes to write in a fantasy style similar to Manowar or Cirith Ungol, does this come out of her naturally or does she write lyrics to fit the bands music and general premise?**

When we were working with Janet we told her that we wanted lyrics to specifically be about fantasy and escapism. *Twisted Tower Dire* is supposed to be a journey, not a statement. If there is any statement that we bring in our style it's that we don't give a shit about what's commercially acceptable. Janet was really into the first three *Fates Warning* albums and I think these were her main lyrical inspiration for a time. Then, for one of our forthcoming 7" the lyrics she wrote were making a social statement which was totally against what we were trying to do as a band. We decided to release the song anyway but this was one of the things that led to us getting rid of her. She actually hates *Manowar*!!!(gasp!, blasphemy!! -Dale). She refused to sing on a *Manowar* tribute just before we ditched her this summer. She said that *Manowar's* lyrics are "uninspired and boring". We're of course still doing the tribute though(Which will be out on Defender records, run by Bard Algot of Battle Helm 'zine, see 'zine reviews for his addy -Dale) **Scott your name as soon as I see it on the tape I reviewed seemed very familiar to me for some reason, like I may have seen it before, have you or any of the other members been in other bands previously or done any other underground activities? How did you arrive at your guitar sound, is it something you strive for or do you just plug and play and that is how it ends up?**

Jim and I are also full-time members of *While Heaven Wept* but that's about it. Maybe you saw me on T.V. slapping Monica Lewinsky's butt or dogsleding or something(yes, must be it -Dale). I only play Mesa Rectifier amps. Anything else sounds disgusting to me. Sound is of utmost importance. As for guitars I like Les Pauls with an EMG 81 at the bridge. I just sold my Explorer and B.C. Rich Bitch to get a cream custom Les Paul like the one Randy Rhoades used to play. I also have a Randy Rhoades Jackson V which I like because it's really lite but I can still make it sound heavy. That thing is fine as long as you don't ever carry it in it's case. The cases those things come in are so fucking big you could put a city into one of them.

**You have a couple 7" releases coming up, with who and what labels? How did these deals come about? Does the band receive any copies to sell yourselves? How many were pressed of each seven release thus far?**

One is a double 7" set entitled "Fourteen Inches Of Fury" coming out on Game Two Records. The other bands on this are *Revelation*, *Naevus*, and *Mood*. The other 7" is a picture disc split with *Memory Garden*. This one is being put out by Near Dark Productions. Both of these offers came after the labels heard our second demo "Triumphing True Metal". Yea, we'll be getting copies to sell ourselves

though I can't remember how many. Neither of them are out yet. Our split 7" is still available from Bad Posture though. It's a split with *Cold Mourning*. I believe they pressed something like 500. Maybe 1,000. Maybe 10. I don't know what the hell's going on.

**How did you hook up with Near Dark and what kind of deal is it? Will the band do all the distributing in North America? Where was it recorded and how long did it take? What is the album title of the debut, describe the music and basic concept of it? Will there be any demo/7" trax on it?**

I had been in touch with Tobbe since '95 when he was distributing our first demo through his old distribution service called Kheeroth. When he heard "Triumphing True Metal" he offered us the 7" deal and also said he was interested in signing us for a full-length. The deal is for one album over 35 minutes in length. They'll start by pressing a couple thousand copies on disc and 500 on vinyl. Near Dark will do most of the distributing everywhere though I'll help. We haven't even started recording yet. We'll hopefully begin during the first weekend of September. This is when I have studio time booked though problems always seem to arise. We'll be recording at Neptune were *While Heaven Wept* and *Arghoslent* recorded their recent albums as well as our old demos. It'll probably take a few months as we work in the studio sporadically(so I am guessing a very early 1999 release date -Dale). The album title will still mostly likely be "Land Of Illusions" though this is still subject to change. Lyrically the concept of our debut album will be a continuation of the lyrics which appear on our first demo "Hail Northern Virginia". Tom will come back and we will pick up

where we left off when he left and Janet took over lyrics. Musically you'll hear a blend of the first *Candlemass* album with old *Maiden* and stuff like that. The material on the debut will be 100% all new (Now that's what I like to hear -Dale). We've had most of the songs written for years already. Perhaps on our second album we'll go back and give proper recordings to songs like "Beyond The Gate" and "Rue Of The Forsaken Sleepkeeper".

**Have you been playing out lately? Any mini-tours planned in support of the album? How have turn-outs been at shows? I hear there is a power metal festival soon, near New York or somewhere will you be at that? What are some bands you'd like to play with that you haven't yet?**

The only shows we have played lately have been over at Mark's where we've had metal bashes. We'll probably do a few shows in our area in support of the album if the right opportunity presents itself. Like I said we don't do official shows anymore so I can't say that the turn-out is specifically for us. I don't know if I'm going to the Power Metal Fest or not. I might. I don't know will there be beer there?(I would imagine!?) -Dale). Just look for the guy in spikes drinking beer from a bullhorn and starting fights with people with Dimmu Borgir T-shirts. I suppose some metal bands I'd like to play with are *Virgin Steele*, *Immortal*, *Black Sabbath*, *Iron Maiden*, and *Witchfinder General* (but I guess that's not going to happen).

**You and Jim have just joined full-time with While Heaven Wept, how did that come about? Do you think it will compromise Twisted Tower Dire's activities? How often does each band practice (must be a lot cause I phoned a shitload of times before I gave up and sent this intie by mail!)? Any chance ala King Diamond/Mercyful Fate will play shows together?**

Jim and I have know *While Heaven Wept* for years. We used to play with them back when we were all in death metal bands in the early '90's. We all felt it was a good time to join forces recently because it makes both bands stronger with all-star line-ups. No, W.H.W. doesn't get in the way of T.T.D.'s activities at all. Both bands are of equal importance and get equal attention from everyone. Each band practices at least once a week. *Twisted Tower Dire* and *While Heaven Wept* just played together at a party in June. It was just for our friends. We didn't make flyers or anything like that.

**Forgive my ignorance but what has been happening with While Heaven Wept since their 7" and MCD? I am guessing Tom Phillips has moved back from the U.K. after going there to join Solstice? Do they sound similar to the old stuff?**

After Tom released the first *While Heaven Wept* CD and did the vocals for the first *Twisted Tower Dire* demo he went to England and sang for Solstice for a little over six months. When he got back he did a lot of drinking so it took a while to finish the new album "Sorrow Of The Angels" which is finally completed. It should be out by no later than November on Eibon Records. The DAT is in the mail. It sounds similar to the older material. It's



definitely much more evolved, orchestrated and stylized. Maybe you could say it's the bastard son of *Pink Floyd* and *Candlemass*. Anyone who liked "Lovesongs Of The Forsaken" will flip over it. Some people just don't know how to receive nor understand extreme doom despite of the fact that it's superbly produced with exceptional musical complexity.

**It seems there is a lot of inbreeding going on in the Virginia scene (ala Sweden) with bands like T.T.D., Crucifier, Grand Belial's Key, While Heaven Wept, Arghosent, Uller, Sinistrari Recs. ect... Is it a tight nit scene or is it just there are not a lot of musicians to go around?**

It's quality, not quantity (fair enough, not as detailed a explanation as I had hoped but I get the point bro -Dale).

**Once the record is out will Twisted Tower Dire continue to spread flyers, send out promo copies to 'zines and just diligently promote themselves as they have before or will you leave that up to the label? What are some mags you have appeared in?**

I'll be as vigorous at promotion as I have been in the past when the album comes out. Near Dark has very good distribution but the more people pushing your music the better. If you want people to hear you then you should always be trying to promote yourself and your ideas. That is of course unless you are signed to a gigantic label and gay-ass Kerrang does all of the work for you like they do for *Cradle Of Filth*. Some mags we have been in are *Reflections Of Doom*, *Ambiance And Atmosphere*, *Endtime*, *Bowdome*, *Slow Ride*, *Mortal Flames*, *Fantasies of Tragedy*, *Metal Maniacs*, *Lamentation*, *Morpheus*, *Isten*, *Metal Invader*, *Mouth Of Sauron*, *Sloth*, *Seventh Sign*, *Terrorizer*, *Leather Knights*, *Teardrop*, *Spiked Impalement*, *Wishing Well*, *Shadows Of Michealangelo*, *Ill Literature*, *Decibel's Storm*, *Ancient Tragedy*, *Curse Of The Chains*, *Brutalized* and tons of others but I'm sick of pawing through all of these old papers. There you have it. A tribute to 'zines that were nice to us.

**What do you do in your spare time away from the band? What are some of your fave 'zines, novels & movies? Are you the type that likes to get outdoors lots or a sports type? What was it like growing up in Virginia? Did you go to a lot of shows and stuff growing up?**



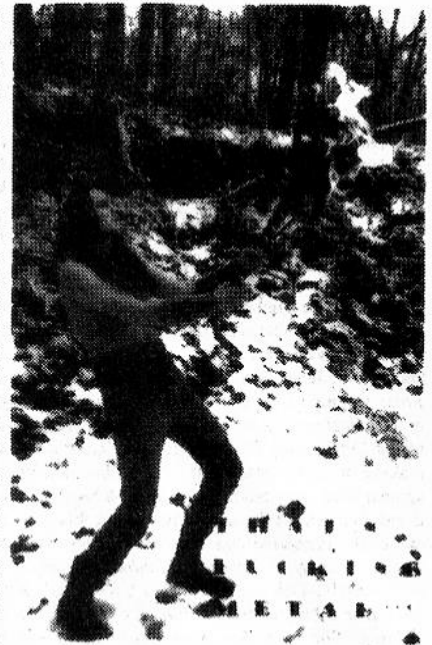
When I'm not doing all this bullshit I like to go to bars, get drunk, and be a loud dick. Other than that I study art at college, run and bike with my husky and walk the dirty mean streets of Northern Virginia. I don't read 'zines other than to check out my bands and friends bands reviews. The only magazine I religiously read is *National Geographic*. My favorite novel is "Call Of The Wild". I almost exclusively read ghost stories though. I'm fascinated by psychic things and always have been since I was little. If anyone has any old ghost story books lying around their house send them to me and I'll send naked pictures of myself in return. As for movies I pretty much all the westerns Eastwood did. Those are my all-time favorites because he reminds me of me. I'm into the outdoors as well. I just spend most of my summer out of my tent on the road. I go camping all the time. It gives me an excuse to drink beer by the barrel and scream at the moon. Does anyone know where I can get really, really powerful rocket-fuel tough moonshine?. Growing up in Virginia one learns to hate jocks with ragtop mustangs, white kids with ghetto accents and Starter jackets, and Milwaukee's best beer. I learned I can run faster than most cops even after I've had ten beers at Shouse Lake. As for shows we are only 15 minutes from Washington D.C. over here in Fairfax so I was always able to see any bands as they came through. One of my favorite shows was seeing Cathedral play at the original 9:30 club during the "Grindcrusher" tour with Carcass and Napalm Death.

**What kind of mood or emotional state do you find is most productive when writing new material? What location is best for writing for you indoors/outdoors, your room, day/night ect...? Is it easy for you or do you need to force it at times?**

I usually work best when I have other things I am supposed to be doing. It seems like I can crank out a song just as easily as a good shit when I'm supposed to be in my car on my way to school or to meet my girlfriend. I just keep telling myself I'll just play this sequence of riffs one more time so I don't forget them and it instantly seems to wind up being an hour later. Usually I work best alone in my room but if I've just smoked all I need is a guitar and I could come up with riffs on the wing of a moving jet. I never force myself to write. I'm either feeling inspired or I'm not. I've never kept anything I've forced myself to write.

**At what age did you get into metal and then what age did that translate into the underground? What were some of the first bands, 'zines you wrote? Do you still remember that awesome feeling of going to the mailbox and finding a package from the underground like it was the holy grail (or was it just me!?!)?**

My first record was *Motley Crue*'s "Shout At The Devil". I was about 8 when my sister bought it for me back in 1984. Then I started buying other albums like *Twisted Sister*'s "Stay Hungry" (one of my first records too - Dale) and *Van Halen*. Then I heard *Metallica*'s "Ride The Lightning" and my life was changed. "Shout At The Devil" and "Ride The Lightning" are still two of my favorite albums. I got into the underground when I was fourteen. I sent some of my artwork to a 'zine called *Cadaveric Mutilation* and a couple others. It was extremely moronic artwork like toilets vomiting corpses and brains (ha I must be moronic cause I love artwork like that! -Dale). I don't recall comparing *Cadaveric Mutilation* to the holy grail or anything. I was too concerned with girls and pot at that time to even get my band in the studio to record a demo. Our first guitarist Nick used to really be into the underground back when we were kids. I used to go over to his house to listen to all



kinds of obscure death metal bands. I never got out of *Maiden* and all of that old stuff so my band back then didn't even really sound like the popular death metal at the time like *Autopsy* or *Bolt Thrower*. If anything my first band sounded like *Iron Maiden* with retarded arrangements which kind of lent itself to a sort of Celtic Frost sound. Oh yea, but that because I used to love *Obituary*. Actually I still listen to the first two albums (I'm with you there they ruled on those first ones! -Dale). What was the question again?

**I know you use the internet, do you find it as a useful tool to promote the band? Do you think as I do that it will be an essential part of the underground? Do you get a lot of email?**

Actually I was using the internet for a while but I got sick of it because it seemed like not many people were contacting me with it. Then my host started fucking up all the time so I just canceled it. Computers just pretty much piss me off more than anything else. I don't like electronics in general. Unfortunately I have to use them to keep up with everything. They always break down and take too long to learn how to use. And once you learn how to use them to their maximum potential they die because they're so old. I wish it wasn't necessary to amp my guitar. In a perfect world you could just pick a guitar up and it would already sound loud and nasty. To answer your second question though has undoubtedly made a permanent mark on the underground. Some people prefer it and others don't. I'm old fashioned. I like vinyl and mail period. No I don't get any E-mail because I have banned it from myself. I might actually get it again later but...

**Thanks Scott my great brother in metal for your time and this interview!. Last comments, future plans & what did you have for your last meal (I have food in mind, sorry man he he)?**

Thanks for your time and interest Dale. Cheers. Death to vampiric black metal and all that other gay shit. Everyone look out for the forthcoming *Twisted Tower Dire 7"*s and *While Heaven Wept* album. For my last meal I had a young child of about 55 pounds. No that was this morning. My very last meal was a grilled chicken sandwich with buffalo wings, nachos, and a pint of *Pyramid Ale*, AAAUURRRRGGGHHH!!!!!!!.

H.D. Interview Conducted August 1998

What caused you to want to start a 'zine? When did your first issue come out, who was in it, how many copies were printed and are you happy with it looking back? What do you see as the biggest differences between issue # 1 & # 4? What were some mags that inspired you to start Headache Described?

I started H.D. to bring me closer to the things I was interested in = music, tattoos, progressive media etcetera, I didn't have much to offer personally. I just wanted to be involved with these things somehow. The first issue came out in late 1992. It had interviews with Econochrist, J-Church, a local tattoo artist, a local death metal band Abaddon( who later teamed up with Robert Deathrage to record and perform as the Meat Shits). I reviewed some local cafe's and lots more. I sold 53 copies. Everyone seemed to like it but think it was kinda goofy. I didn't know how to write very well. The biggest difference between issue # 1 & # 4 is I had stronger intentions and a better focus when I did # 4. The first 'zine to inspire me was Comets.

Just for a kick I have some burning questions for you I need answered; a) Where does a Park Ranger go to get away from the day-to-day grind of his daily work? b) When we know the tv remote control batteries are running out do we push the buttons harder or hit it? c) Why does 7-11 have locks on the doors when it is open 24 hours a day? d) Why do you think the English seem to dislike saying the word 'the'?

I don't know. (Oh okay, well thanks for giving it your best shot bro!! -Dale)  
What sort of child were you? Do you remember the cartoon "Astroboy"? Did you have a lot of friends back then or were you a loner type? What age did you get into music, what were some of the first bands you dug? Also when did you get into the underground scene & what were some of the first labels/bands/'zines wrote back then?

I was a very frightened and confused child. I don't remember "Astroboy". Me and my friends were loners/nerds/wreck loose(I think he means recluse - Dale) types. I got into music as soon as I heard it; starting with my Sesame Street Gold album. When I was 8 or 9 I bought a little radio. I would sit in my

# HEADACHE DESCRIBED

**UPDATE SINCE LAST ISSUE**

This is an update on ~~some~~ <sup>two</sup> of the people who appeared in the previous issue of Headache Described.

Joe Hender got fed up with Merced and moved as far away as possible, to Boston, and with the help of a few wonderful people he took the record shop with him. The new address is: **BELOW ZERO RECORDS- 619A Tremont St. Boston, MA, 02118. Ph 6 (617) 867-9001.** Be sure to stop by or write them for a mailorder catalog. Sig shows to Susan, Mike & April for working so hard, helping Joe and getting involved with the shop!

It was a blessing for me to have BELOW ZERO at my disposal since it was located in California. I probably would have committed suicide if it wasn't for Joe and his shop. It was my safe haven right here in the middle of nowhere. A place to go for obscure records and good conversation. I stayed there for an entire week once, sitting on a jelly chair which I occupied on the floor with Joe. We listened to the same T-RAX and ROLLING STONES records every day, while Joe told me all his horror stories about trying to sell punk records in Merced. Joe has big balls for doing the shop in Merced. You really can't imagine the shit he had to put up with!

A couple months before he closed the Merced shop, someone tried to rob it. Joe was sleeping inside the shop at the time. He heard someone trying to break the window on the door, but it's a better proof so he broke the big front window instead. By that time Joe was yelling at the guy so he ran across the street, got into a car and drove off. Once Joe got outside he looked around and saw the Sheriff parked up the street. He was standing next to his patrol car watching the whole thing! Joe walked over to talk to him and the Sheriff said "Well, I tried to catch him but he got away." No, I'm sorry sir but I think you just stood there and watched it happen without trying to stop him. As a matter of fact, I think you enjoyed watching the punk record shop get fucked with. The Merced cops were probably directly involved with the whole thing. Police harassment has been part of Joe's reality all his life in California. The cops in Boston are different. They leave him alone.

Joe, Susan, Mike & April took a little harassment when they went to city hall to get their business license, but when the city was left there alone since then. Sounds like a far cry from California. I hope the shop thrives and is appreciated in Boston. They deserve it.

room holding the radio, waiting for Journey, ZZ Top, or Loverboy(Canadians you know? Ha -Dale) to come on. My first true favorites were Devo and Billy Idol, who I still love to this day! A few years later my friend turned me onto metal stuff, mainly Judas Priest. Later that year I shaved my head and started skateboarding. A friend of mine had the "Skate Rock Vol. 3" tape, featuring all the great hardcore of the time(The Accused, Septic Death, C.O.C., Christ On Parade ect.). I shit my pants when he played it for me. It sounded like it was from another planet! I was enthralled! He let me have the tape and I listened to it every morning while doing my paper route. So that's how I got turned on to HC/punk/grind. It was 1986, I was 12 years old. I get serious about buying records a year later. Some of the neighborhood kids got into punk around this time also. So we had our own little group of punks in junior High School. We were the real thing man. A lot heavier than the kids these days. The kids today who bring guns to school are pansies. Their guns are only fashionable, not dangerous. I didn't get involved with underground network until 1992. I was in touch with some small bands, labels + 'zines that you probably never heard of (you might be surprised man! -Dale).

You have a good friend named Joe, tell us how you guys met? Tell us about him, his dedication to what he does, his record shop & about the time you spent a week on his shop floor? What led to him moving his shop clear across the country?

I met Joe through the mail. He inquired about my 'zine and told me about Below Zero(his record shop). He also sent a flyer for a Los Crudos show at his shop. I called him up immediately and had a nice talk. I went to the Crudos show that weekend. It was great to meet someone else in the valley into this stuff. Joe is amazing. A true anarchist. He's almost 40 years old and still gets excited about shitty demo tapes and Swedish crust records. Unfortunately, a lot of people don't understand him the way I do. Yes, I spent a week in his shop because I was sick of Berkeley and needed to get away for a while. I love to visit cities but not live in them. He moved his shop to Boston cause Merced is a shit hole and he wanted to escape California. He and his partners did the shop in Boston for one year. Joe is now assistant manager at a big second hand store, so he's still dealing with records, books, toys and putting up with stupid 17 year olds with pink hair. He and his girlfriend plan on moving back to Merced and opening Below Zero again.

Mark could you recant the story you promised to include in your fifth issue about your life in the 2 years leading up to the release of number 4? Please do not worry about the length, write as long as you want ok!?

I hated Modesto. I was tired of small town life and wanted more action. I needed to get away from my family too. I wanted an environment I could be productive, put on shows, start a band ect. I moved to Portland first but it was too nice and people and were too fake. I was very disappointed with the scene up there and felt out of place. So I came back to California 6 weeks later. I got a small apartment in Berkeley. Seemed like the perfect place for me but it wasn't. The city is full of assholes. I felt surrounded by animals and experienced some wild shit that I didn't know how to handle. I was not impressed with the people in the scene or the hippy-types and I lost my inspiration for music and writing. I lost touch with myself and thought I was having a nervous breakdown, but the worst was yet to come. After 10 months in Berkeley, I moved to a suburb of Modesto where I stayed with a dysfunctional married couple. They were hard to live with so I eventually moved into my own apartment around

the corner. After 3 weeks a local Mexican gang decided they wanted to kill me because I wouldn't help them sell drugs. So I high-tailed it out of there and had to move back in with my family. It was scary and I really lost it. I felt no life, no love, like everyone was out to get me. I was no longer safe on planet earth. It took me two years to feel normal again. I put together H.D. # 4 in the middle of all of this. Welcome to California.

I feel you make the mag a sort of open book on yourself, which is what makes it so great to me. I loved the donut article & could you tell us about your friend Robert who was incarcerated?

I used to write prisoners. They were all interesting pen-pals but Robert Draft was different. He had a big heart and wasn't afraid to share his feelings with me. He started having troubles with some inmates. They were ganging up on him, messing him around and breaking his bones. They ended up killing him. He went to jail in 1988, his brother died of aids two years later, then his sister overdosed on heroin two years after that and then he was murdered two years after that. Pretty crazy. It's a sad story and I will never forget him. You can read his letters and essays in H.D. # 2, # 3 and # 4.

How many copies did you print of # 4? How did you go about selling copies? When will issue 5 see the light of day or has it already?

I've sold almost 200 copies of # 4. It's not very many but I like to keep it low-key. I sell it however I can (flyers, distros, at shows, in stores). I mainly do my own mail order. When # 4 came out I spent about 6 months filling orders. That's all I did besides working my job and sleeping. A lot work. Not sure about # 5, we'll see.

What are some novels and movies you have enjoyed in recent months? What

have you been listening to the last number of months? Have your tastes musically very much since before you started up the mag? How do you feel about being interviewed in a strictly metal 'zine? Is this your first interview?

I'm currently reading books about Eastern religion, a biography on Nikola Tesla, the latest novel by Aaron Cometbus, The Unabomber Manifesto, which is very insightful, I urge everyone to check it out. I recently read All Ages - Reflections On Straight Edge which was interesting. I rent a lot of movies. Some of my faves are Apocalypse Now, Jackobs Ladder, Seven, The Shawshank Redemption, Mr. Holland's Opus, Clear And Present Danger, The Doors ect. I've been listening to a lot of straight edge and NYHC. I love the energy. Lots of great hardcore and metal can be found in the straight edge scene. My tastes have matured since I started the 'zine. I love everything from the Go Go's to Opeth to Merzbow. Being interviewed in a metal 'zine is unusual but I think it's great! This is actually my third interview. The first one didn't get printed and the second one was live on Berkeley college radio.

Describe life in Modesto, it can't be as bad as you say with shows around there and shit it's where my old buddy Robert Deathrage of the Meat Shits lives! Tell us about your extreme noise/ambient project? Do you do it alone and what have you released?

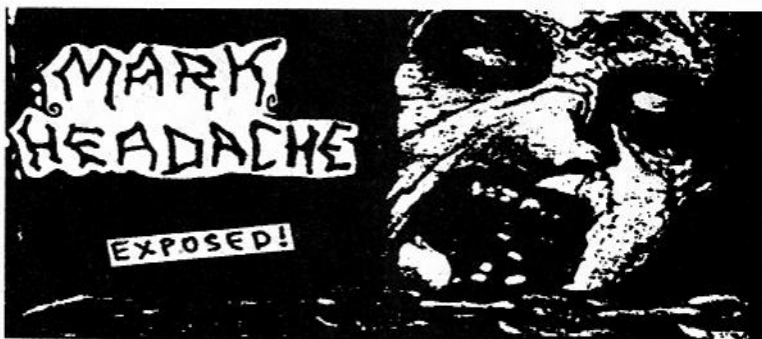
I live a quiet life and try to avoid the chaos in California. I'm going to school with the intent to do social work, helping people with drug problems. I go to the Bay Area every month to buy records, see bands and socialize. It's just a hour and a half drive from Modesto. I hate the Bay Area but also love it and feel lucky to have it at my disposal. I do an experimental sound project called Tender Love. I do it alone but I did collaborate with Bastard Noise once. You can hear it on the B.N./Spastic Colon CD. My releases are the Psy-War tape, the split C-60 with Human Extermination Project and I'm on a few comps. Coming soon is a new split tape with Germany's Anemone Tube. We might do a split 7" too. I'm really happy with my new material!. Also look out for my noise comp tape called Energy Directed Inward, out soon. All T.L. tapes are \$2 ppd in the U.S., comp tape is \$3 ppd.

You seem from what I read to go to a lot of shows, how is the scene in your area? Top 5 live bands for you are? What's the average price to get into a show there? What styles do you tend to go see live most? Is that offer to join you firebombing those pussies Rancid and shave their dog still open?

There are shows around here and some are good, but I avoid them at all cos the kids are goofy and/or violent(seems to be a pre-requisite for the straight edge hardcore/punk scene -Dale). The mayor of Modesto is considering buying a space for punk shows. There's a new skate park here too. This stuff is great but I want no part of it. Modesto is the type of place where people I've never met know who I am. Lots of gossip around here, so I try to keep my distance. Robert Deathrage and my buddy Joe are the same way. I only go to Gilman(a club there I presume) shows. Last weekend I saw Assuck(lucky bastard! -Dale), Ensign, Adamantium. All were incredible!. My top 5 would be Avail, Los Crudos, Nuerosis, Ruins and any good straight edge band. Yes if anyone wants to join me in firebombing Rancid's house and shaving their dog, please let me know!.

Thanks for the interview Mark! Last comments and, future plans and issues of Headache Described currently available?

Thanks for the interview, Dale!. I'm not sure if your readers will actually read it but maybe it would help if you told them I was related to King Diamond. Headache Described # 3 and # 4 are available for \$2 ppd each. Add \$1 for overseas. Send a stamp for the Inner Space Records catalog. Ride a bike! Two wheels, not four!. Thanks Mark for the interview and killer 'zine, write Mark & move along there is nothing more to see here!.





## HEADACHE DESCRIBED



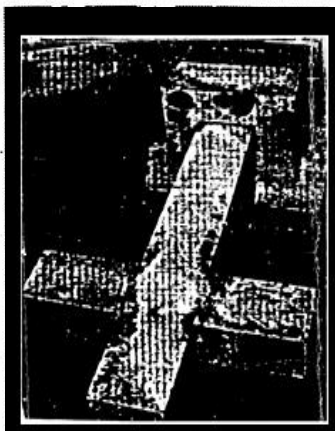
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**CANADIAN ASSAULT IS WAVING THE BANNER OF DEFIANTLY LIKE A PUNCH IN THE FACE!!!!!!**

**CANADIAN ASSAULT WOULD LIKE TO SINCERELY THANK THE FOLLOWING FOR BEING SO COOL AND BEING TRUE WARRIORS AND SUPPORTERS OF THE UNDERGROUND SCENE. IT HAS NOT GONE UNNOTICED!!!:**

My wonderful fiance' for all of her great support and encouragement for me on this magazine, my parents, George "Faygo Cola" Hayashi, Clint "Ace Of Spades" Bowers, Tamara "The Metal Priestess" Barnes, Phil & Brutalized 'zine, All the bands and labels who sent stuff for review, Burt & Satan's Candy Basket 'zine, Bart & Intellektual Spew 'zine, Matt & Re-tic 'zine, Dan & Abyss Productions, Rest In Peace Distribution, Bard Algol & Battle Helm 'zine, Dave & Sentinel Steel records, Steve Poupart, Dom Simard, Christians & Profana/The Black 'zine, Shadows Of Michealangelo 'zine, Ray Miller & Cursed Productions, Jeff Wagner & Metal Maniacs, Catherine & Leather N' Spikes 'zine, Gregory Kelly, Peter & Discordia 'zine, Tavis 'Zine Distro, Jeff Becerra, Scott & Twisted Tower Dire, Luc & Gorguts, Eric & Olympic Recordings, Sabazio Diabolus & Lust, Ian & Intestine, Remy & Bart from Quo Vadis, John & Incantation, "Ghost" & The Forgotten, Mark & Headache Described 'zine, Shatraug & Horna, Liam "Old School" Atkins, Kirk & Cyclonic Enterprises, Nick & Sickness(Gre), John & Lost In The Fog distro, Ryan & Black Militia Productions, Craig & C.D.N., Nocturnal Necromancer, Troy of Storm/Catharis Records, Calvin, Glen & Dead Jesus, Ravenlord, Marko of Fall Of The Leaf & Unhola, Wayne & Wretched Corpse 'zine, Hafiz & Devourment Of Souls 'zine, Riamondas & Chemical Invasion 'zine, Jeff & Metal Rules! 'zine, Rob & Abound Distro, Cazz Grant of Crucifier & Grand Belial's Key, Chris Forbes & Metal Core 'zine, Richard C. & Wild Rags, & sincere apologies to anyone I forgot, sorry!! MAKE MINE METAL!!!!!!!!!!!!!!



## LUST - "Self-Titled" Demo 1997

Hailing from deep within my native province is Lust. A two-man(at the time of this recording they are now a trio) project who play crazy & fast cult metal. Words that aptly describe are intense, energetic, primitive, raw, metal, & chaotic. The tape itself is pro-dupped with xerox cover and has 2 songs plus intro/outro. The compos feature speedy to slow monstrous riffs with hyper drumming to create a all encompassing graveyard like atmosphere, which I love!. Think of the mayhem and turmoil of such releases as Sarcophago "I.N.R.I.", Blasphemy's "Fallen Angel Of Doom", and Necrovore styled material mixed with a slight dash of an old Canadian metal band Aggression on their "Blaspheming At The Altar" '86 demo tape. The vocals are unlike anything I have heard before, kind of like a shriek from a disturbed spirit or something that has just been messed up. People who enjoy chaotic dirty sounding (both musically and soundwise) deathrash furor should get this tape. \$5 US to Lust, c/o Bernard Asquin, 9830 78 Ave., Edmonton, Alberta, T6E 1N3, CANADA. \*\*Trades Welcome!\*\*\*



VANGUARD - "Promo Tape" 1998 (Metal Crusade Productions)  
Vanguard's flyers state "Japan's answer to

Annihilator", I do see quite an influence from my Canadian brethren. One thing is sure main man Junichi Uchida is a very talented man as he most of the instruments on this recording. Junichi likes to keep things mid-paced and lively speed/ heavy metal steeped with leads and decent clear vocals in english. I think the music on here is very smooth and all the tools are here and most of them are used in the correct place. But, I think a bit more emphasis could be placed on a little beefier (for lack of a better word), though I guess if the production had a tad more bottom-end I would be happier with it. If Vanguard should keep on in this direction, I see big things for this band. It amazes me with how big this music is in Japan that this band has not been signed yet. Their '97 demo is for sale thru Metal Crusade for \$6 US world and be on the look out for the upcoming "Metal Injection" comp CD. Metal Crusade Prod., c/o Atsushi Komoike, 4-5-29-203, Taishido, Setagaya-ku, Tokyo 154, JAPAN.



## SOULSCAR - "Lost In Life" Demo 1998

Soulscar is back again this issue with another 3 song installment of Andrew's brand of death metal. Although the drums are programmed, the simplified beats do not detract from the music, and indeed Andrew has done quite a good job this time on the programming. As expected, however, this music is about the driving guitar sound, which presents a soundscape of pleasant death metal. The guitar work has flare to it, though vibrant and rich unto its own. There is a lot of effort in strength this time, and the music doesn't just rely on the guitar. Making me quite happy for this demo are the reduced and improved vocal contributions, but for the most part this demo is instrumental in nature. For an independent production and a demo, this recording again shows Andrew to be a very talented musician who if can ever form a complete band and get an opportunity for better production will likely produce an incredible death metal album. -Neil St. Laurent

Soulscar= Andrew Staehling.  
Andrew Staehling, 4450 Valencia Ave., North Vancouver, B.C., V7N 4B1, CANADA Email: andresta@unix6.ubc.ca  
Web: <http://www.angelfire.com/ca/soulscar>

## Forest Of Proud Slavs - "Self-Titled" Demo 1997

This one-manned project takes more than a few hints from "Burzum" or "Det Som Engang Var" and even from Forgotten Woods and a little Master's Hammer. I think it is safe to say that we should probably be hearing from Nazgul, the one man in this project!. The demo 1997 was recorded early on this year and Nazgul contacted Eternal Darkness Creations (Keith's record label -Dale) with the willingness to release something on my label, as usual I don't have the money to release all of these great bands I hear anymore and I had to reluctantly turn him down but labels out there I implore you to get in touch with Nazgul and hear for yourself the brilliance of Forest Of Proud Slavs. Four songs make up the '97 demo, they are "...Of The Night", "Chors' Warriors On The Moonchariots", "Witches Calling..." and "Dreaming About The Taste Of

Your Blood". In these four songs we see the use of melody better than any Norwegian band, save Old Man's Child has ever used!. We also see competent and above average production especially on the full orchestral pieces which brings me to my next point...no simplistic or "Misanthropic" (as they bill it) keyboard pieces by incompetent keyboardists here, on this we have full orchestral pieces, presumable put together and played by...who else? NAZGUL!. This guy is truly a genius and I think every black metal fan's collection is incomplete without this demo, for it is truly something to behold. In an age when the art of demo making is unfortunately becoming obsolete, Forest Of Proud Slavs' 1997 demo stands as a monument to a once proud and grand art, that will rise again!. It's true I drool over Polish bands, but that is because they are so damn excellent!. The scene there is uncompromising and relentless, showering the worldwide scene with best in the death and black metal genre!. Names like Behemoth, Graveland, Damnation, Vader, Emperor, Moon, Lux Occulta and Hermh can be joined by the truest name in the pure night lust - Forest Of Proud Slavs!!!!. Write - Nazgul, P.O. Box 73, 23 - 400 Bitgorej, POLAND. - Keith Dempe



## SATHANAS - "Armies Of Charon" Promo Tape 1997

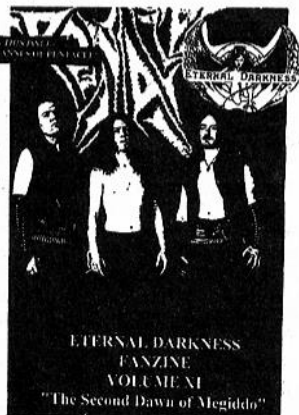
Ahh...What a cool enviroment for an extreme metal review!. Let me set the scene, it is a hot sunny day and I am babysitting my Dad's Oilfield/ Wireline Tool outfit, it's in various stages of being assembled (the shop). So today I am watching over shit and around the desk I am sitting at on all sides we have Alvin the welder grinding and welding iron into form (sparks flying to and fro). Right behind me is the doör guy is banging away trying to install and cursing at this big steel door. Thirdly, we have the phone dude, a small wiry (pun intended) fellow darting about hooking up wires for the phone lines thru the walls and shit. Now tell me is this not a scene that is perfect for metal listening (with headphones on of course)!. Sathanas label themselves extreme black metal, but I think they have far too much old death & thrash in the mix to label it as black metal. Also they play very brutal but due to this clear but raw recording everything is heard nicely. No one could accuse the band of being overly technical but one thing you can call them is catchy and melodious in the riffing and rhythms that will get your head bobbing in sync. Sathanas like to get a brutal groove going (no I'm not talking about lame groove crunch like Machine Head or Skinlab) and cool song arrangements. They make their point, kick some ass, and end the song before shit gets played out. I like the vocals a lot - very clear black rasps which remind me of a couple different vocalists but I can't pin it down, maybe something like Immortal from the "Call Of The Wintermoon" song. I would love to see these guys live. I am sure they do some of their classics from the original line-up. Don't know if the band sells this, but I know Eternal Darkness has some copies for sale. Sathanas, 811 Tenth Ave., New Brighton, PA. 15066, USA.

**ARS ANTIQUA - "In Red Nights" Demo 1997** I expected after reading the bio not to like this. But, damn this impressed me! Ars Antiqua play hmm... good question maybe aggressive erotic metal?! I totally loved the vocals of Monica Martinez, a true talent and she doesn't stay in the background (doing gay sprinkles of operatic vocals) either. This lady can fuckin' sing! She really knows how to hold a tune, and puts a lot of varied emotions in her vocals - again just great. The other half of the vocals come from the multi-talented Gustavo who handles the guitar and vocal ranges with ease and character. I cannot say vocally he reminds me of anyone, as he is very original in his approach to his growls and shrieks as well as cleanly sung parts. Just when you think it is too moody and brooding, A.A. hits you full-force the ultra pissed of hurried sound of "The Necromancer." What a cool track! It brings out an air of panic and anticipation (I emailed the band and thanked them for sending this in and mentioned I loved this aggressive stuff most and they told me the new material has a stronger portion of this in it, god I am stoked to hear that!). I could see a record label like Holy Records salivating over this, though they may be too aggressive for them. One great demo (pro packaged) and made up of 7 songs + outro of excellent music played by skilled musicians. Yours for \$5 US world to: Ars Antiqua, P.O. Box 1 - 131, AP 76001, Santiago de Queretaro, MEXICO [Email = ars55@hotmail.com](mailto:ars55@hotmail.com)

**GRANDE FACADE - "Self-Titled" Demo 1998** This band has been together for 8 months and it shows. While individually they are good, as a unit it's just not there yet. Besides the fact, the style of music they play is not my thing and I think it sucks. They play hard rock/metal with open ended riffs that are drowned out every time cymbals were struck. Alongside really light vocals, that did nothing for me. It reminds me of this college band from here called Common Ruin that play blues/rock, and they chew too. Not my thing - maybe yours?. Write: Atomic Caress Recs., 5220 S. Ash, Wichita, KS. 67216, USA.

**METAL CORE - "Issue # 24" \*A4 Size\*44 Pages\*Center Stapled\*Xeroxed\*** Yes, my fix! I love Metal Core and have for years. One thing I really love is the interviews are very long and always interesting, Chris is a master interviewer. Bands interviewed include: Gardenian(Swe), Immolation(USA), Brutalized 'zine(USA), Mortal Coil 'zine/records(USA), and Spike Impalement 'zine(USA). The only thing that ever bugged me about this great mag was the super short reviews, though the man knows how to get across what a band is like in one or two sentences. Another great issue from one of the oldest and well respected mags ever. \$2 US world to: Metal Core, c/o Chris Forbes, 13 Carriage Ln., Marlton, NJ. 08053 - 1109, USA [Email = metalCzine@aol.com](mailto:metalCzine@aol.com)

**ETERNAL DARKNESS - "Issue # 11" \*A4 Size\*116 Pages\*Center Stapled\*Xeroxed\*** This is not a mag it is a tome, a bible, and one huge chunk of pure underground in it's purest form! Editor, Keith Dempe, is metal. He lives it night and day, and also he does one of the longest running mags out there (going since 1989!). I ordered my first issue # 6 when back who knows when now. There are a few brief interviews but the majority are long assed and thorough and the questions are probing. Interviews include: Pentacle(Hol), Samael(Swi), Cradle Of Filth(UK), Angra(Bra) Steel Prophet(USA), Summon(USA), Scepter(USA), Witch-Hunt(USA), Misery(Astrla), Dew Scented(Ger), Ablaze My Sorrow(Swe), Disciple(USA), Mournful Congregation(Astrla), Martire(Astrla), Star Gazer(Astrla), Warhammer(Ger), Conqueror(Can), Evoke(UK), Tenebrae(Can), Revelation (USA), Dawn(Ger), Scattered Remnants(USA), and whew finally Fabrice Francese of Paul Chain's band. 50 fucking pages of great descriptive beyond belief and long reviews of demos/album/zine reviews. This also comes with a free comp. tape (see review elsewhere). God, Keith must be losing cash hand over fist selling something this massive for only \$6 US North America/\$8 World!!



Did I mention the mini-posters of Destroyer 666, Ancient, Forsth, Visceral Evisceration, Angra, Jag Panzer and Warhammer!?. Everyone needs this, it is a guide to the scene and nearly the size of a novel!! Checks or money order to: Eternal Darkness Creations, c/o Keith Dempe, Coraopolis, PA. 15108, USA.

**FALL OF THE LEAFE - "Storm Of The Autumn Fall" Demo 1997** This is interesting. My bro (and drummer of this band), Marko, sent me this for review, even though I had already reviewed their debut album this issue.

It is nice to hear this. I find it very enjoyable, much along the same lines as the album maybe with a little less folk influence(though the melodies on here will stick in your head). I thought the vocals were a tad rougher on here and a bit sloppy, they are better on the album. All signs of a great future. No wonder Defiled signed 'em up! The tape has 5 songs on it, including "Into The Autumnsphere", "Storm Of The Autumn Fall", "Upon Verdant Vales Of The North" (these tracks are not on the album, making this a must for fans!) and then 2 songs that were re-recorded for their album "Starfire" & "The Garden By The Shoreless Sea". Those of you that read C.A. # 1 will remember I reviewed Marko's other band, the black metallists Unhola. Well, along with this demo he sent me some four track recordings of new material for Unhola (minus vocals as this tape is for the singer to practice the lyrics to at home). Let me tell you these tunes are nothing less than melodic atmospheric black monsters! Unhola will also be a force soon! F.O.T.L., c/o Marko Hyytia, Tanhuakuja 8 as 21, 23500 Uusikaupunki, FINLAND

**SLOTH - "Issue # 5" \*A4 Size\*24 Pages\*Center Glued\* Newsprint\*** I was surprised at the size of this, as the previous issue was 64 pages. Apparently it is this size because he wanted to have it out in time for the Milwaukee Metalfest. The layout is clean and nice(though too much image hiding behind text, it is distracting) and the reviews good in their descriptiveness. The interviews are in article form and only about 50% of the interview is the band talking, bringing out too much of the editor and less of the band. Interviews include: Bal-Sagoth(UK), Within Temptation(Hol), Infernal Torment(Den), Vast(USA), Krabathor(Czech), Dominus(Den). I have to say my enjoyment was held back a bit by editor Phil Altman's pompous attitude and constant ego stroking. He seems to see himself as THE supreme writer with THE supreme professional mag. I could list a bunch of quotes where he praises himself as being one of the very best at what he does and also at just how professional he is. Makes me sick & makes me think hard about doing my 3rd issue hand written with crayon drawings for band photos! \$2 US to: Sloth Mag, P.O. Box 248144, Coral Gables, FL. 33124, USA.

**PROFANA - "Promo Tape" 1998** This and the other Uruguayan bands reviewed this issue were sent to me by my brother in metal of The Black 'zine and also from Profana. This tape consists of 2 live songs from '97 & a studio track from '98. They play a form of black/death metal, very fast but with non-downtuned or bee in a box guitars. Vocals range from screams to blackened rasps to growls and even a couple live chants for good measure. The live ones are not the best, a little sloppy with bad sound. The studio song "Sons Of Darkness" really showcases this young band and I hear a little "Dusk And Her Embrace" style on this one, nice smooth guitar passage and I like how they slow it down in the middle. Write: The Black 'zine/Profana, c/o Cristhians Marino, Gustavo Gallinal 1993, CP 1180, Montevideo, URUGUAY.

**OSUARY - "Show No Blood Thirsty Alcoholic Rites" Demo 1997** Ossuary play a heavy brand of thrash/death that could be a little tighter, but shows a lot of character nonetheless. Some cool leads and old style riffing. With a little work and tighter performance this band could crush. WAIT!! I put on side 2 and what a difference in recording quality and looking at the inlay I seems side 1 is from '95 and side 2 is '97. They start off side two w/a cover of Motley Crue's "Looks That Kill", know what it they do it heavy and it sounds cool!. The last 2 songs are "Fighting The World" & "Curse Of The Witches" Of course "Fighting The World" is a Manowar cover and they do it with their own touch and it sounds great too!. This second side really threw me off guard. I am going to keep an eye on these guys!. Ossuary, P.O. Box 52278, Maldonado (20.000), URUGUAY.

**INTELLEKTUAL SPEW - "Issue # 4" \*A4 Size\*52 Pages\* Center Stapled\*Newsprint\*** Now this is a great mag!. I wrote Bart and asked for a 'zine trade and man am I glad I did!. The layout is very nice and clean, though I am not sold on hiding logos and pics behind the text. The space in this mag (which comes w/a glossy b&w cover) uses the page space very well and also the font is small so there is a ton packed in here. The interview lengths really vary from too short like Gothic(Fra) to the great and epic lengthed Deceased(USA) interview, also this marks the first time I ever read a Agathocles(Bel) interview and found it quite interesting. Other interviews are: Borknagar(Nor), Dark Tranquility(Swe), Disaster(Ger), Ebony Tears (Swe), Epoch Of Unlight(USA), Goddess Of Desire(Hol), Impetuous Doom(USA), Infamy(USA), Mortal Coil Recs(USA), Old Grandad(USA), Red Stream(USA), Tulus(Nor) & Viral Load(USA). Also, there are two features here too, "Spew For Thought" where readers write in with essays on things bugging them, very interesting. Also, a feature on the life of Mozart. Bart and Jeff do this mag, but Bart is really at the helm and his review style is something I really dig. Highly recommended!! Hope he will trade me for his fifth now!! Intellektual Spew, c/o Bart, P.O. Box 785, Cookeville, TN. 38503, USA [Email=bart@tnaccess.com](mailto:Email=bart@tnaccess.com)

**INTELLEKTUAL SPEW**



# FANZINE ASSAULTS

## BRAVE WORDS & BLOODY KNUCKLES - "Issue # 23" \*52 Pages\*center stapled\*A5 Size\*Pro-printed (Glossy)\*

Well, I thought I would expose this magazine 'cause it is only available domestically in Canada. And, the number two reason is that it deserves it. It is a professional bi-monthly tome, whose motto on the front cover is "Committed To Metal, Metal Committed". It has color front and back covers, color pull-out double poster (this ish it is Cannibal Corpse), with the rest of the mag being b/w glossy pages. Most will not know of this mag. As I said above, it is a Canadian magazine and is sold primarily in all chain record stores here but is available in the mail everywhere else (be sure once I am living in Philly I will be getting a subscription. I would not be without this mag now that I am hooked!). It features a staff of very good and knowledgeable metalheads including Peter Popoff, author of a couple different heavy metal books and "Metal" Tim Henderson a long time scenester and once was on the beginning of the power hour a old metal video show here in Canada. It features within it's pages everything from hard rock to heavy metal to thrash to death & black metal. Interviews/features this issue include: Ritchie Sambora, Royal Hunt, Joe Satrianni, Jerry Cantrell, Psycho Motel, Ty Tabor, Micheal Amott(ex-Carcass & current member of Spiritual Beggers, Arch Enemy, Armageddon), Cradle Of Filth, Dawn, Soulfly, Stuck Mojo, Cannibal Corpse, Helloween, Primal Fear, Motorhead, Iron Maiden, Blue Oyster Cult & Helix. It features a demo review section and around 50 album reviews (mostly underground metal labels), along w/news columns (a black metal one, straight metal one, and a hard rock one). Oh, yeah, I didn't even mention yet each and every issue includes a BW & BK "Knuckletracks" comp CD. This one includes brand new cuts from: Traci Guns, Tura Satana, Incantation, Nifelheim, Arch Enemy, Stratovarius, Nocturnal Rites, Sanvoisa, Los Gusanos, Tortoise Corpse, Sinner, Coalesce, My Own Victim, Overcast, War, Nile & Boiler. The odd issue throws in a cassette sampler such as recent ones like Judas Priest, Sevendust, Soulfly ect... Any issue can be ordered for \$5 US everywhere or by subscription (rates for 6 issues outside of Canada are as follows \$30 USA/International \$35 US. All checks or money orders made out to: Tim Henderson. Just as a last note # 24 is now out and probably by the time you see this #25 will be unleashed, so just tell them which issue you want to start your subscription with.



**SATAN'S CANDY BASKET - "Issue # 1" \*A4 Size\*48 Pages\*Center-Stapled\*Newsprint\*** First off, it is hard to believe this is a debut and not issue # 5 or something! Also, it has one of the coolest 'zine names ever!! I must say some of the stuff in here is a little too much on the mainstream side. However, that is only my personal tastes talking. On the other side of the coin, there is more than enough extreme shit in here to please any thrash/death metal or even noise/crust fan. The interviews are nicely done and the ones in this first issue are of a good length, which is a plus for me, something I look for in 'zines. The interview line-up includes: Godflesh(UK), Regurgitation(Usa), Final Prayer(Usa), Orcus(Usa), Angekill (Usa), and Repudiation(Usa). There are 150 reviews and are well done, decently descriptive, good length and tend to not run on like mine HA! The reviews cover movies, 'zines, CD/ demo/?? and cool live reviews. Totally excellent debut and I liked the small font which ads more content. \$3 US/\$ 4 World to: Beowolf Prod/Satan's Candy Basket, c/o Burt "Beo" Wolf, 644 E High Street, Apt. 2B, Pottstown, PA. 19464, USA.

BEOWOLF PRODUCTIONS

ISSUE #1  
SPECIAL AD

SATAN'S CANDY BASKET



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**SATAN'S CANDY BASKET - "Issue # 2" \*A4 Size\*48 Pages\*Center Stapled\*Newsprint\*** Well Burt's back with another thick slice of underground goodies in his basket for all you minions. This ish sees talks with Coal Chamber(Usa), Deaden(Usa), Gwar(Burt's fave band), Internal Bleeding(Usa), Misery Loves Co.(UK), Misfits(Usa), Morbid Angel(Usa), Powerman 5000(Usa), Scattered Remnants(R.I.P.), Snot(Usa), & Reefer Hut(Usa). Burt's interview skills seem to improving even more, though I was disappointed to see the interviews themselves shorten in length. Burt's review style is also being honed and

becoming more focused as well and there are over 300 fucking reviews! You need this and his 3<sup>rd</sup> issue will be out very soon (if you are reading this, it is probably out) but he still has some of these left and I suggest to you to pick this up now and ask about his killer distro. filled with shit at cheap prices so write or email him at BeowolfCo@aol.com

**BRUTALIZED - "Issue # 4" \*48 Pages\*Center Glued\* Newsprint\*** Yeeeah bitch brutal to the core!! This is my first encounter with Brutalized and it's mighty editor Phil Nauman, but I promise it won't be my last! Lovers of extreme death/ grind will dig this to no end. The layout is nice (a little blank space is wasted here and there) and easy to read. Interviews are of a good length and include: Regurgitation(Usa), Inhumate(Fra), Vicious Circle(Usa), Morpheus Descends (Usa), Broken Hope(Usa), Obituary(Usa), Evil Incarnate (Usa), Coroners Report 'zine(Usa). Over 130 reviews that are descriptive, well done, and to the point. I urge you to support this great mag! \$3 US/\$5 World to: Brutalized, c/o Phil Nauman, P.O. Box 886, Lebanon, PA. 17042, USA.

**HEADACHE DESCRIBED 'ZINE - "Issue # 4" \*A3 (?) Size\*40 Pages\*Center Stapled\*Xeroxed\*** I got this little (it's bigger than half-size but smaller than the standard A4) 'zine in a trade with Tavis 'zine distribution from B.C. The layout is cut and paste and has a charming if not a tad chaotic D.I.Y. feel to it. There are only 3 interviews with Napalm Death(UK), Man Is The Bastard(Usa), Dystopia(Usa), but they are kick ass long with questions that tend to stray away from the usual fair. The reviews are a bit brief at times, but do the job on getting the point across. The real charm of this mag is editor, Mark Headache. He really puts himself in the mag writing about whatever feelings, thoughts and events that shape his personal life. Stuff like his fave donut shops for after shows, and his distaste for everyday drudgery. Very cool and he responds I should have a interview with him in this ish. Headache Described 'zine, 2400 Coffee Rd., Box 1 - 39, Modesto, CA. 95355, USA.

**BRUTALIZED - "Issue # 5" \*A4 Size\*48 Pages\*Center Stapled\*Newsprint\*** This issue debut's a glossy b&w cover for Phil and it looks great. Nice gore cover art (couldn't see a credit on the inside cover as to who drew it though). But anyway, it's the contents that matter, even though one cannot look past the nice clean layout and for the most part any wasted space in # 4 has been corrected in this one, with nice small font so you know there is a lot of info jam-packed in for your bucks. Interviews are: Immortal Suffering(Usa), Groinchurn(S. Africa), Grog/Skyfall Records(Port), Therion (Swe), Fleshgrind(Usa), Deeply Beheaded(UK), Witch-Hunt (Usa), Mortician(Usa), Cryptopsy(Can), Deaden(Usa), Severence(Usa), Cradle Of Filth(UK), & Headfucker 'zine (Ita), now that is what I call a great line-up. Over 350 descriptive reviews from the best mags out of the USA.

**BATTLE HELM - "Issue # 1" \*A4 Size\*32 Pages\*Center Glued\*Newsprint\*** I am very impressed with this. I mean, what a debut (though I know editor Bard Algol has done other 'zines in the past). It is a true metal mag (w/some underground extreme metal mixed in) & I didn't even have to search for it (like I do most true heavy metal mags), as the editor emailed me and proposed a trade, which I heartily accepted! The layouts here are superb and very pleasing to the eye; and, in turn flows nicely. They seem to have a slight affinity for ambient/synth something you know is not for me but maybe for you? But, as I said, the main focus is traditional heavy/power/speed/thrash metal. Interviewed bands: Death SS(Ita!!!), Exciter(Can), Metalucifer(Jap), Ragnarok(UK), Mithotyn(Swe), Slough Feg(Usa), Hammerfall(Swe), As-Sahar(Mal) and a reprint of a old '86/87 W.A.S.P. interview. The reviews are good. I like Bard's style a lot, but he could be a bit more in-depth at times. The price on this one is \$5 US to: Battle Helm, P.O. Box 175, Chaska, MN. 55318, USA.

**GRIMOIRE OF EXALTED DEEDS - "Issue # 12" \*A4 Size\*68 Pages\*Center Stapled\*Newsprint\*** Well, the premise of this issue is it is a program of sorts for the Milwaukee Metalfest & has a bunch of bands interviewed that were to play the Fest. It also debut's the first glossy color cover, if that means much to ya. As ever, the interviews are entertaining and solid (though less this issue than past ones) and funny. They include: King Diamond/Mercyful Fate, As Divine Grace(Fin), Dim Mak(ex-Ripping Corpse), November's Doom(Usa), Abazagorath(Usa), Diabolic(Usa), Emperor(Nor), Skepticism(Fin), Fleshgrind(Usa), Usurper (Usa), Judas Iscariot(Usa), Avrigus(Astrla), Lorde Of All Desires(Usa), Immolation(Usa), Mortician(Usa), Impaled Nazerene(Fin), Marduk(Swe), Himinbjorg(Fra), Internal Bleeding(Usa), Six Feet Under(Usa), Mayhem(Nor), & Benediction(UK). Most features in the past issues have been dropped this issue except the letters page, Grimoire Girl (pics sent in by naked/scantily clad metal babes), and added is the Jesus Is Not God article. The album reviews are very comical as per usual, but lack any real conviction or descriptive qualities that make good reviews & this is not the first issue to do so but why have the demo reviews been cut out!! If you ask me, this is a very unresponsive attitude towards the underground. They constantly rip Metal Maniacs in here but at least they can be bothered to review demos!! Order this (\$4 US world) for the interviews: The Grimoire, 248 Lakeview Avenue, Suite 237, Clifton, NJ. 07011, USA.

## JESUS CHRUST - "I'm Nailed Right In" 1996(?) 7" ep

Come on! I seen you smile when you read the title of this vinyl. What you get within these grooves is 17 songs violent, sloppy and raucous grindcore, with quirky parts and cool guitar sections. I guess that description doesn't make them sound good but I got into this. They throw in everything, even some doomy parts. The vocals are mostly screamed in a hardcore-ish vein with a touch of rasp and growl thrown in. It was even produced by label head Charlie Infection(also of Infection distro & of the band Gonkulator). Not sure if Fudgeworthy have any left (if they do, they are \$5 US postpaid). I do know that Diminutive Records have some copies for \$4 CAN/\$4 US world. Fudgeworthy Recs., 8 Stevin Dr., Woburn, MA. 01801, USA or Diminutive Records, P.O. Box 8183, Victoria, B.C., V8W 3R8, CANADA [Email = diminutive@antisocial.com](mailto:diminutive@antisocial.com)

**DESASTER/UNGOD - "The Hills Of A Thousand Souls/ Aeon Of Sunless Domain" 1996 Split 7" ep (Merciless Recs)** Desaster's track is an epic of blackened deathrash with a great rhythm, bleak atmosphere, and deceptive guitar work. The vocals are a monstrous understandable cross between death growl and black scream similar to Ancient Rites - Just great!. Flipping over a raw, speedy blast of black metal, simple but effective with an unchangeable drum beat. The vocals are dark whispers buried in the mix and have a very far off and obscure feel to them. Not bad, not Ungod's best though. This is pretty expensive thru Merciless but Eternal Darkness(addy elsewhere) has some for sale for \$5 US/\$6 CAN/MEX.

**SABBAT - "Scandinavian Harmageddon" 1997 7" ep (Primitive Art Records)** This is a new series of records by the Japanese Sabbat, similar in purpose to what the Venom "Assault" series was in the 1980's. They are filled with live tracks, unreleased tracks, and other assorted rarities. This one is the Scandinavian version put out by the great Swedish label Primitive Art Records, from Halmstad. Side one opens with the Razor-ish "Bleeding From Ear", and is just another example of Sabbat's more thrashier side!. Straight on speed metal is what you get with a chunky guitar sound and the guitar wizardry of Temis Osmond. The second song and last of side 1 is a live track from 5/12/96 called "Reek Of Cremation" from 'Envenom', with it's straight on heaviness and brilliant soloing again by mainstay Temis Osmond we see the best Sabbat has sounded in a long time!. And let me tell you they have always sounded pretty damned good!. In the tradition of "Mion's Hill" is "Jumu" which I guess is the English translation for this brutal song written all in Japanese, not my favorite song on here but it is still very good and anthemic in nature, another brilliant song by Sabbat I could say easily!. I know this might be getting hard to find but I encourage every fan of metal today to try to get as much Sabbat stuff as possible, support this incredible black/thrash metal band in all of their endeavors(yes check out their side band Metalucifer too! -Dale)!. -Keith Dempe Primitive Art Records, P.O. Box 4049, SE - 300 04 Halmstad, SWEDEN or their long time label Evil Records, 1056 Hoshikawa, Kuwana Mie. 511, JAPAN.

**EVOKE/KADATH - "As I Bleed/Disturbance In My Nocturnal Domain" 1997 Split 7" ep (Paranoia Syndrome)** Two tracks from Evoke and one track from Kadath. Evoke from the U.K. sound great here!. Brutal death metal. Imagine, if you will, a little Napalm Death mixed with heavy doses of early Grave. Yeah, I fucking love Evoke!. Kadath from Germany are more brutal death metal with a little groove but in an extreme way. They remind me a tad of Benediction and a couple more acts that elude me at the moment. The throat ripper on

UNPURE  
Metal Night



NIFEIHEIM  
Witches Sabbath



here has a great low garbling growl and a high pitched scream that switches back and forth, with supreme results. Great release all around!! Write Paranoia Syndrome for a free mailorder list at: Eigenstr 26, 8840 Trachslau, SWITZERLAND or get it from Eternal Darkness for \$5 US & \$6 US CAN/MEX.

**HEADBANGERS AGAINST DISCO - "Primitive Art Records Compilation Series Vol. # 2" 1997 7" ep** Usurper appear on side 1 with a live in the studio track called "Anno Satanas", which is one hell

of a track from these worshipers of the Frost, an anthem that will kick yer teeth in!. Very heavy guitars and a great chorus, yes Usurper alongside this mag wave the banner of metal proudly!! Side 2 brings us two bands and two tracks. First is Unpure who has graced us with a mid-pace metal tune called in fact "Metal Night" with ultra heavy, raw metallic riffing and proclaim "Taste The Pain, This Is Our War, Metal Sent By Hell, Hell Sent By Metal" - just classic!. The chaotic retro thrashers Nifelheim finish things up with a cover from a great old death metal band, die hard undergrounders will remember as Volcano from Brazil called "Witches Sabbath". They rip thru this old metal spitfire with killer speed and dedication. This is a must for all metalheads and this is only part 2 in a 3 part series!! Is it just me or is Primitive Art one of the coolest fuckin' labels!?. Send \$8 US P.A. at the address below the Sabbat review or send \$6 US/\$ 7US CAN/MEX to Eternal Darkness Creations.

**FACADE BURNED BLACK - "Who Will Save The Unwanted (Children)" 1998 7" ep (Rhetoric Records)** I never realized there were so many bands playing this sludgy metal aggression, and Rhetoric records seem to be the label that is championing the scene. Much in the same vein as label mates Cavity and Kilara, with a bit more hardcore influence. Cavity is still my favorite Rhetoric band but Facade Burned Black are very good and easily better for me than the decent in their own right Kilara. I liked the raw crushing, live sort of sound on here and the packaging is really nice on this ep. Well worth the \$3 US/\$4 World they ask!. See Rhetoric addy elsewhere. Facade Burned Black, P.O. Box 2769, Chesapeake, VA. 23327 - 2769, USA [Email = brownej@norfolk.infi.net](mailto:Email = brownej@norfolk.infi.net)

## LIVE SHOW REVIEW

EVIL INCANTATION/MORBID ANGEL - Trips Of, Edmonton, Alberta

July 21, 1998

Fuck Troy rules for bringing in this show!. I was amazed he got this tour to come out here in the sparse west. Needless to say, I was stoked for this show!. The show didn't go down without it's hitches. Vader's record company ordered them back to Poland/Rumour has it that there is legal action by Compost Music in Florida as they have the American rights to Vader's "De Profundis" and Pavement Vader's current label went ahead and released "De Profundis" too!. Hence Compost's actions!. Also as you will read in the Incantation interview their vocalist Daniel could not make it but Tom Steven's(Disturbed & Morphine Decendal) did one fuck of a job filling in at the last moment!. Griff from the east of Canada started things off and they play angst ridden hardcore with metal influence and for what they are they do it good, not so much my cup of tea and for the most part received unfortunately a warm reception. I had a great view for the next two bands as I was pressed against the stage up close to the bands. Incantation started off and played one hell of a raggedly intense set of brutal death metal. They were well appreciated by the crowd(of around 250 or so...) and got the energy level up to a fever pitch. I think Incantation blew away a lot of people just there to see M.A.. Next came Morbid Angel who blew the roof off the place playing a nice mix of old and new with a stellar performance by Troy and drummer Pete "Commando" Sandoval. I must say the new vocalist was the only weak point as he is not very powerful live and lacks depth in his growls. While we are talking about him, Mr. Ego during the soundcheckone little thing went wrong and he threw a little tantrum like a baby!. During the set a fan yelled "play the old shit" and the vocalist Steve Tucker got all mad and threw his pick at the guy and said "fuck off!". Lastly though I must say Troy was awesome, as soon as the set ended he put his guitar down walked off the stage right into the crowd and just started talking with everybody. Then after doing that for about 20 minutes, he went out into the bus got a coke and came out to talk to people for over an hour. During this time Mr.Ego walks by to go in the bus and says to Troy "Are you just going to stand out here and talk to these people all night?". Troy turned looked him in the eye and said "Yes, I am". Overall though great night!!!



I am extremely proud to present an interview done by Canadian Assault's Finnish writer ARTO LEHTINEN with the mighty legend, Brian Montano, of POSSESSED fame!! Still a true metalhead and a ultra... after all of these years!. Just as an aside Arto tells me how... something cooking and will be doing hooking up the killer... school metal outfit Sadistic Intent in the studio!!

**Good day Jeff! What have you been doing lately?**

Well, mostly I've been keeping busy with my studies at San Francisco University where I am majoring in Labor Studies with a minor in Social Science. I am fastly becoming more and more involved with the Unionizing of America as well as workers rights in the work-place. I am trying more and more to be involved in America's civil rights struggles. Let's go to the very beginning of Possessed... I read that Brian Montana, the guitarist who was replaced the "wonder-kid" Larry Lalonde, was kicked out from the band because he wasn't too dedicated and serious to the black metal thing with spikes, leather and inverted crosses. But how serious were you and two Mikes with this satanic image? Was that particular style chosen only because of its shocking value and extremity - a sort of teenager rebellion - or was there something more important behind the infernal appearance?

Well, we always were quite serious about our music and keeping it \*really\* hardcore. The cloths were just meant to back up the image that we wanted to portray. All of us were (and still are) unhappy with America's social condition as well as the religious hypocricies that are prevalent and wanted to rebel against them.

**How did regular, non-metal people react to your extreme style? What was your parents' opinion about their son playing in a metal band with satanic image?**

People seemed to either love us or hate us (mostly hate). Many of those who hated us just weren't into the hardcore scene, and that's understandable. Hardcore death-metal is not for the faint at heart. Actually my parents have always been really supportive of my musical exploits and that was extremely helpful in the long run.

**Prior to joining Possessed you and Larry were in the same band. What kind of stuff did you play? Did you play in other bands before or after Possessed?**

We played some Sabbath tunes and a lot of 60s and 70s types of music as well as a few heavy metal tunes. I actually quit the band for Possessed because I wanted to play in a heavier band (Possessed). Bands like Motorhead became very influential to me. Later I came back for Larry and persuaded both Mikes to let him audition.

**Seven Churches was said to be the best selling album for Combat records back then, how many copies did it sell? What about Beyond the Gates and The Eyes of Horror? Were you satisfied with the number of sold lp's? Was it important for the band to sell as many records as possible? Did you earn much extra money from the record sales?**

I have no idea how many copies were sold, but selling albums was definitely not our main concern. We would have rather played to a few hardcore fans than a million trendy posers! We have always managed to keep a small but faithful following.

**Speaking of each album now, how do you feel about all those three albums nowadays ??? Does it bother you somehow, cos Seven Churches is always considered the best output and Beyond The Gates and Eyes Of The Horror haven't gained such a big cult status as the first one, but anyway highly praised albums...???**

Of course I still love the old Possessed tunes, as I put many hard hours of work into their production and existence. I sacrificed my life for that band and it will always be held dear to me. Possessed was a meat and potatoes, blood sweat and tears type band. People needed us in order to rebel against a

...orely that isn't worth a

... Swing of the... re-recorded for The Eyes of Horror, although... was recorded exclusively for Metal Massacre VI as... as... you have enough songs for the mini lp, the same... on the first... ???

...ed to do another version of it in order that we might put a little more... recording process. Also so that people would... all a super heavy band. People always seemed to

... But the lyrics... "Eyes of Horror" didn't deal with satanic and other apocalyptic views and instead they were about psychiatric... and mental illness... Did you get tired of having the lyrics about satan ???

I liked to write about many different subjects. I was doing a lot of experimenting with drugs back then and to sing about insanity seemed to me to be the only natural thing. Of course there are still many less obvious references to the mighty Satan. :-)

**When I became familiar with the Possessed stuff, hell remembers when, I immediately noticed your flesh ripping growling deathly vocal style which was unique at that time, how did you develop that delivery anyway ???**

By smoking many cigarettes and chewing on broken glass. Just kidding, to be truthful the music was so fucking that I just began to sing in a similar

fashion. We couldn't find a real singer so I did it! It really was an organic thing that grew out of necessity for a singer and severe want.

**Possessed got a chance to tour across and around the States with your idols Venom and even Slayer was involved, apparently it was one of the most memorable tours because people still keep recalling ??? How was it anyway ???**

Well I wouldn't exactly call Venom and Slayer my idols. In fact, we were a band before Slayer, their album beat ours into the stores and forever people would think that Slayer was to influence us. To be quite frank, Slayer never influenced us but more likely it was the other way around. Touring the US was the greatest experience of my life. I came to realize just how many fucking death metal heads were out there!! We did a lot of partying and met many nice sluts and groupies too!

**Can you ever estimate how many gigs Possessed did during its years of existence??? What was the wildest and the most brutal dangerous gig that you ever did ???**

Shit, I couldn't even guess! Hundreds maybe even more. I do know that I feel like a veteran of metal and I really know about the scene. All of the gigs in the old days were extremely hardcore. Many times people were hurt and even killed. Church groups would protest outside and parentshated us! People would even throw shit at us and one time Torrao got shot at! I have kicked much ass, and had my ass kicked countless times. My left wrist has been broken 7 times from slam dancing, stage diving, fighting etc. Those days

were so fucking hardcore I can't even begin to tell you.

**Could you remember which bands did you play with ???**

Some favorites were, DRI, Venom, Slayer, Death and Dark Angel, Hiram, Destruction, Celtic Frost, Voivod, Suicidal Tendancies, Megadeth, Agnostic Front, Fang, The Mentors, Exodus and many many more!!

**What do you think about the re-unions of old bands like Venom, Exodus, Dark Angel(one gig reunion I guess), Exciter etc etc...? Have you been in contact with f.ex. Cronos or the H-team of Exodus during 90s or even nowadays? When a band should NOT make a comeback and which band you'd wish to make one?**

I don't talk much to any of the guys nowadays. I think that if a musician feels the desire to play than he/she should go out and do just that!! It doesn't



matter if you are old or young, music and musicianship is timeless and eternal.

What about the "revival" bands, that are going back to the roots of thrash, death and black metal in both music and image wise? Do you think these retro groups are spoiling the name of the original bands or is it only good for the scene that bands like Aura Noir(nor), Gehennah(swe) and Inferno(nor) play in the name of heavy fucking metal but don't forget the tongue-in-cheek-side of this genre either? I think that any band that is playing heavy shit is cool. Also I like some of the more mainstream bands like Sepultura. I can't wait for the release of the Soul Fly album to see what Max is up to now! Every day I drive the 2 hr. commute to San Francisco listening to bands like Sacred Reich, Emperor, Mayhem, Sepultura and any other band that is heavy and fast. I will always love the fast stuff. The Norwegian and Swedish scene seems to be coming out with some of the most killer shit around and I think that's cool. Also Australia is beginning to seem like a mainstay to the metal scene.

There haven't been so many Possessed songs covered on other, newer bands' albums, which is rather surprising in my opinion, cause very often your three albums are mentioned as a big influence on many metal bands of today. I do know some bands having done their own version of tunes of Possessed; "The exorcist" performed by Cannibal Corpse and "Burn in Hell" performed by Angelcorpse. But do you perhaps know if there are other bands which have made their version of some Possessed classic song? Do you think these versions, Angelcorpse and Cannibal Corpse, do justice to the original songs and what's your opinion about cover songs in general?

Vader does "Death Metal" and rather well I might add. I have the Angel Corpse version of "Burning in Hell", it is faster than shit and killer as fuck! I have yet to hear the Cannibal Corps version of "The Exorcist" but am looking forward to finding a copy soon.

What's your opinion about the current black metal bands' satanic beliefs and brutal images? As far as I've understood right, today's bm-bands seem to be more dedicated to that darker style of life (or at least they say so...) than the originators of the genre in the 80's, do you find it positive or negative? Which do you think is more important in (metal) music, having fun or being serious all the time?

I think that people should do whatever makes their life worth living. I am not going to preach any "one way" of living as I am very much aware that it takes all kinds to make the world go round. Live is hard and sometimes it is necessary to be hard in order to stay alive.

What's the biggest difference between the metal scene of today and the scene in the beginning of 80's, except the greater amount of bands nowadays in your opinion?

Metal seems to be in a slump, more and more kids seem to be listening to the alternative stuff and it is really hard to make a name in the true metal scene. Although the people who are into metal are just as fanatical as in the 80s if not more.

When every single metal magazine was writing and everyone was talking about the Bay Area scene back 11-12 years and there used to be a lot of bands who got signed by major labels, did you talk to other Bay Area metallers that now this boom has got out of hand and have you ever pondered what was the basic reason for why so many bands all of a sudden popped up there ???

I can answer that question with great ease, we were all friends! We grew up together and hung out in the same clubs. The SF scene was really tight and everyone was greatly influenced by each other.

Now Venom have done the long expected reunion at last, but was it kinda weird how big impact Venom had on bands like Possessed, Bathory, Destruction, Bulldozer, Voivod in the beginning and the mid of the 80's cos most of them had the same image, pikes, leather, satanic lyrics...so on ???

Now that you have mentioned Voivod I really must say that they were doing a much different thing than Venom was, much more progressive in nature and talent laden.

Possessed was more or less Mike Torraos brainchild, but was his attempt to re-form Possessed in 1991 already doomed from the beginning? They were going to release an album, but that never happened, can you tell us why? At least they supported Machine Head in 1993, did you follow that desperate some kind of comeback ???

Well, Torrao told me himself that it just wasn't the same as it was whenever I was in the band. We were much tighter and willing to do whatever was necessary in order to achieve our goals. Torrao wasn't willing to start from square one again and build a following. Whenever we started there weren't many bands out there playing a similar style as us, now there is much more to compete with and people are really starting to perfect the style.

It seems like Century Media is at last getting the right to all three Possessed albums and probably issue all of them and maybe some kind of another "greatest hits" album, could you unveil about what it's up with this case ???

Well, your close but I have been asked not to comment until negotiations are concrete.

But why another "the greatest hits" comp. cd.. Isn't that previous one enough already or what ???

I would love to actually play a part in a real "Greatest Hits" album, as the last one didn't have what I felt to be our best songs.

And life goes on.... After Possessed. What do the former original members do nowadays ??? Do you even keep contact to each other ???

Well, Larry is in Primus, Mike Sus helps brain injury patients to recover and to learn how to live on their own, Mike Torrao has his own landscaping business and is doing great at it. Last time I talked to Larry he was going into the studio to do some tracks for the TV show "South Park".

Do you consider yourself as a kind of legend in the metal scene? Is there any person(s) you'd name as a legendary character in the world of heavy metal?

Well I am glad that I have done what I have done, but to tell you the truth I am just a normal type guy who happened to play Death Metal back in the day. To me guys like Lemmy from Motorhead and Ozzy will always be the true legends. There are just too many great players (legends) out there for me to name in just one interview!

What kind of metal does Mr Legend Becerra listen to nowadays ???

I listen to all the metal that I can get my hands on!! I am always on the prowl for new bands to listen to.

To close this interview, tell us who are the pigs that are ordered to be killed in the song "Death metal". Why they should (have) be(en) killed? I warmly thank you for your time to answer this interview.....

Pork, the other white meat. Just kidding, of course I am talking about the conformist pigs that try to tell us how to methodically live our lives without an ounce of originality. The cops, the government the politicians, the Christians and all those who are braindead and caught up in societies many entrenched dogmas. My advice to anyone who wants to listen is, keep fighting the good fights and do what is necessary to make yourself happy! As always Arto, It has been my pleasure to talk with you.

666 Jeff Benjamin Becerra.

Official website:

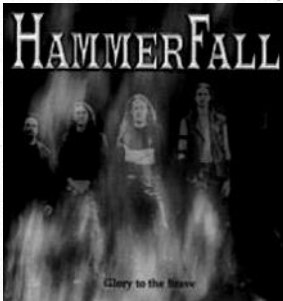
<http://www.geocities.com/SunsetStrip/Alley/1409/possessed.htm>



## Hammerfall - "Glory To The Brave" 1998 MCD (Nuclear Blast)

This is a MCD from the mighty heavy/speed metallers Hammerfall (See my review their debut record in issue # 1). The CD features a radio edit of the album title track, a cover of Stormwitch's old song "Ravenlord", a live track "I Believe"

recorded at the Wacken Open Air festival and than the album version of "Glory To The Brave". The Stormwitch cover is way cool, nice and heavy with a bit of a rawer edge, then they usually have on this metal anthem. The live recording of "I Believe" is superb and if you haven't heard this tune before trust me it is very memorable, emotional and you will sing that shit in your head for days! Not a lot else to say except Hammerfall are very talented and if you loved the album, you will love this. For those who have not heard Hammerfall if you love speed metal like Helloween, Manowar, Grave Digger and Running Wild, than you shall shit your pants over this!



## MOTORHEAD - "Snake Bite Love" 1998 CD (CMC International/BMG Canada)

Well the old hard rock/heavy metal codgers are back!, so I suggest you to kick back at your favorite bar with a beer in one hand, a cigar in the other & let the headphones blast the latest grimy platter from Motorhead. Lemmy & co. keep on consistently kicking out the jams(as a side note '95's "Sacrifice" is my personal fave of the ninties) and in quick fashion too, no rock star Metallica shit goin' on here. While I love the most aggressive of the past material, this marks I think the best balance ever of Motorhead between the slower, more emotional stuff and the heavy kick-in-your-teeth metallic material. Lemmy despite all of that disgusting cigar and tobacco smoke and shitty alcohol has never sounded better and his vocal performance mimics the comments I just said above about the music. Best songs are: "Love For Sale", "Dogs Of War", "Assassin", "Take The Blame" and "Night Side". How they keep coming up with those cool lyrics and infectious choruses album after album is beyond me, man. If you like Motorhead this is more vintage stuff for you. If you didn't like Motorhead in the past this won't change your mind.

## STONEHENGE - "Victim's Gallery" 1998 CD (Metal Age Records)

The track, "4000 Years Ago" which starts this recording resides in an eerie expanse of solitude and mystery. A keyboard assembly that sets a general theme for the album, but doesn't necessarily presage what is to follow... Looking at the various Cyrillic lettering we can determine that this Russian band is on the label Metal Age Records; one can't help but admire the very beautiful insert production. Brooding death metal is a term that can describe the slow and rhythmic approach of Stonehenge. Yet entwined with the dark and foreboding melodies, we find charged and catchy components in such songs as "In Hell". Without doubt the drive of the music comes exclusively from the guitars provided by Alex and Sergey. While there isn't always a strong dual guitar approach - usually a more classical lead/rhythm split in solo segments, it is

evident the work of both guitarists is given a chance to appear in the various riffs and interludes. Alex and Segey are also, beyond the guitars, the contributing members for the keyboard inclusions. The other instruments as backing are perhaps the great strength of this recording;

although withdrawn, they are still strong enough, and at times given their own chance to shine through. Particularly in the less abrasive moments, as in "Blind Pain", the bass provides the mystical and dark aspect to the music. Of note are the never out of place drums, keeping a reserved place in the mix and never seeing the need for unrelenting blasting or assault. "Victims Gallery" is

a recording that one would expect to come from one of the larger labels, and without question is deserving of significant recognition. Rotting Christ fans should definitely adore this album, and the rest of you should have no trouble at all finding this to be a great album. - Neil St. Laurent Stonehenge, c/o Sergey, CDM, PO Box 223, Moscow, 121019, RUSSIA Email: cdm@glasnet.ru

## CHILDREN OF BODOM - "Something Wild" 1998 CD (Nuclear Blast America)

I was a bit taken off guard with C.O.B. - what a powerful band! They play an invigorating form of black metal with deathrash touches and heavy metal guitar interplay, alongside keyboard smatterings. I wouldn't say C.O.B. are the most original in the genre, but I would say they are one of the best. They manage to put so much power and energy into their material and delivery that it will just blow you away! One other thing setting them apart from the pack are the many fresh sounding song arrangements, very impressive for such a young band. The vocals are very cool and strong being a clear mix between a death growl and thrash metal scratch, all done with character. A very good band and thoroughly recommendable, a nice fresh breeze of metal for you. Oh I forgot to mention two things: One the main song writer is also the guitarist in Thy Serpent, and two our Finnish writer Arto tells me there is actually a lake in Finland called Lake Bodom, and a number of teenagers have committed suicide in it. The lake is near the bands home. Canadians can order this and any other records of NBA from: PHD Canada, C-1445 Crown St., N. Vancouver, B.C., V7J 1G4, CANADA email = phdcan@axionet.com



## MORBID ANGEL - "Formulas Fatal To The Flesh" 1998 CD (Earache Records)

Actually I wasn't expecting much, as their last two albums didn't do all that much for me. But it is actually a rather inspired affair that sees the band combining the style of the last two albums heavily with the first album! I am writing this review with good timing as I am going to see

M.A. with Incantation tomorrow! The new material can be described as dense and thick, frantic but controlled death metal with leanings towards the old school and some smoking lead

work. The new vocalist, Steve Tucker, is pretty good (though he uses an awful lot of effects on his voice) and employs a much more gruffer undecipherable growl than that of former throat ripper David Vincent. I think my fave tune on here is "Umulamahr" with it's flowing structure and power shifts and surges alongside some cool grinds. I mean it still cannot touch my fave of all time from them "Chapel Of Ghouls", but still proceeds to kick much ass as does the whole album really. It's cool if Trey is totally into all of this Summerrian/Lovecraftian stuff but I'm sorry when he goes on and on about it in interviews he comes off sounding silly. Fans of the early stuff will be pleased, Recommended!

## IMPERATOR - "The Time Before Time" 1997 CD (Pagan Records)

With so many bands imitating the 1980's nowadays, it is really refreshing to hear an album of purely 1980's material, from the 1980's! "The Time Before Time", a new release for Pagan Records was actually recorded by the cult underground act Emperor for Deathlike Silence Productions, Euronymous' label in Norway, but due to monetary problems the original release for this was done by the Polish Nameless Records 7 years ago, but it was hardly promoted and sold very little. It was recorded in the winter of 1990/1991 and features some of the best pure deathrash metal to be released in the modern era. There are the seven original "The Time Before Time" songs on this release but as an added bonus we get two other tracks(namely "Love Is The Law(Love Under Will)" and "The Rest Is Silence") we also get a 24 page booklet with the entire history of the cult act from before their beginnings in 1984 to the present day written by guitarist Bael himself plus a lot of b & w photos, demo covers and stuff of that nature. Extremely cool packaging!. This CD is also released on vinyl(yeeeeeesss -Dale)!. Making for the ultimate 1980's nostalgia experience!. The bands sound is pure Germanic mid 1980's sounding, like Sodom from "In The Sign Of Evil" meeting "Endless Pain" Kreator!. With all

of the great guitar work associated with such stellar releases, this band has never received the exposure they so richly deserve and I think their time has come because this is a damn fine record!. If songs like "Persecutor" and "Eternal Might" don't prove to you that this is the modern incarnation of ancient Sodom and Kreator then I don't know what will!. Every fan of Deathrash from the '80's must own this CD!. Tomasz from Pagan done a

masterful job in packaging and of course Emperor only play the truest of original deathrash metal. Put down your Inferno records and listen to some real metal, buy "The Time Before Time" Poland's greatest band ever, Emperor!. Write Pagan Records, P.O. Box 12, 86-105 Swiecie 5, POLAND (or get it from Eternal Darkness (addy elsewhere) for \$ 16 USA, \$17 US in Canada/Mexico -Dale) - Keith Dempe

## CIPHER - "Kingdom Of The Blind" 1998 CD (Eclipse Records)

I was intrigued to check out this CD after seeing ads in various magazines, so I picked it up and am I glad I did! One thing that struck me was Mark Shviema Jr. whose smooth, slick clean vocals brought to mind new material from bands like Fates Warning, Tad Morose, and Anthrax. Cipher are a progressive power/heavy metal band of intensely talented musicians who have unlocked the secret to penning emotionally drenched heavy metal. I know this is an obscure reference but I cannot get over how much the opening guitar passage on "Artificial Life" sounds a lot like little known underappreciated metal gods Disciples Of Power. Cipher tend to keep things mid-paced letting the groove and power of the music build and mature before injecting the odd bit of speedy punch to charge things up! I would love to see these guys live and since they are from the Philly area where I am moving that seems like a very likely possibility. Fans of progressive metal music with '80's underpinnings and a solid '90's backbone look no further than this album. Eclipse Records, 23 Ward Avenue, Butler, N.J. 07405, USA Label web = [www.eclipserecords.com](http://www.eclipserecords.com) & band Email = [cipher@concentric.net](mailto:cipher@concentric.net)



hiatus the band returned to us in '95 with the European release "Continuum" a MCD with a couple demo songs and some newer stuff. The vocals and (as always) the guitars are highlights of this release, also hearing songs like "Life" & "Death" remade was a peak listening experience!. Now in 1997 the band is set to release their second full-length CD upon the world. This new album contains some of the most solid and powerful "philosophical art metal" songs ever in experience!. I was just blown away by this release and as much as I hate to do it I must disagree with Steve that THIS is the band's finest moment!. One listen to the masterful and perfect, I might add, covers of "The Idles Of The March" and "Purgatory" by the original warriors of the wasteland- Iron Maiden or the textured tones of "Death Of Innocence", or probably the heaviest or most moving metal anthem since "Fade To Black"; "What's Behind The Veils" and you'll be convinced, this is the future of metal!. Production on this release is top notch, the guitars are crunchy enough without being overbearing, Rick's vocals are in perfect tone with just a tad of maliciousness and little bit of gruffness to add to the metal fury!. Let me tell you the diversity at the production helm realm seems to have worked because to me this is the perfect mixture of "Awaken The Guardian" and

## PERISHED - "Kark" 1998 CD (Solistitium Records)

Moderately paced slick black metal with death metal and symphonic touches here and there. The production on these Norwegians debut was recorded at Shansen Lydstudio and is brilliant, very clear, strong and with just the right amount of heaviness. The vocals are a cross between In The Woods and Dark Throne, very piercing and raw. The music, however, sounds quite removed from most Norge bands and sound more like something you would expect from Sweden or even the U.K., which is a nice surprise. The compos themselves are well constructed, full of melody and just the right amount of tempo changes to keep from becoming bored. Solistitium is definitely a label to keep a close eye on as they continue to consistently sign good bands and put out good looking and sounding records!. Perished, c/o Raymond G. Nilsson, Strandvein 32, 7042 Trondheim, NORWAY

## STEEL PROPHET - "Into The Void/Hallucinogenic Conception" 1997 CD (Independent Release)

Just within the past few years, I have become enthralled with this band, although I have been hearing the name Steel Prophet emanating through the underground for years now. They first came to us via the extraordinary demo "Inner Ascendence" in '89/90 and soon after came the complex masterpiece "The Goddess Principle", which I bought from the Order Of Steel (mailorder -Dale) about 3 years ago and am finding to be one of the most immense and as I said complex power metal albums EVER!. After a couple years



"Nightfall" production wise. A song like idols is a perfect example of that!. I was really taken aback by this, this goes to show the world of

power metal still has a home in the United States. "Into The Void/Hallucinogenic Conception" is as close to a perfect album as any I have ever heard!. GET THIS!. Write- Steel Prophet, c/o Steve Kochinsky, 7525 Haskell Apt. 109, Van Nuys, CA. 91406, USA or call Dream Disc who carries their stuff = (219)-347-8080 - Keith Dempe

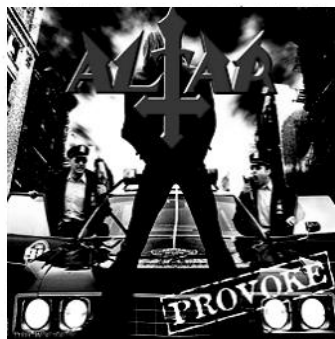
## MORTICIAN - "Zombie Apocalypse" 1998 CD Relpase Records

Mortician, the grinding death act out of Yonkers, is back to assault us with "Zombie Apocalypse". Although a turbulent past for the band and its members, the duo of Will Rahmer (the god! - Dale) and Roger Beaujard, and this time joining them on guitars is Desmond Tolhurst (who formerly lent the band recording equipment), manage to pump out ten ear bleeding songs, including covers of "Fuck Of Death" and "Horriified" by Slaughter (the Canadian underground legends -Dale) and Horriified respectively. Clocking in at just under 28 minutes, this isn't a very long offering, and as to be described, it isn't a lot of music. Opening up with some slashing sounds, set against a classic star trek type clipping and other sounds, "Devoured Alive" breaks into a furious assault from the drum machine, not quite matched by the guitars in speed. The mindless barrage continues into "Incinerated", then the pace is broken by yet another sampled interlude leading into "Zombie Apocalypse", "...when there is no more room in hell, the dead will walk the earth". And after the next song comes a very long Hellraiser sample introducing "Hell On Earth", more of the blasting drums layered onto the slow rhythmic guitaring. Other than the samples, the vocals throughout the album are basically unintelligible, but they are of a pleasant guttural growling, almost croaking at times (ala Avulsion or Demilich). This isn't too bad though, because you may not really want to know the lyrics anyway, very extreme classic death metal descriptions of burning corpses, strewn entrails, and other such disturbing (or possibly comforting) images. It'd be easier to reach some sort of conclusion about the music if there was more of it. Combined with two cover songs, the large amount of sampling doesn't leave too much original material to be

heard. All the songs follow the same structure with only moderately divergent riffs, leaning more to the grindcore genre than any other. Tough to call, you'll have to check it out to determine whether or not you'll appreciate it. -Neil St. Laurent  
Mortician, c/o Will Rahmer, 200 Roundhill Rd., Yonkers, NY 10710, USA Email: [cremated@aol.com](mailto:cremated@aol.com)  
Web: <http://members.aol.com/cremated/>

## CAVITY - "Self - Titled" 1995 CD (Bacteria Sour Records)

Yea I know this is way old and I am only reviewing it because I think it rules and in my opinion has been grossly overlooked (i.e. I have never read their name in a underground or overground mag!). Cavity are a Sabbath worship (not rip-off there is a definite distinction to be made!) band that blend in elements of more aggressive underground metal & a little bit o' punk/crust. Believe you me when I say they are sooo fucking heavy and dirty!. They also know how to write killer songs so check this out now. It rocks!. Cavity, P.O. Box 592426, Miami, FL. 33159, USA



**ALTAR - "Provoke" 1998 CD  
(Displeased Records)**

All must bow down to the Altar of death metal. This release has to be one of the better death metal releases of the last few years. Although I never heard their previous stuff, it is my understanding that they're more in the speedy grind/death vein. If you can look past that and move on (is that a shot at me!? ha -Dale) you're in for one hell of a ride. Altar's "Provoke" is a technical death metal bang fest. Power/thrash riffs of yesteryear and today provide the muscle behind these songs of chaos. The guitarists definitely have been listening to Pantera/Machine Head/Iron Maiden/Savatage influences. The guitar is definitely catchy and heavy as fuck! The solos, as well, are melodic and catchy. The rhythm section is killer and nice and technical with a steady groove (good double bass chops and I love the drum intro in the 3<sup>rd</sup> song). The vocals on this album are nice and gruff, but understandable (I don't know why but they remind me of David Vincent). Production wise, this album is mixed very well as everything stands out. The standout songs include the opener "Cleaning Day", "Silent Force" and also they do a crushing cover of Accept's "Fast As A Shark". If you like technical groove death metal than Altar's "Provoke" is the album for your next festival of death. As their press release states "this hurricane will take every direction... Beware!". *-Sean Doran*



**STRAPPING YOUNG LAD - "No Sleep 'Til Bedtime(Live In Australia)" 1998 Live CD**

I must admit when I first heard of this band I let my closed mindedness dominate (though it usually serves me well!). As just by the band's name I wrote them off as another crappy alternative/grunge band. So one day a friend practically forces their debut disc on me and says "it is heavy and fast!" So, I go "yeah right, we'll see". Well, S.Y.L. were/are that and much more; and, have definitely hooked me as a fan with that technically mixed thrash metal speed, death metal's heaviness & grinds, mixed with flashes of more mainstream metal with divine twists. Some might say why a live album after only 2 CD's (albeit two fucking killer ones)!. All I have to say after hearing this live album it is very clear to me how valid this release is. First off, after hearing this do as I would and desire to see them live. They are fucking fine tuned machines, if this is anything to go by. Second, the sound is absolutely superb - powerful and heavy. Third, it has a great never released before tune "Far Beyond Metal" which pays homage rightly so to '80's metal (done up right with '80's vocals and song structuring). And, what a track it is! Lastly, it has two bonus trax only formerly released on Japanese release versions for us North Americans to hear. If you are already a S.Y.L. fan, you have to have this. If you have not heard them, try this out and get pleasantly surprised as I was when I reluctantly put on their debut for the first time. Canadians, listen close to "Centipede" for canuck references.

**LAST CHAPTER - "The Living Waters" 1997 CD (Braiticket Records)**

I ALWAYS have time to hear to a new release from Braiticket. So far the label is batting 1000!. With the release of the phenomenal Sorcerer CD in 1995, and then Liquid Sound Company CD (which I surprisingly liked!) earlier in this issue, and who can forget Las Cruces the doom band of '96. John and Braiticket are proving to be the heaviest in the lone star state, and elsewhere. They're blowing out doors all the while with impressive, good looking, and great sounding releases, which expand the minds of the listeners... Isn't that what doom is about?. It's so much more than a form of music. It is a mindset! And, a band living up to that lofty expectation is Texas' Last Chapter, a band with Robert Lowe, the unmistakable and charismatic vocalist of the GODS (I second that! -Dale) Solitude Aeternus, as session vocalist. First off, having someone like Rob front your band is a plus, for he is the consummate doom metal vocalist. He, Lief Edling, Scott Reagers and Wino of course are the four food groups of doom metal vocalists, meaning you need all four in your collection to survive!. There is also much more to Last Chapter than a great sounding vocalist. The music on here is slightly jazzed up straight out doom metal, maybe with a touch of the progressive genre seeping in here and there. I was proved wrong again and again by this release, every time I didn't think I liked a song I began to like it with future listenings... case in point-"The Belated". I really didn't care for the simple riffs, over and over but heavy as

HELL!. Of course the soulful solo(excuse the rhyme) and loads of wah wah helped, but those tricks are up every doom masters sleeve and Las Cruces are proving to be quite the doom masters themselves. I instantly liked a straight out doom piece "Thorn Of Creation", I mean you really can't miss the influence that bands like Solitude Aeternus and Count Raven have had on the band. I don't think you'd want to miss it!. Last Chapter does the best in the scene proud on a song like "Thorn Of Creation" - my favorite song on the album. However, (besides "Dimensions" with it's soulful doom solo on high), another one I didn't like when I first heard it, is the title track, a very downtuned, progressive instrumental, which is apocryphal and serene all in the same song. At times softly played, undistorted, and other times a brilliant, subtly diabolical doom rager that sounds like the music they play in the elevator that takes the mortals to the gates of HELL!. Truly a brilliant song!. Every time I listen to it I get shivers!. Great album of solid, progressive doom metal. Heavy on the doom, light on the progressive!. Write the label(all Braiticket CD's are \$15US(postage included) North America, \$17 US Rest of world -Dale): P.O. Box 122048, Arlington, TX. 76012, USA or write the band: Last Chapter Headquarters, P.O. Box 487, Arlington, TX. 76004 -0487, USA. *-Keith Dempo*



**OLD MAN'S CHILD - "Ill-Natured Spiritual Invasion" 1998 CD (Century Media Records)**

Well this is an interesting piece of work. It notably features the drumming talents of Gene Hoglan (Dark Angel, S.Y.L., Death & Testament). Gene's performance on here is tight as hell, powerful, and as usual with this drum wizard impeccable. The band really only truly consists of one individual these days, one Thomas Rune as he writes all of the music & lyrics and does vocals plus plays all instruments save of course for the drums. Old Man's Child can be described as black/death metal with symphonic underpinnings and classic '80's metal influence though it is not in the fore and no this is no blatant retro worship. The material stays mainly in the mid to fast paced mode with some cool Scandanavian flavored picking with some guitar leads littered about. At times the use of keys becomes a bit much, but luckily the riffing and vocals, which are a cool understandable death growl/black cackle combination that are kept up-front enough so as not to be overly drowned out. Fans of non-brutal melodious dark symphonic black/ death this is surely for you!.

See my review of Lust elsewhere to know what I think about this band, they evoke a twisted atmosphere that I truly enjoy and I find it amazing they even come from my area as it is just so desolate out here!. So I phoned up Sabazio Diabolos the 'Axe grinding bulldozer' for some blasphemies and insight into what makes this man tick!...



**Hails bro! I know you just got back from the Milwaukee Metalfest. First off, how did you get down there and how was it?**

Flying it was pure hell flying and shit, but it was worth it once you get in the streets of Milwaukee. It was fucking brutal, man! I mean, every time you turned your head and looked there was harsh metalhead somebody with a wicked shirt and every time you turned around it's this guy is in a metal band and this guy does that 'zine, so everywhere you looked there was somebody into the underground, it was fucking wild. That and I got to hang out with Maniac from Mayhem and Will from Mortician, a guy from Blood Moon or Dark Moon it was the guy who formed the band out of Demonic Christ after Dana Duffy left, that guy was cool.

**I know like myself you're a headbanger (literally) live, so after seeing that many bands did you fucking have whiplash?**

No I'm immune to that. Actually, I had whiplash the week before going to see Morbid Angel & Incantation. I saw them two nights in a row - I saw them in Calgary and then drove back and saw them in Edmonton. It was pretty cool! So, all of my whiplash was from those two nights in a row and it got my neck pretty strong for Metalfest.

**Tell me the band that was most impressive at Metalfest and most disappointing?**

Most impressive is a toss up between Mayhem and Mercyful Fate, both Maniac and King Diamond are performance men!. They totally held the crowd fucking great is all I can say. Most disappointing probably I would say Emperor or Destruction a combination of the two cause Ishahn's vocals sucked they had technical difficulties and I don't know they just weren't freaking out like I figured they would be. I've seen old pictures and they were just freaking out. And Destruction - well, they had some goofball doing vocals and he just killed the vibe of old Destruction. I walked off and went back to my hotel to drink beer ha ha.

**We both attended the Morbid Angel/Incantation show, so what did you think?**

Incantation is unfucking real! I mean, John McEntee is just a fucking nutcase. Tom, who he recruited from Morpheus Descends, definitely filled in his shoes being session members and all. That and hanging with them, John is cool and Tom is so old school metal I mean he's got a resume of fucking death metal, black metal that could kick anyone's ass!

**Incantation got lost following us(me and Sabazio in my car) after the show cause they were going to stay at your place but they got lost, did they ever show up and how did things go?**

They got my phone number so they called me in the morning what they did was just slept at a truck stop in their van. They came to my place cause they needed to train Paulus from Sacramentary Abolishment to play drums for one Incantation show in Vancouver(B.C.) which I guess went over quite well but it was great listening to Incantation jamming in my house for 8 hours straight, it was cool you would hear "Entrantment Of Evil" 10 times in a row!

**Tell us about the origins of Lust?**

The origins go back, the dream of Lust went back to about May of '93 but nothing actually happened until about September ('93) when we got a drummer which is Inferno. Lust was originally formed by myself and Genocide Lord on guitar. We wrote two songs in September/ October of

'93. We wrote "Churchyard Necromancy" & "Autumn Thorns". And, then, we just had a lot of financial problems with keeping our rehearsal space; and, also too I didn't have my own instruments. I was always borrowing equipment from people. It got really bad, and few times me and Genocide Lord would try reforming Lust taking cracks at different instruments, but it just never worked until about May of '97. We sat over many beers and figured "Churchyard Necromancy" & "Autumn Thorns" were too good of songs to let go to waste, so, thought we would recruit back Inferno. And, I had eventually made lots of money busting my ass as a red neck, you know joe worker kinda guy and finally got enough equipment that we could do all of this shit in my house. (Then) we did the 1997 demo which is 1993 songs though and it fuckin' rules. I mean, I've been getting response so good I didn't think even think would happen. I am really happy with the way the underground is thinking of Lust. So hail to the underground!

**What fuels you to make this old school chaotic death craziness?**

Old school? I don't know. I can't say retro, cause all of the members have always listened to old shit (It is true Inferno was once present at ancient rehearsals by Soothsayer and was present during the filming of Voivod's "Ripping Headache" video!). I've also listened to shit like Kreator, old Sepultura, Hellhammer or even say Possessed or old Death. Plus, newer shit like Order From Chaos, Bestial Warlust. And Genocide Lord is totally old school. He likes shit like Iron Maiden, Motorhead & Inferno is totally into Venom, Motorhead, Sodom, Voivod, you know.

**What inspires you to write Lust material outside of musical influences, you know stuff like storms, dark atmospheres and such?**

Well, actually a lot of the new Lust songs were written about '95 or '96 for my other project which was going to be called Nefosis Diadima (hope I spelt that right? -Dale); but this project never went through. I was supposed to do all of the instruments myself, but it's just too much of a challenge. So, I took all of the guitar and showed it to Inferno. We decided this is going to be the new Lust material and it is even brutal, more chaotic, more technical, more sick, more disgusting, more evil.

**What is it that you do truly lust for?!**

Lust? uh sluts, whores, blood, war, destruction, pain, darkness. Anything the normal quote idiot would despise or fear. You know! We're just about hatred, pain and destruction.

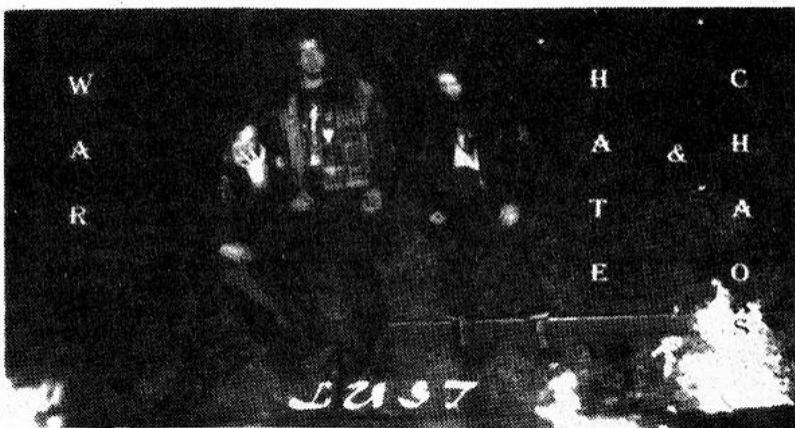
**You are heavily into the underground scene, what does it mean to you?**

The underground obviously there are a lot of good bands and there is a lot of crap you have to watch out for, but I mean I'm not going to waste my time mentioning crap bands. There is a lot of wicked bands like in France and Poland there seems to be a huge movement of national socialistic black metal bands that are extremely aggressive and brutal but their music is really breath-taking and it's inspiring. It's brutal, but it's still original. Bands like Osculum Infame(from France -Dale) and their side project called Arkon Infaustus(hope I spelt that right once again? -Dale) which is like totally brilliant. Also, bands out of Poland/Germany like War 88 and Graveland is a all-time favorite of mine.

**You once had plans to release a 'zine what was the name going to be and what interviews did you do for it?**

Originally the 'zine was started by the original bass player of Sacramentary Abolishment, and it was going to have a faggot, stupid name Exhumed Bag Of Rotten (that's pretty funny -Dale). I took over and we were going to change it to Eternal Depression mag but interviews in it were with Tumult(Can), Graveland (not that anyone cares but my fave release from these Polish fuckers is their '93 demo "In The Glare Of Burning Churches" -Dale), Order From Chaos (American gods! -Dale), Thergothon (Finland if memory serves -Dale), Abigail (Jap), Inshrine (???) and a few others plus a bunch demo and LP reviews. But it never had gone through due to money.

**I know like myself you are a vinyl collector. What are some of your prize**





vinyls?

Well I just picked up at Metalfest Nuclear Death(USA) "Bride Of Insect" I haven't had a chance (yet) but I'm going to jerk-off and vomit on it I mean it's just a wicked album! Some other cool vinyls I have got would probably be my Bulldozer "Day Of Wrath"...

**You don't have that on vinyl!!!!**

Yes I do! Hahaha It would take quite a few unholy concubines to suck me off before I would depart with that most evil record! A couple of other cool vinyls like Mercyful Fate "Don't Break The Oath", Death "Leprosy" on vinyl and really too many to mention.

**What bands inspire and influence Lust past and present?**

Oh fuck! I go could go... well some of the big ones are Mercyful Fate, Destruction, Autopsy (hell yeah!! -Dale), Incantation, Nuclear Death, Voivod, Slayer, Motorhead, and I could keep going you know Sodom, and a lot of Australian old stuff like Slaughterlord ("Taste The Blood"!!! -Dale), Sadistik Exekution plus a lot Brazilian stuff like Sarcofago and old Sepultura. That's the main stuff and then there is tons of other shit that we totally dig and kind of get ideas from.

**I hear some Necrovore and old Sarcofago influence in your music. Do you agree?**

Geek thanks that's quite a compliment! I mean Sarcofago they are a godly band but newer stuff will be less like the old stuff maybe more like the "Rotting" era cause they were more technical on that album. But, yeah, we got that totally sick and disgusting kind of harsh recorded inside a basement feel yeah. But yeah Necrovore they are total gods. Inferno loves that band a lot. But Necrovore is reforming (I had heard those rumours, holy shit!! -Dale) I met one of the members (at the Metalfest), they will also have an addition of one of the members of Thornspawn is joining. I will have to wait to see that because it will definitely rip my brains out!!

**Lusts vocals are some of the most original that I have heard for a while and they sound like you are torturing some poor soul that you have summoned and it is crying out, tell me about them?**

Fuckin' I don't know. I just let out whatever comes outta my lungs, whether it's a high pitches squeal, a groan or a yell. I mean, it's just pure pain because it's just because for the last 22 years that is what my life has been, it's just been pure agony. For Inferno, the last 27 years has just been hatred so he's got more of that war cry. It just sounds like throat cancer for Inferno's vocals.

**I have been present in your blasphemous dwelling and viewed your ultra sick horror movie-ish basement/dungeon. Tell us about it and am I right saying it must be a great atmosphere to rehearse in?**

It's beyond fucking great! I mean it stinks, it smells, it's damp and moist, it's super dark and lots of chains, lots of barbwire, rotting wood and moldy concrete. It's just a really grim total setting, yeah it is a total dungeon like something out of a Hellraiser movie or just something that time has forgotten and three sick individuals are making the most brutal noise in that little dwelling.

**I have heard a few people from your area when I bring up Lusts name that say you are too extreme and crazy for them to handle, why do you think that is?**

That's just because they can't take real black metal, they are just so used to this garbage like Dimmu Borgir just stuff they can buy at the local record store and they are not used to hearing what death metal is supposed to sound like so they cringe at it. But I think Lust is not crazy at all it has been done before, say like when you say you have heard old Necrovore before or say Martire(Australia) or Bestial Warlust(ditto) I mean that is sick if not sicker I mean some of these people have no comprehension as to what evil is supposed to be.

**You recorded the Lust demo down in your basement, what kind of recording equipment do you have down there?**

Well the Lust demo is actually recorded was recorded in my old

house in the attic(I stand corrected -Dale) so the attic was more like a old King Diamond feeling like "Fatal Portrait" and "Them", you know up in the attic with just this totally evil presence. But we used a Fostechs 4 track and a Hill 16 channel board and various pieces of shit microphones of shitty quality that I cannot even remember. For drums it was Tama and then for guitar amps we were using Softech and Marshall and the bass amp was Samic and tons of distortion pedals.

**I think the dirty sound on the tape does nothing but enhance the music and give it a very cult feel, do you agree and what are your comments on the sound of that tape?**

In some parts it kind of hurts it cause you can't hear the riff in certain parts but other parts it just rips your fucking brains out. But that really dark sound with all of reverb on

the vocals and distortion on the guitar and even with muddy sound on the drums due to the poor microphones it gives it a feeling like it was recorded in a grave or a dirty pit of some sort. Kind of like the same place I slept at when I was at Metalfest, but that's another story.

**Will you record the next release in the same fashion with the same equipment?**

A little bit better equipment I have an Alesis (16 track) A.D.A.T. now and I'm going to be using the same mixing board probably better microphones but yeah same brutal distortion pedals and guitar amps. Different drum kit it is Tama but these sound even more terrible than my drums, Inferno is a mad man it sounds like he is banging on cardboard boxes and smashing glass he he.

**Where were the tapes dupped for the '97 demo and how many did you make up?**

The tapes were duplicated by Storm(ex-Faceplant record store)/Catharsis records which is my good friend Troy. We haven't finished duplicating but we are only going to do 300, and I have about 180 out now and I have not put out a single flyer which I am totally proud of, hail to the underground.

**Do you encourage trading with other bands and/or 'zines?**

Yeah basically that's all the people I have given to is bands or 'zines and maybe a few small distros. Basically, like I said, I haven't put out any flyers so I haven't had anyone sucking my cock for a demo. Mostly I've just been writing to the grimest people in the underground trading Lust demos with them. All I can say if you are totally grim and into harsh metal write me and we can trade somethin'.

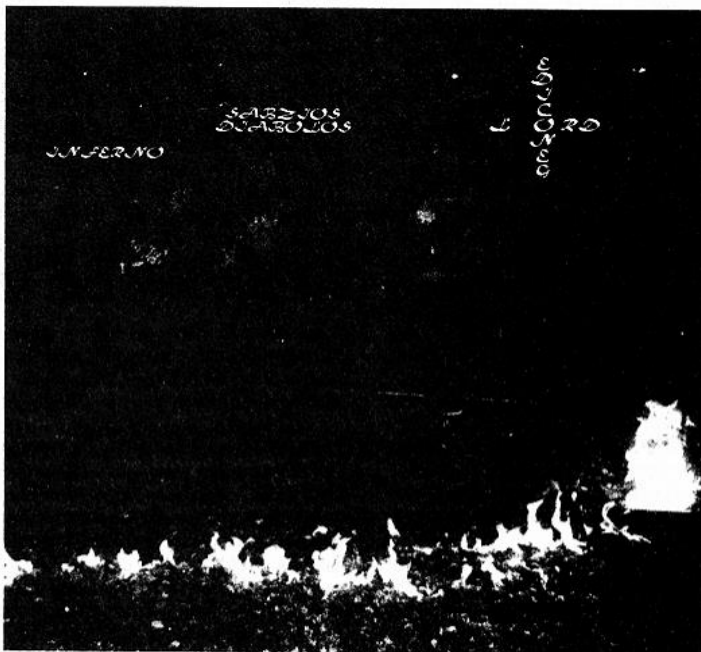
**Tell me about the Edmonton scene and your opinion of it?**

Um, everyone whines and says it is terrible but I think it is fucking wicked (I couldn't agree more, I don't think they appreciate what they've got! -Dale). I mean great bands have come out of Edmonton such as Disciples Of Power (Gods! -Dale), Domini Inferi, Cremation, Cudgel, even the members of Conqueror have come out of Edmonton I mean even old Malignant Growth that was great at one time to, Sacramentary Abolishment and a band that is unknown and only recorded a tape in my friend's basement was Pogrom (not to be confused with Pogrom from Poland -Dale) and these guys were true sick alcoholics and it's brutal thrash metal at that.

**Who are some of the bands and people around your area that you respect, though I guess this might be a repeat of what you just answered?**

Yeah like Sacramentary Abolishment I hang out with Verminaard and Paulus and we are like war brothers for sure. The boys in Pogrom I don't drink with anymore but they are total metalheads for sure and Disciples Of Power sure they are old men but I mean they are still headbangers and I've got a lot of respect these guys.

**Do you feel as I that Troy from Catharsis records/Area 51 has really helped the scene out the last couple years around here?** He has helped a lot, he has never made it commercial or anything like that but he has been honest about it. I mean he's losing money because of black metal but he doesn't give a rats ass I mean hail to Troy he is a true warrior! Now he's setting the Infernal Majesty show and after that the Cannibal Corpse/Angel Corpse tour as well.



**Lust is said to make it's live debut soon, when and with who will what be with and what can we expect from Lust live?**

There's the Cannibal Corpse/Angel Corpse tour coming through and we will be opening up along with Dead Jesus which is another local band. It's supposed to be a really huge show I mean this is fucking crazy. It's a thousand seat capacity, and I never thought Lust would something this fucking huge and it's like a real kick in the nuts!. I don't know if we will be able to do any fire blowing, but for sure I'll have to bring some razor blades and chop myself up and bleed, maybe even vomit on the front row of the crowd.



**Hahah ...You have another band starting up Ouroboros right?**

That's um with 2 other members, this band I play drums for. It's not as brutal as Lust but it's still brutal, a little more melodic. Still extremely aggressive it's just not the baseball bat to the teeth that Lust is. A lot more death metal influenced but that's probably due to the age of the members, they are a lot younger than the Lust members so their influence is a lot more of the late '80's early '90's death metal where as with Lust we have a lot more early '80's deathrash and early '90's black metal influence.

**When either band should play live would they possibly borrow members from the other?**

No. I want to each band as separate as possible. For Ouroboros we are looking for a full-time bass player, that's becoming an eternal struggle. We keep getting promised by so many individuals that they will play bass for us and they all seem to cop-out and I grow tired of this it is this pathetic game.

**What are some of your fave 'zines/novels and movies?**

'Zines well ages ago there was a mag out of Finland called Hammer Of Damnation (I remember seeing flyers for that -Dale). That was a great magazine, and the editor did vocals for the cult band Therogthon! Another 'zine I totally loved was Slayer out of Norway that was great too. Novels I don't really read fiction but some stuff I enjoyed was Paradise Lost by Milton and a lot stuff on World War II. Movies? I would have to say for the band the whole Mad Max trilogy cause that is pure cult and that is pure Armageddon.

**What bands have you been listening to as of late?**

Well right now Martire that Australian band and the new Nifelheim album which is pretty brutal. But I stick mostly listening to King Diamond, Merciful Fate and Autopsy that's kind of what curses my CD player the most and Order From Chaos.

**You have a distribution called Death Cult, what prompted you to start it and what music/literature will you be selling?**

I mean stuff that's really sick in the vein of Lust will be distributed by Death Cult. All it was really was I was doing a lot of trading with other bands and I thought wow this demo is really good and that demo is really good. Death



Cult was originally going to be the name of my recording studio but what happened was just doing trades that this stuff definitely needs distribution and I can decided that I would help these people out and what it really is is a great burden to my wallet. I still support bands such as King (USA) and Centuries Of Deception(???), Osculum Infame and other bands I distribute stuff for.

**Do you mostly do trades or will you do consignment or buy stuff straight out?**

I had to buy all of my Creeg CD's outright from Blood Fire Death records which is Dark Symphonies records but I prefer to trade even my distro. I really haven't sold any CD's outright just traded with people, people giving me demos or even I trade CD's for a couple of beers cause alcohol is extremely important to me.

**What is Lusts new material sounding like?**

All I can say is your up for a good surprise the old demo sounds pretty weak compared to the new stuff. Most of the new songs (we have now) have been written for awhile but all of the drum tracks have been written in the last 2-4

months but the lyrics are new they have been all written in the last year to 2 years I've just been kinda piecing them together. I haven't written too much on guitar (lately) but I have written some guitar for my other band, Ouroboros, cause it just seems to fit the personality of the band more. But with the addition of Genocide Lord back to the band he will be writing and he's got a real strange feel to his writing, if you can imagine a more brutal satanic version of Judas Priest and Kiss mixed together. Really dirty sadistic rock riffs but really brutal sounding.

**Are there any sets plans for a new Lust release and what form will it take?**

Well we were going to do another demo and maybe a split 7" but now there is talk of just doing a MCD, because we got contact from someone who can burn a master CD for us because we are all fucking broke and victims of poverty and we can't afford to go into a nice studio and record a top 40 death metal album so we'll just keep doing the underground shit until we become rock stars. HAHHAHAHA. I don't think that will happen with Lust we will just be living in my dungeon smelling mold and decay will we jam and drink beer from rusty cans and eat old bread.

**Tell us about the lyrical content on your demo?**

"Churchyard Necromancy" is about grave magic and "Autumn Thorns" is about being buried in a battlefield under a old thorn patch and stuff growing over you. It's really painful, grim, dark lyrics I wrote back in '93 but they still fit the band now. The new lyrics are a combination of stuff referring to Paradise Lost and referring to nuclear war and some really bizarre stories Inferno is into but that will all be a surprise when it comes out.

**What do you think of this whole retro revival right now?**

All I can say is the '80's kicked ass but fuckin' all of you stupid faggots get over it. It's getting close to a new millennium and everyone should start writing music for a new millennium. I mean that is that way I want Lust to be a band of the year 2000 and not a band of the '80's. I mean as great as the '80's were there's good bands in the '90's but they can all fuck off it's time to do something more brutal and something more evil.

**What is your opinion on the underground as it stands today?**

A lot of it is a bunch of little kids whining where as the real people in the underground we all know who each other are and they are true metalheads and I mean whatever I'm not going to send out flyers or in magazine interviews bashing bands because if a band sucks they will fade away just like every



other shitty band and the good bands will become cult. Just as the underground gods Order From Chaos they will never be forgotten and they are cult now and same with old Morbid(Swe), Necrovore or Slaughterlord these bands will never be forgotten they don't need cheesy hype or gay gimmicks and publicity to become real bands.

**Last comments to Canadian Assault readers?**

All I can say is stay metal and drink lots of beer and if you don't have a Lust demo get it and maybe you might enjoy it and if not there's tons of other quality black/death bands that will really rip your head off and you gotta look for those bands cause they definitely need the support as much if not more than I do. But thank you Dale and STAY METAL!! \*\*See the review of the Lust demo elsewhere for the addy and demo price and be sure to ask about the stuff Death Cult has!. Thankx & hails to Sabazios a metal brother on high!!!

# KILLAR QWOTEZ

THIS SECTION IS DEDICATED TO COMMENTS I HAVE READ THROUGH MY CHRONIC 'ZINEAHOLIC DISEASE. MOST COMMENTS I JUST PUT HERE CAUSE I FOUND THEM TO BE ENTERTAINING OR INTERESTING. A COUPLE APPEAR BECAUSE THEY ARE JUST PLAIN FUNNY OR OUTFRIGHT STUPID. I'LL LET YOU DECIDE WHICH I PUT HERE FOR WHAT REASON. BOLD TYPE IS THE INTERVIEWERS QUESTIONS TO THE INTERVIEWEE READ ON...

**"What do you think of Kimberly Goss? Did she ever steal from you or others in the band, like she has in the past with other bands she's been involved with?"** Shit I try to think about her as little as possible. Yeah, she owes both Metal Blade and us a lot of money. Some day we'll get it back though, as we won't pay her any royalties from the album before we have made back what she owes. I can't believe that she's stealing, as much as she does; she should have been put to jail - seriously."  
- APHAZEL from ANCIENT/webzine interview

**"How's Niklas Svensson doing? Is he still in Throne Of Ahaz?"** Niklas has left Throne Of Ahaz. He has cutted his hair, and now he plays in a pop band called Spoiler. He listens to Oasis now!" - Mikael Sandorf from GATES OF ISHTAR/webzine interview

"We were kinda talking about that and we were saying we should sell-out and make 2 or 3 albums and then put all our names in a hat and pick one out, and whoever's name we pick has to kill himself so the other two can be rich" - Todd from DYSTOPIA/Headache Described 'zine interview

(When asked about how he feels about Earache becoming bigger and label head Digby's practices - Dale) "...The fact the way Digby Pearson conducted his business, which still pisses me off now. I don't talk to the guy. I haven't spoke to him for quite a while, and I don't intend to ever again, because I've seen the way he works and I don't like it one bit...He only cares about money. And he'll keep signing extreme bands as long as he knows that it's gonna make money...And the guy, with 3 million pounds, still sponges off the fucking council. He has a welfare flat...He's a fucking idiot!" - Barney Greenway from NAPALM DEATH/Headache Described interview

"I love death metal!. Not this watered down, sold out 'accessible' shit...death metal is for the worship of death, hate, and destruction!" - Akhenaten from JUDAS ISCARIOT/webzine interview

**"They can clone people now. Maybe you could grow another couple Lemmys?"** Yeah, just the head. Or just the vocal chords and the throat. Tape 'em to a microphone stand. At least then they wouldn't be going off and getting the clap on their nights off..." Lemmy from MOTORHEAD/Terrorizer mag

"I don't understand that kind of attitude with these other bands. I think it's bullshit, they hang out backstage the whole show, come out and play, and then leave. Fuck that." Will Rahmer from MORTICIAN/Brutalized 'zine

**"Do you think Janet Reno would make a good serial killer, since she has to see herself in the mirror everyday? That kind of thing would be quite traumatizing.** She did good in Waco. God bless Janet Reno" Nefarious from MACABRE/webzine interview

**"Hypothetical question: If a psychowhore comes out of nowhere on the street and starts beating you down with her purse, what would you do? Would you be a gentlemen and take a fast exit?"** Knock her out unconscious, drag her back to my house, and tie her up in the corner naked. Wake her up violently, rip the tape off her mouth, and feed her dog food, human parts, and make her wash it down with a jug of liquid drano so her vocal chords would melt and be rendered useless so no one will hear her screams. If she doesn't eat, she gets a screwdriver in her ear!" Unidentified member from MORTAL DECAY/webzine interview

"8 songs of decent death metal with gobs of grooves for you to shake your hips to." - Phil Nauman from Brutalized 'zine

"And while this band is still in existence nothing but vile, head crushing, heavy, intense, grinding fucking metal mayhem will come from us. There will be not wimping out because if there is, we'll all quit!" Flo from CRYPTOPSY/Brutalized 'zine interview

"What most bands are doing today is getting wimpier and wimpier, using more keyboards and female vocals and all that shit... too much of that wimp shit, drowning the music with keyboards to get as mainstream as possible." - Morgan Hakansson from MARDUK/BW & BK magazine interview

"I'm sure a lot of parents know about Slayer... We just don't want them to put on our album and say 'this sounds good!'. Then we're like, 'fuck, what did we do? - we did something wrong!" - Tom Araya from SLAYER/BW & BK magazine interview

"The only '80's metal band I'm really into is Bathory. I love the first 4 albums. It would be nice to do a record in the vein of the first Bathory album. I've heard a thousand albums that sound like "Under The Sign", but I've never heard anyone rip-off "Bathory". I think someone should." - Lars from the Swedish DAWN/webzine interview

"The barbaric cascade of music making one imagine standing upon a starlit hill at the crossroads while swinging a dead cat above your head." - Bard Algol from Battle Helm 'zine

"I think metalheads rather should stay together, rather than spending unnecessary energy on putting sticks in each others wheels" - Samoth from EMPEROR/Grimoire Of Exalted Deeds 'zine interview

"The early Hebrews believed that semen contained tiny people that could only grow in a womb, They also believed that these tiny people were numbered. So if a person masturbated, he was wasting these potential people." - Bill Zebub from Grimoire Of The Exalted 'zine

**If you could describe a fantasy with yourself and a succubus, describe how it would be?** Hmm...I don't know. Maybe a long drawn-out blow job where she changes her lipstick every 2 or 3 minutes." - Dani from CRADLE OF FILTH/Brutalized 'zine

"I'm sure my parents dropped me on my head more than my fair share of times when I was a child." - Bob from IMMOLATION/Grimoire Of Exalted Deeds interview

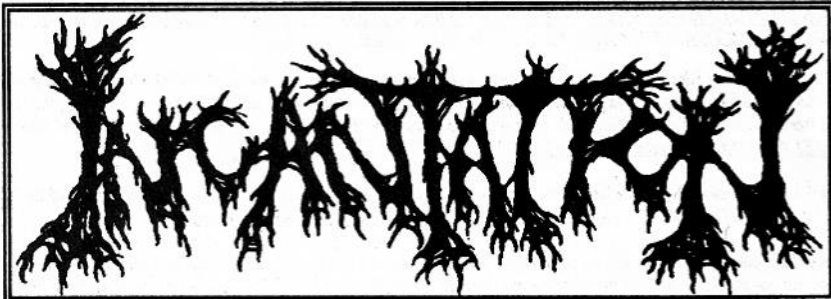
"Europe is equally infested with trendy people. But so fucking what?. All black metal bands are starting to feature female vocals and all that shit. You really have to listen to death metal if you want to find brutality in music nowadays." - Mikka from IMPALED NAZERENE/Grimoire... interview

"Death metal has never been life metal. True death metal is ungodly, wonderful, brutal music which we love and respect." - Morgan from MARDUK/ Grimoire Of Exalted Deeds interview

"To be honest I don't even like metal. Which goes for more (but not all) members of Within Temptation" - Michiel from WITHIN TEMPTATION/Sloth 'zine interview

"I really hate demos" - Phil Alterman from Sloth 'zine

*A band I have been into for a long time and respect greatly is Incantation. Ever since I got their "Entrancement Of Evil" 7" ep I've banged to the brutality and blasphemy that is their calling card. In July 1998, a few hours before they were due to play I interviewed John McEntee, the bands founder, all-around metalhead and killer guy. Read on as we chatted backstage at club Area 51...*



**Hey John! A lot of bands back in the early days had problems with a seven inch label by the name of Seraphic Decay, since your "Entrancement Of Evil" ep originally came out on Seraphic could you tell us the problems, if any you experienced with them?**

You want to know what problems I had...it was a long time ago!. The problems were, he (label head) didn't organize things too well when pressing it, because he pressed our stuff he also pressed Goreaphobia, Mortician, Derketa and whole bunch of different releases. He bit off more than he could chew and he got all seven inches out and he didn't have the covers for them. He was selling the 7"s without the covers just to get the orders out cause it went past the date they were supposed to be out. Some people never got the covers for those 7"s and I guess he wasn't too organized as other people ordered stuff and never got anything from him. Things were really confusing with the whole thing and he basically he started ripping off the bands not giving them their copies of the 7"s, I got a bunch of the copies without covers and stuff like that you know. He didn't send Derketa copies and Goreaphobia didn't get many copies and he was pressing up more copies than he was saying and it was all fucked up...

**How many do you think he pressed up of yours?**

It's about a good 2000 maybe even 3000 he pressed, I don't know it's all up in the air. I know that Relapse was distributing his stuff for awhile and I know they sold a shitload of it, the first pressing was 1000 and I know there was a second pressing because he had different colored vinyls and different colored covers and stuff like...

**Yeah my copy (of the vinyl) had a pink w/ white swirl on it.**

Yeah the Seraphic Decay thing started off as a good idea but it worked out disastrous. So we decided to go with Relapse for the (same) ep and have something reliable that people are able to obtain you know.

**Your first demo featured members of Profanatica(R.I.P.), a fave band of mine what caused the split and how were things with them in the band?**

Okay first of all the only thing we recorded with them was a promo/demo with 3 songs, it had "Profanation", "Holy Massacre" & "Third Of The Storms" by Hellhammer. It was cool I liked jamming with Paul and Bret and basically it just came down to they wanted to be more black metal and use the face paint and use the imagery thing instead of worrying more about the music. My concern was more about the music and I wanted to play more brutal and aggressive and more death metal with darker lyrics than just black metal so I basically pretty much just split ways. I haven't seen Paul Ledney for years but I seen Brett a few

years ago, the blonde guitar player he cool ya know, I haven't seen Aragon I guess he died about 2 years ago and I didn't find out about that until way afterwards.

**Were things simpler in those days before you put an album out or did things pick up and are better since then?**

Well I mean it's easier maybe if you don't have a record company business wise I mean. But I wouldn't say it's more fun. I like what I'm doing now but even with the problems we've had with record companies, it's still the bottom line is I like doing this music. It's easier if you're just playing local, but I like to go out playing in shows other places and I don't mind the difficulty or extra effort.

**You once were the co-runner of Elegy Distribution, why did you stop it, lack of time?**

The main reason why was because I moved from New Jersey to Cleveland and we tried to work it with a office out of New Jersey and a office out of Cleveland but it just wasn't gonna work out, we weren't organized enough and I was too busy with the band. I couldn't find someone in Cleveland I felt confident enough to run it with me cause I just moved out there, so I decided it was just best to let Rob take care of the whole thing. It kinda sucks I like doing it and everything



but the main thing for me is playing music and writing music not selling it. It was cool, it was basically just a way for me to get stuff for cheaper, if I am buying a bunch of copies of stuff I can get it cheaper than if I just buy one.

**You and Rob obviously have a close relationship he just released your live CD tell us about that?**

Yeah well, the CD itself is semi-live in the studio, I say semi-live cause we had to do overdubs and we had a bass player at the time didn't know all of the songs so I had to do overdubs on that. We were supposed to do a live show but the guy who was supposed to do sound for it screwed it all up so we decided to do it in the studio... (laughter... somebody was playing some gay horns like Dukes Of Hazard over the P.A. so hence our laughter)... yeah we basically did it on Elegy one because the dude is a good friend of mine and second I owed him money from doing the whole Elegy thing and he said he would just do the CD thing with us instead of just paying him back which is fine with me.

**Why do they call Rob from Elegy the "Troll" and (they wiped real goats blood on a number of the CD's) do you think he will shed any tears over the loss of his pet goat?**

Hahahaha... I don't know why they call the dude "Troll" I guess cause he is pretty short and looks funny but um you know the name I know himby is "Scrotum" because when he had his Cheese Factory mag he was a total dick to most bands, the dude's totally cool and total metal. As far as his pet goat it sucks he's gone but we had to get the blood from somewhere.

**Yeah I hear ya...What originally caused your departure from Relapse?**

Just that they were being dicks to us pretty much they didn't believe in the band after Craig Pillard left and pretty much they didn't want to believe in the band. Until we did the "Unforsaken..." ep on Repulse than they realized were not over with or we don't suck anymore or whatever and they decided to work with us again. We didn't want to work with them at first but we worked with them because we were still contractually bound to it. Repulse there was a mix up between them and us and so Relapse ended up getting the rights to release the third and final (in the contract) album, it sucked at the time because we thought we were screwed ending up back on Relapse again but they ended up getting their heads straight and ended up realizing things could work out good for them and us.

**How many LP's did you originally sign for? We signed for 3 originally so "Diabolical Conquest" is the last one.**

**So your free from the contract now and can look elsewhere?**

Yeah but they are supposed to give us another contract and it is supposed to be a good contract. The way I look at it if they want to sign and keep us they will give us a good contract and not try to pull one over on us. If they give us a contract and it is crap there is no use in going with them again, but from what they say they are going to give us a good contract. So we just hope it works out that way cause if not we will just sign with someone else.

**Have you had other labels showing interest?**

There is interest from other labels but nothing serious because I am not looking right now, because for myself I would kind of like to continue working with Relapse cause things are going good with this album and with another label we would be going from the beginning and Relapse knows what we are going for and knows what we are all about and working with a new label we would have to go through all of the bullshit again trying to get everything under control it is a big pain in the ass.

**What was the reason for Craig Pillard leaving the band?**

Well it was just two egos, me and him just clashed. The bottom line both of us are pretty stubborn I wanted to keep the band brutal, fast and aggressive but slow stuff too. He wanted to go totally doomy and we were just stubborn on both sides and things ended up getting fucked up and he just ended up leaving.

**You had a pretty cool line-up for your promo '96 tape, did you ask any of those people to join?**

I didn't ask any of them to join for awhile the guitar player the dude from Deathrune (killer death metal -Dale) Mike Saez he was thinking about but it didn't work out and as far as Mary from Prime Evil it was just totally a help out thing, with her it she totally into doing something cause she hadn't done Prime Evil for so long so I thought it was a good opportunity since she was so hungry to play. Then Will has Mortician and stuff like that and he just wanted to help out cause we are friends and we have done that in the past on our earlier demos and stuff in the past so he just stepped up and did what he had to do.

**Can you tell us about how things went in the studio and so far on tour with Incantation's new throat Daniel?**

He did good in the studio but as far as now in the band in the last couple months we have been having some problems with him, unfortunately. The main problem is trying to get him a green card cause he is a Mexican citizen and yeah that's a real problem it is really expensive.

**Did he make it here into Canada with you?**

No he couldn't get into Canada no.

**What! Whose doing the vocals tonight then?**  
It's Tom Stevens he's from the band Nokturnel and Morpheus Descends (fine replacement and he did a great job that night! -Dale) he's definitely really good he is basically finishing the tour up here (in Canada) because Daniel's doing the (Milwaukee) Metalfest. At this point I don't know what Daniel's definite status is in the band because before we left on the tour for Canada we did half the tour with him in the states but he wasn't happy with certain aspects with the band, so it's really difficult for me to say. You're really going to have to talk to him about the situation so I don't know what's going to happen. We don't jam with him, and it's hard dealing with somebody from another country and immigration stuff...

**Dude I am going through that right now so I can be in the states with my fiancée!**

You know what I'm talkin' about!

**I have to ask you this I always see you in pics with Venom t-shirts on, they are my all-time**

**fave band so please give your opinions on them especially the early stuff!**

Yeah Venom rules!! I know it was great to see them at the Metalfest last year!. Incredible to see them live, christ! It was so fun to see them play live. Yeah I love the old stuff "Black Metal" and even up to "Possessed". The new one is good, yeah really good like good production Venom but it's still really sick you know, it's still Venom I am really happy with it, Cronos didn't let me down!. It's good to see they really got their shit together and put out some good stuff cause for a while they weren't doing too good unfortunately.  
**What kind of kid were you, did you like school?**

No! I thought school sucked!. I don't know school was like I was kinda on my own I was into metal for a really long time, kinda young and into metal. There wasn't many people in my school into metal so it was just mostly chilling out with a couple of my friends talking metal and playing metal (dude I feel your pain, I grew up in a tiny isolated little town! -Dale). I started playing guitar around 15 yrs. old.

**Did you ever get any training?**

I had some schooling I took like a college course for some classical guitar thing. I don't know if

that, Venom. Somewhere like '82 or '83-ish I don't remember it was a long time ago so I don't really remember. You know as far as zines go I didn't get into that part of it as far as getting demos, tape trading and getting 'zines I guess that was about '86 and the first mags I picked up were Total Thrash from Philly, Pennsylvania, there was one from Japan called Deathrash Mayhem and there was one from Europe called Morbid mag. Those were the first ones and there was one from Steve of Impetigo called Splatter 'zine and I just went and picked those were some of the first ones I picked up. Then I just went sick and started writing to everybody and every band, I just wanted to learn more. I knew all the bands with albums out but there were all of these killer demo bands I just wanted to get more knowledge you know.

**That's part of the reason I put out my mag so I could trade for everybody else's mag and read 'em! I heard you had some fun touring through Mexico with their gov't officials and what not?**

Yeah there's a couple things, you definitely did your homework. In Guadalajara they first wanted to close down the show cause they had flyers all around town saying 'Unholy Satanic Death Metal' and the cops came to the show and they were going to shut it down but they worked it out that only people over 21 could go with Id. and no one knew you had to have Id. to get into the club. So 6 or 7 hundred people outside the club literally and only 200 or so were allowed to get into the club so the club promoter lost shitsloads of money and everything and we were really bummin' cause all of these people were there and couldn't get in.

**Now I heard they were claiming that you were having orgies and sacrifices at the show!?**

Oh yeah what it was they wanted 21 and over at the show because they said there was going to be satanic orgies and goat sacrifices and something likethat and I am like that is cool and everything but that's too bad cause it's not the case you know it would be pretty fun!. There's one other show there (in Mexico) that the day of the show they decided to

tax the club promoter after he had all the money from the night they taxed him like six hundred dollars!. So when it came time to pay us he had no money left, people were lined up out in the street and they made up this new tax the out in the street tax. Unfortunately Mexico is corrupt I mean I like playing down there and I like the people but their government kinda sucks.

**The scene is good there I hear!?**

Oh yeah they are totally sick, they're totally into it and hungry for it, they totally appreciate the bands that come down. It's a good thing to play in front of those totally die hard fans you know.

**We here out west get left out in the cold by tours all of the time, always have.**

It kinda sucks dude western Canada gets shut down all the time. It's kinda fucked up you don't get any shows you know. It's like Montreal and Quebec always get shows and you guys get shut down. Even Rimouski gets shows and you get nothing, it's bullshit.



you ever remember that band from New Jersey Hades and "Resisting Success"(I sure do and don't you love little nuggets of info. like this that pop up! -Dale) while the guitar player from that band gave me lessons for about a half year. It's all basic stuff I didn't really learn too much I mean the college course I learned sight reading which was pretty cool you know I was doing that while I was playing in a band called Revenant but I stopped doing that cause I wanted to spend more time on the band instead of sight reading classical songs that I really didn't care about.

**When did you first get into metal and what were some of the first bands/zines that you were into?**

Well I first got into metal I guess I would say like '75 with Kiss or something like that you know. I guess that's considered metal I mean it's poser metal but it's metal for that time it was brutal. I was like 5 yrs. old or something like that. As far as getting into the underground stuff like really early Metallica, Mercyful Fate & Slayer stuff like

**How was the show last night in Calgary (Alberta)?**

Calgary was pretty good, I mean we broke down on the way there so we got there really late just in time to play. But the show was really good it definitely wasn't our best Canadian show (Calgary never is ha -Dale) but the people were really into it, what it was was a few really die hard people (were there) who really were into our shit and knew our shit and a lot of people who seen us for the first time were impressed by the set so it was cool. The towns that actually worked out better (on the Canadian tour) was um Saskatoon(Sakatchewan) was really good and Winnipeg(Manitoba) was good too, I'll tell you the craziest crowd though was Thunder Bay. Those people were so sick it was beyond they wouldn't stop moving the whole set, they were just killing each other it was great!

**Getting back to tour stories I heard you had a bit of fun in Columbia as well?**

Columbia was interesting, Columbia was a good scene. One thing was we were traveling through the windy mountain roads there and the roads there are really thin. When you are climbing the mountain it drops off at the end of the road so if you go off the road you fall off of the mountain. It's crazy when there is a bus and truck come side by side it's like wholly shit were going to fly off the edge and shit. We had some fucked up shit like this one truck was coming up the other side of the road and there was a thing of Coke bottles, they were carrying coke bottles and one flew out and shattered right in front of us and it almost hit the window it would have shattered and hit us so it was kinda fucked up. Yeah it's kinda weird cause they have all of the Guerilla warfare up in the mountains and they had these checks with guys with guns looking for weapons.

**The album marks the best production for Incantation in my opinion, are you happy with it and how was the recording process?**

It was kick ass!. The dude who engineered it Bill Korecky and helped produce it he is totally metal and he knew what we were looking for. He knew we wanted good production but wanted it raw and heavy at the same time. He was good to work with he wasn't a jackass and he wanted something that people were going to like and that the record company was going to like. Most importantly it came out how we wanted it, I would say it came like 90% exactly how we wanted it to as far as production wise goes, so we're happy with it. We're not a band that wants something too polished and clean, we want that rough edge to it it's just cause that's what we are. At same time you can hear the instruments, you can hear the bass, the guitars, the drums and everything. It's clearer but brutal!

**Have you found it difficult taking over the lyrical reigns since Craig left the band?**

It was a pain in the ass at first, I didn't wanna do it, but I just focused myself into it. It's not impossible to do, it's just something I never really thought about doing or cared about doing so you know it was cool, it was good.

**Does it take away or eat into the time you can spend making the music?**

I guess it could, but all it does is take me longer. I just had to get used to. I usually put my thinking patterns towards the music. I guess I just had to focus it in another direction, and it worked out okay as long as I do research on what I'm trying to write about it's cool. I try to watch a lot of movies and read a lot of books on the subjects I am writing about just to make sure I know what I'm talking about.

**What do you do in your spare time away from the band?**

I just like to go to shows and hang out and have as much sex as possible...(pause)...with chicks of course or goats.

**I imagine you do a lot of reading on the road, what are some 'zines and novels you have read lately?**

I don't read a lot on the road, I read some magazines and stuff usually just whatever magazines I get on the road. I just really don't. I usually end up driving too much, I either drive or sleep or play metal that's pretty much most of time.

**Oh I didn't know you did the driving on tour!?**

Yeah I do most of the driving, unfortunately. I mean though it gives me a lot of time to listen to stuff and I get to listen to a lot of metal so that's cool, too.

**Do people you see on tour hand you a lot of demos to check out?**

We get a good amount. It's cool. That's one good thing about being on the road I get hear a lot of new bands. Either we play with some cool bands, or we get demos. I mean, lots of times you get really shitty stuff bands that suck. But, a lot of times you get some really good stuff and find out about a lot of new kick ass bands like from San Antonio there is this band called Thornspawn, they're kinda a more black metallish type band more in the vein of Mayhem or something like that but they are really good. A band from Florida called Diabolic which is really good, also another band Burning Inside which I like a lot. There's another band from California called Infamy (this band kills -Dale) but I heard one of their members died so they are probably not going to continue. Not a new band but a band that doesn't get a lot of respect cause of their name that is really good is Corpse Vomit (Gods! -Dale), they are really good band but people don't give them a chance because of their name but I think they are a great band. They are one of the best underground bands out there excellent live really brutal and sick.

**Do you usually come up with a basic concept for the cover art and let the artist go from there cause you have had some of the best covers on your albums!?**

Yeah, I basically gave the idea to the artist who did the artwork for "...Golgotha" & "Mortal Throne..." and it came out looking really twisted and sick. It's original looking, you know. It looks sick and warped and it's not trendy, you know.

**What do you know about Canada as a country?**

I know you have Poutine's (a dish of french fries smothered in gravy and thick cheese churds, fucking awesome stuff! -Dale) up here which I like!! There's Bob and Doug McKenzie "It's cool, eh!"

**Yeah haha "You hoser!!"...(laughter all around)**

I don't know. What do I know about Canada? I know it snows a lot!. It's cool we have a lot of good friends up here and we have a good time when we are up here and everything. I hope we can come up here again sometime time and play for all of the sick metal mutants!

**Give me some thoughts on the Canadian scene past and present?**

In the past I've been a fan of the Canadian scene since about 1986 when I started getting into the underground there was some cool bands from the Montreal area, one of them was called Cremins and one was called Damnation (cool I remember hearing them! -Dale) then stuff like D.B.C., Voivod and I was into Infernal Majesty of course.

I like Blasphemy, I mean they've always had some sick underground bands and you know the scene's good. The scene everywhere we go here seems to be good. I mean, there is always at least a reasonable amount of people. I mean, it is never under a hundred people so that's cool, as long as it's not like 20 or something we're happy and people here usually go pretty sick and stuff.

**Usually we partly get looked over here because the population way more sparse out west compared to the east.**

Well I can tell you for the smaller population here in western Canada crowds haven't been that bad, you know. I mean Quebec and Ontario have more population that the rest of Canada.

**How have the open bands been on the tour so far?**

Yeah well some have been good Sacramentary Abolishment they were good, they were really good actually. A lot of times the bands opening up are more commercial type bands so and a lot of shows there are not any openers. (I hope I pieced together what he said here as Canadian Assault writer Sean Doran was sitting beside me quietly while I did the interview and all of the sudden decided he would talk drum talk with Pete Sandoval of Morbid Angel who was sitting by us listening in while he had a few hoots -Dale).

**How often do you guys rehearse when you are at home?**

That varies. It was easy when we used to just jam in our drummers basement, but he got kicked out of his house so right now so we aren't too steady. But, we usually like to practice a minimum of 3 to 4 times per week, more if possible but we also want time to sit home and write too, you know.

**Okay John bro thankx for the interview! Fave food and final comments?**

While one thing I like is that Poutine up here and also Springfields cashew chicken it's special to Springfield you can't get cashew chicken anywhere else like that except in Springfield. Cool, thanks for the interview, dude.



"Watch the holy skies decay as Diabolical Conquest is unleashed to the euphoric delight of the world's underground congregation of death-possessed heretics. Profane invaders INCANTATION have conjured their most brutal and scathing renunciation of God's feeble plan. Recorded in Cleveland's Mars Studio, six string summoning sacrilegiousorcerer John McEntee, flanked by thunderous percussive necromancer Kyle Severn and Mexican death ritual leader Daniel Corchado (THE CHASM, ex-CENOTAPH), have created the ultimate musical sacrilege, surpassing the legacy of unparalleled brutality set forth by previous albums Onward to Golgotha, Mortal Throne of Nazarene and The Forsaken Mourning of Angelic Anguish! More involved song structures and exceptionally crushing production ignite the pandemonium as the band progress on their battle toward heavenly retaliation and blasphemy. The Diabolical Conquest has begun as Jesus falls for the last time!"

# ALBUM ASSAULTS

**RE-TIC** - "Issue # 6" \*24 Pages\*Center Stapled\* Xeroxed\* I traded for this. I had heard the name/seen their flyers for ages, but didn't finally write them until now! Interviews include: Nile(Usa), Turning Of The Gears(Usa), Morgoth(Ger), Dominion(Usa), Avalanche(Usa). Not sure how this ended up this small, as they have been working on this issue for ages(roughly Spring '97 to Summer '98). I liked the interviews, could have been a tad longer though but I don't think anyone except Chris at the mighty Metal Core could satisfy my thirst for marathon interviews. The 'zine is now free (which may have had a direct bearing on it's thickness). The mag is mostly made up of reviews by editors Corey and Matt, both have interesting review styles but Corey rules. Every second review he says something that will either have you scratching your head in wonderment or holding your sides from bursting out in laughter. Every review page has at least a quarter of the page blank and also the back cover is blank so I am sure they hope to use space more wisely next time around. But how could you go wrong for free? (though I think \$1USA/\$2 or IRC world would be good to send them for postage). Re-tic, P.O. Box 9117, N. St. Paul, MN. 55109, USA.

**CAVITY** - "Somewhere Between The Train Station... And The Dumping Ground" 1997 CD (Rhetoric Records)

Unfuckin believable!! I just finished doing the layout on the review page where I reviewed the Cavity '95 CD. Guess what fucking shows up in my mail the next day? A package from Rhetoric Records with a new Cavity CD! What makes this more crazy is I never wrote Rhetoric and didn't know Cavity was on their label! (Brad from Rhetoric seen a flyer for my mag and sent out a package...how cool is that? I love the underground with all my heart!). Cavity start right where they left off with the first album, with more sick & heavy crust infested, run-you-over dirge mindfuck metal! They are slow and plodding - you know the kind you feel in your chest and is



this raw, you can hear all the guitar screeches and sloppy chord changes amidst the feedback, which adds a lot of charm to the affair. C.A. writer Sean Doran came over while I was reviewing this and said the screeching and feedback was annoying, but I like it. The Sabbath doom sound is still on high, but I would say the punk/crust quotient has been upped. But, I dig it. The vocals are harsh - not hardcore yelled, not growled, and not scream exactly - but a mixture of all those. Cavity sure know how to write nice catchy riffs, and I think that is one of their main tools. Get the vinyl LP version for \$8 US/\$12 World or the CD for \$10 US/\$12 World. Rhetoric Recs., P.O. Box 82, Madison, WI. 53701, USA

**DESEKRATOR** - "Metal For Demons" 1998 CD (Hammerheart Records) This group has 2 members of Gorgoroth, 2 of Enslaved and one from that ancient old death metal band Old Funeral, a band that once featured Goofy Grishnack. The first track is absolutely fucking awesome! It is the title track and it is soo well done and sounds like it was recorded in the '80's with the solos and everything and comes of a sort of Raven, Demon, Accept hybrid, just great! Going on to the rest of album, I have to be honest and brutal, it is pure shit, save for a riff here or cool drum bit there. The rest of the album sounds like some of worst '80s style thrash I have ever heard. Did they write the rest of the album on the spot? Yes, rubbish. I mean, the title track needs to be heard maybe they will release it on a comp or 7". I hope so, cause I cannot tell you to waste your money for one track. Hammerheart Recs., P.O. Box 277, 6300 Valkenburg, HOLLAND website = <http://www.xs4all.nl/~hhr>

**BENEDICTION** - "Grind Bastard" 1998 CD

(Nuclear Blast America) I love Benediction, though I was rather disappointed with their last effort "The Dreams You Dread". Did I mention that I think Dave Ingram is a total vocal god? He blows the doors off Greenway any day! He sounds in fine form here with clear powerful growls, with great range and depth! The lyrics are well written and catchy, as they deal with topics like mass murder(England's Fred West), man's hatred, Dave's brothers car crash, and a fine little ditty about man stuck under his dead wife's body. One thing they can always be said about Benediction - their lyrics always stick in your head, long after u hit stop. The guitars seem toned down a bit (tuned up?), but surprisingly it compliments the music very well. There are count 'em 2 covers, first is a solid if undynamic cover of Priest's "Electric Eye" and a totally fabulously

done cover of Twisted Sister's "Destroyer", you would not believe how cool this tune sounds death metal, classic! This is one heck of an album, there are many twists and turns, catchy riffs and rhythms by the dozens. Fans of "The Grand Leveller" & "Transcend The Rubicon" you are going to shit bricks over this like I did! Not that u care but "Visions In The Shroud" from the "The Grand..." Lp is one of the best death metal songs ever!!!

**EVER EVE** - "Storm Birds" 1998 CD (Nuclear Blast America) Umm... Yeah metallic gothic music with symphonic touches. I don't care for goth music and I think the only goth band I ever could stomach was Fields Of The Nephilim. This is also over produced and too clean for me production wise. The lyrics have a nice flow and are intelligently written; and, that was the only good thing I could find on here. Symphonic goth metal, it is well done and it still sucks! N.B.A., Box 43618, Philadelphia, PA. 19106, USA.

**INHUMATE** - "Ex-Pulsion" 1997 (Self Released) Fucking intense death/grindcore that has it all: brutality, diversity, catchiness, twisted song structures, short songs, longer songs and all are sure to pummel and strip you raw! Great recording! Obviously this band has put a lot of money into their product (recording & packaging), and they are not looking for or need any label support. As their bio states, they are content to remain in control. It also states in their bio, "We play with guts in the name and glory of the underground" fucking A brothers!! The vocals to me are a multitude of

growls, belches & screams of pure agony. 13 tracks of super great death that I know you sick fuckers will love! Well I lied there is really 14 tracks but push stop after # 13, as the song "Grinddub" will come on, it is as gay as the title sounds. \$13 US to Grind Your Soul/ Inhumate, 8 rue du Chevreuil, 67000, Strausborg, FRANCE.

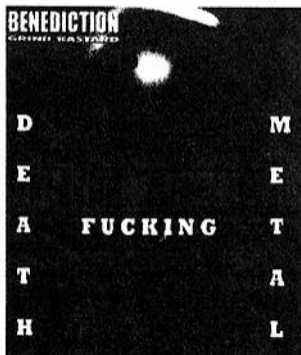
**DEATH** - "The Sound Of Perseverance" (Nuclear Blast America) GOD DAMN!! This is the shit. Shuldiner is back in perfect form, and he sounds pissed! He also has constructed the best album so

far of '98, and one that will be looked back on as a classic! (I am not exaggerating!). You'll notice Chuck's vocals straight off. They are still very understandable but sound way more angry, energetic, powerful and down right acidic. They are noticeably higher, too. I cannot not even begin to put into words the avalanche of riffs, rhythms, time changes, stylish fret work that will be unleashed upon the you when you put this on. Death have outdone themselves! I would have to say this is the perfect mix between the early brutality & the profusely technical thrash stuff. There is a much higher quotient, especially within' the execution of the material of pure heavy metal style. The last song is an amazing cover of Priest's "Painkiller". God, the vocals on this are so perfect and the solo sounds bang on to these ears!. A note to Gene Hoglan fans, there is no need to worry, this kid Richard Christy is the man! I'd give you some fave tracks but I would have to list the whole album. It really is that good! First Benediction and now this, 1998 is the year of Nuclear Blast and they haven't even released the Hammerfall record yet!

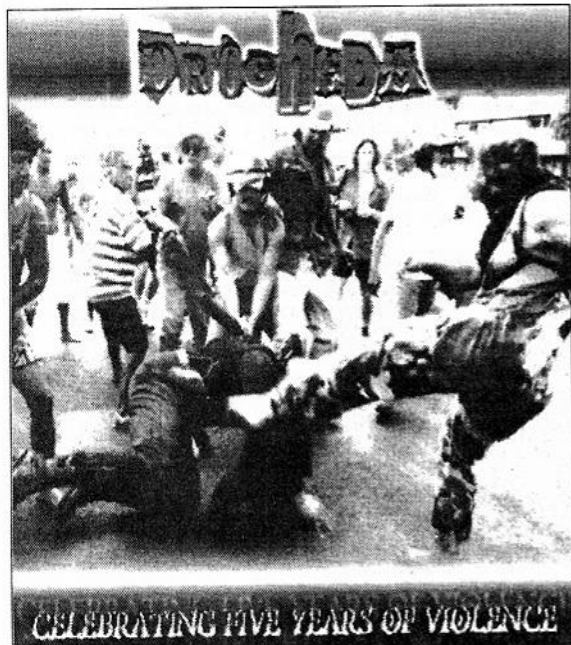
**AETURNUS** - "And So The Night Became" 1998 CD (Hammerheart Records) I was pretty hyped to get this as I totally loved this bands debut MCD and album of darkened mystic death metal. This was recorded in Grieghallen and sounds very nice, a very big and expansive production. This release sees the band moving away from the death metal roots into a much more epic Enslaved, Bathory viking-era styled metal. Some sections of this album work superbly, usually the ones where the epic riffing and structuring is interlaced with the old sped up death metal style. But, overall, much of the record falls flat for me. Tracks I really liked were songs # 1, 2, & 4(I would give titles but I was supplied none just a promo sheet).

Yes, as I mentioned they do mid-paced epic stuff but also they have mellowed out a little with some slow almost trippy passages/intros that didn't sit well with me. The vocals are great all the way thru but that is not enough to save this.

**MORTA SKULD** - "Surface" 1998 CD (Pavement Music) Well, I have only heard Morta Skuld's demo tape "Prolong The Agony" and a brief listen one time at a friend's place to their debut album. This is, I believe, their 3rd album and I am graced with "Surface", a slick death metal opus, not brutal but heavy with some European influence in the riffing. The vox of Dave Gregor are very obscure laid-back growls, but with a nice depth to them, complimenting the music. I imagine this band could get a good pit going. Nothing amazing here but solid heavy riff oriented death metal that is worth a listen.



# DROGHEDA



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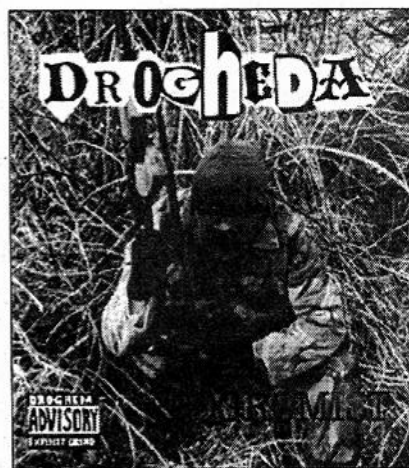
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