

# Transcending the Mundane

Issue #20 FREE



Kindread



Lilitu



Wind Wraith

AUDRE 02



\*\*\*\*\*

some of the folks  
we have worked  
with are listed  
below.

\*\*\*\*\*

big wheel rec  
lumberjack dist  
hydra head recs  
tertuga recording  
deghouse records  
punk core records  
traffic violatien  
a.d.d. records  
triple crown recs  
candlelight recs  
under the volcano  
new disorder recs  
lollipop zine  
vital ceg records  
chunksaah records  
trustkill records  
ferret records  
immigrant sun  
superseul records  
corrupted image  
new or never recs  
dark herizen recs  
eyeball records  
atomic! id  
deathwish inc.  
bridge 9 records  
trash art!  
hellbent records

\*\*\*\*\*  
\*\*\*\*\*

hey everybody,  
we're IRONWORKS DIGITAL. we manufacture CDs. we do  
high quality work, have reasonable prices, and provide  
great customer service.

hell, even brett from trans. the mundane uses us!  
so, next time you need to have your project  
manufactured, let us know!

oh, and if you're into crazy packaging, we do that  
too. we can set you up with whatever you can think up.  
chuck may not be happy about it, but call him up and  
have him give you a estimate on your next project!

anyway, to the right are some labels with which we  
already work. give us a call so we can start working  
with you too.

thanks,  
the crew over at IRONWORKS

**some sample prices:**

- 1000 bulk CDs starting at \$650
- 1000 fully assm. CDs w/ 2pg 4/1 print starting at \$1272
- 5000 fully assm. CDs w/ 2pg 4/1 print starting at \$3905

call us up or e-mail us at [info@iwdigital.com](mailto:info@iwdigital.com) for more  
information or for a price quote. also, ask us about our  
record label discounts. check us out.

CD & DVD REPLICATION \* HIGH-END PRINTING  
PRE-PRESS \* GRAPHIC DESIGN \* STICKERS

**IRONWORKSDIGITAL.COM**

1650 sycamore ave. #8 \* bohemia, ny 11716  
ph: 631.563.7800 \* fx: 631.563.0500

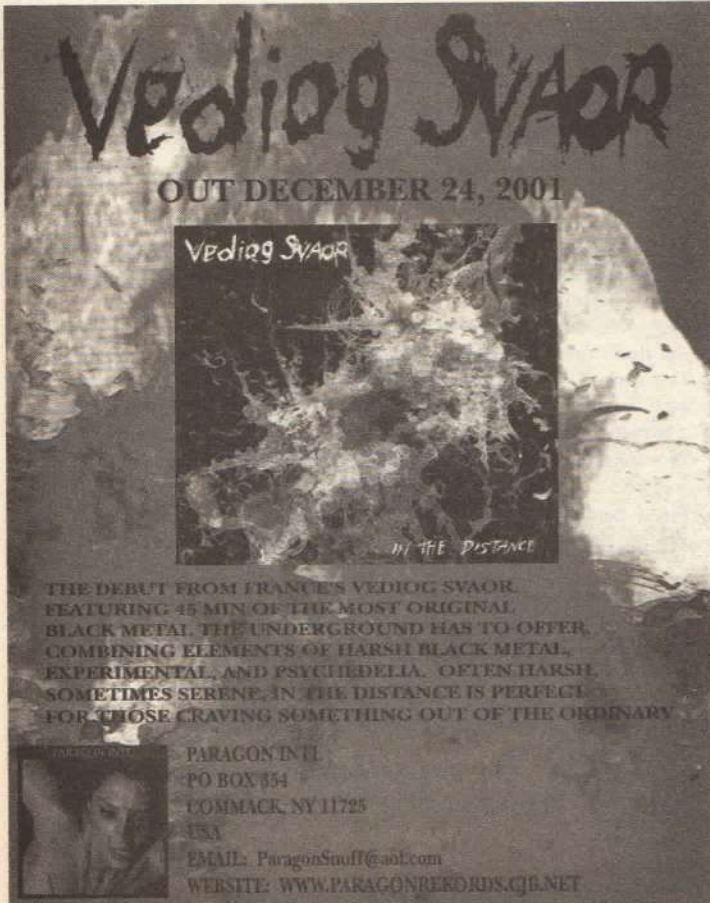
# Table of Contents:

Akercocke... 4	Explosive Rage Disorder... 20	Willowtip... 64	Superhighway Carfire... 78
Antropofagus... 5	Garrison... 21	Rabies Caste... 65	Testament... 79
Bad Luck 13 R. E.... 6	Green Carnation... 22	Rebaelliun... 66	Thorazine... 80
Bane Of Existence... 7	Hurricane... 25	Royal Hunt... 67	Thy Pain... 82
Beyond The Flesh... 8	Kekal... 26	Jordan Rudess... 68	Audre Vysniauskas... 84
Braindance... 9	Kindread... 27	Sathanas... 69	Tzefa... 86
Brainstorm... 10	Kurgans Bane... 28	Scholomance... 70	Vanden Plas... 87
Commit Suicide... 12	Lilitu... 29	Silent Force... 71	Vediog Svaor... 88
Crematorium... 14	Manik Faze... 30	Single Bullet Theory... 72	War Machine... 90
Curl Up And Die... 16	Nitch... 31	Somnambulist... 74	Wind Wraith... 92
Enslaved... 18	Reviews... 32-62	Souldivider... 76	Without Face... 93
Ensoph... 19	Sonic Cathedral... 63		

WELCOME TO A NEW ISSUE OF TRANSCENDING THE MUNDANE. THIS IS OUR 20TH ISSUE TO DATE AND WHAT I FEEL TO BE A GREAT MILESTONE. I HAVE BEEN ABLE TO ACCOMPLISH THIS WITH AN ALMOST DEPLETED BUDGET AND OVER FIFTEEN THOUSAND DOLLARS IN OUTSTANDING BILLS. IT IS MY DREAM TO CONTINUE AND EVENTUALLY REACH ISSUE #100. AS IF I WAS NOT ALREADY BUSY ENOUGH, TOM DESTEFANO (NONE OF THE ABOVE RECORDS) AND I HAVE STARTED A PUBLICITY COMPANY FOCUSING ON THE INDEPENDENT METAL BANDS AND HELPING THEM GET EXPOSURE IN AMERICA. PLEASE GET IN TOUCH IF YOU ARE INTERESTED IN OUR SERVICE.

I WOULD LIKE TO THANK RANDY GREGG FOR THE TRANSCENDING THE MUNDANE LOGO (WHICH DUE TO AN ERROR DID NOT MAKE IT ON THE FRONT COVER OF THIS ISSUE) AND AUDRE VYSNIAUSKAS FOR THE ARTWORK ON THE COVER. SHE DOES SOME AMAZING WORK FOR EXTREMELY REASONABLE PRICES, BANDS AND LABELS SHOULD CHECK HER WORK OUT, YOU WILL BE IMPRESSED. HER WEBSITE IS WWW.AUDRES-ATTI.COM. WWW.TRANSCENDINGTHEMUNDANE.COM WILL FINALLY BE UP AND RUNNING BY THE TIME YOU READ THIS. PLEASE NOTE ALL DISCS SENT TO TRANSCENDING THE MUNDANE WILL BE REVIEWED. GET IN TOUCH WITH US FOR ANY QUESTIONS, INCLUDING SUBSCRIPTIONS. THANKS TO EVERYONE WHO HAS SUPPORTED ME.

TRANSCENDING THE MUNDANE, 5 HUDSON AVE, BOHEMIA, NY 11716  
 JPINEBUSTERMETAL@AOL.COM OR METALBRETT@HOTMAIL.COM



**Vediog Svaor**  
 OUT DECEMBER 24, 2001

**Vediog Svaor**  
 IN THE DISTANCE

THE DEBUT FROM FRANCE'S VEDIQ SVAPOR, FEATURING 45 MIN OF THE MOST ORIGINAL BLACK METAL THE UNDERGROUND HAS TO OFFER, COMBINING ELEMENTS OF HARSH BLACK METAL, EXPERIMENTAL, AND PSYCHEDELIA. OFTEN HARSH, SOMETIMES SERENE, IN THE DISTANCE IS PERFECT FOR THOSE CRAVING SOMETHING OUT OF THE ORDINARY.

PARAGON INTL  
 PO BOX 854  
 COMACK, NY 11725  
 USA  
 EMAIL: ParagonStuff@aol.com  
 WEBSITE: WWW.PARAGONRECORDS.CJB.NET

ECHO RELATIONS INC. PRESENTS...

# ELEKTRIK MISTRESS

NEW S/T DEBUT CD  
 IN STORES TUESDAY, MARCH 12TH!!!

PRODUCED, RECORDED & MIXED BY  
 TERRY BROWN/RUSH

FEATURING THE HIT SINGLE "BLAKK ROOM"  
 & EPK DIRECTED BY ANDREW MACNAUGHTAN

U.S. TOUR BEGINS IN APRIL!!!

BUY ON-LINE: WWW.THEORCHARD.COM  
 WWW.ELEKTRIKMISTRESS.DOBAND.COM

# A K E R C O C K E

Interview with vocalist/ guitarist Jason Mendonca and drummer David Gray

**Akercocke** have been the darlings of press in their homeland of England for several years now. Their highly acclaimed blend of extreme musical styles (black, death, thrash, and grind) and entertaining live shows has garnered them plenty of attention on foreign shores. Their most recent release, *Goat of Mendes*, is their U.S. debut and it lives up to the high expectations conceived by the British press. I was able to speak to the intelligent duo of Jason Mendonca and David Gray

**How do you feel about the new record?**

**Jason:** What's most important is what other people get out of it. It's difficult to be objective about it because we're too close to it. We try to do something new and get some originality in there.

**How do you approach your songwriting?**

**Jason:** It's a very chaotic process for us. Everyone in the band have disparate influences but we all have some bands that bind us together. The common forces for us are **Voivod**, **Possessed**, **Killing Joke**, **Celtic Frost**, **Bathory**. All of us have very different ideas to bring to the table.

**What are your plans for the rest of the year?**

**Jason:** We've got a couple of shows coming up in the U.K. We go into the studio in November to record our third album. We're very keen to record through the winter and see what kinds of reflections and moods that brings about.

**Dave:** When we recorded *Goat*, the drums were laid down in the summer



last year. Lots of the mixing went through the winter. It will be interesting to see if we can reverse that process. Hopefully that will influence the mood and the atmosphere which is so vital to our music. It's more impor-

tant to us than technique. It's all about communicating an emotion and an atmosphere.

**What's your opinion of the U.K being involved with Afghanistan?**

**Jason:** I think it's pretty messed up. I understand that the U.S. is going to have a strong gut reaction to this terrible crime that's been committed to your people. Without further discussion, what went on was a tragic even in our history. I think that Afghanistan is a weird kettle of fish. You have a lot of people who aren't politically motivated. The country is the Taliban and you have a bunch of fundamentalists there. There is going to be a reaction but the people of Afghanistan has suffered for so long, you had the problems with Russia. The internal power struggles that we don't get to hear about in the Western press that much. It's a very volatile thing. I don't know if bombing is the right answer, but I completely understand it.

**Were you surprised to see Tony Blair get your country involved?**

**Dave:** I was completely surprised. I saw him being a lot more deliberate and a lot more considered. He jumped right in.

**Jason:** I wasn't surprised because our relationship with the U.S. is so strong especially during the Clinton administration years. We're in as the back up.

**Where do you see your music going?**

**Jason:** The extreme passages will be more extreme than the last two albums. Some of the fast passages will be faster. We also want to take all

the avenues we have and make them more extreme but retaining the atmosphere, the sense of foreboding and atmosphere. There's some old school riffs, a bit of thrash. Lots of mayhem.

**What are you interested in outside the world of music?**

**Jason:** Satan. That's my main interest, inside and outside of music. I was born a Satanist and I will always be a Satanist.

**Dave:** We practice four to five times a week as a band. We try to dedicate our lives to what we're doing. We're not interested in anything else. We go to bars and have a good drink and we like girls, but that's it. We're not the kind of guys you can chat about the World Series with.

**What values do you hold dear regarding Satanism?**

**Jason:** I am the most important person in my world. I come first, Satan comes with me. We are in touch with the beast inside. We never forget that we are all animals and have respect for all animals, moreso than humans. Most animals don't kill each other, they don't dupe each other. We hold the purity of children and animals as the ultimate symbol of righteousness. They don't have the emotional baggage and nonsense that humans have. We worship women as the giver of all pleasures. We believe in having a good time, all the time. Nothing will stand in our way of doing so, that's what it means to be a Satanist.

**Dave:** Being a Satanist is all about trying to achieve what you want in life. It's whatever makes you happy, you have to grasp it with both hands. Animals are pure, they have pure thoughts.

**Jason:** It's all about the now. We don't believe in any sort of afterlife. We only believe in the reality that we live in now. Don't turn the other cheek, just go out and have a good time. Let no man judge you. I'm totally in touch with my instinct. There's a lot of bad people out there. People often say we're totally misanthropic, but look at the world around me.

**Dave:** There's a popular misconception that Satanism is about sacrificing animals and torturing babies. That's Judeo-Christian propaganda. In the U.K. we have been able to discuss what Satanism is all about, it's nice to be able to be in another English speaking country to communicate that for ourselves.

**What are other aspects that people are mistaken about?**

**Jason:** There are misconceptions that we're anti-Christian. There's many different types that exist in the Satanic circles, but one thing that we're mistaken about is that we're anti-Christian and that's not the case. There's bands like **Marduk** and **Deicide** who go on about some fictitious war with the church.

**It never made sense to me, if Satanism is about the pleasure of oneself, why the hell would you be concerned with someone else's beliefs?**

**Jason:** Indeed, that kind of crap doesn't relate to us. We do what we do, and that's fine. Church burnings and grave desecrations are ridiculous. That's rubbish. Why would you want to go and destroy a church? Look at what **Grischnack** and **Samoth** did, and I like **Burzum** a lot, that was such a fantastic fifteenth century structure. What an object of beauty. It was an architectural masterpiece and that was a stupid thing to do.

**Final comments?**

**Jason:** Worship yourself, worship within, worship Satan.

**Discography:**

2001... *Goat Of Mendes* (Peaceville)

1999... *Rape Of The Bastard Nazarene* (Peaceville)

**Current line-up:**

Jason Mendonca... vocals and guitars

Paul Scanlan... guitars

Peter Theobalds... bass

David Gray... drums

**Website:**

www.akercocke.com



**Antropofagus** is one of the most fascinating extreme metal bands. They have released an e.p. titled, *Alive is Good Dead is Better*, easily one of the most original and creative extreme discs ever recorded. Their use of drum programming gives them an industrial feel, with gore imagery, and grind/ death sound allows them to appeal to various types of fans. They will be releasing their third disc later this year and I can't wait to hear what Void and Argento have up their sleeves.

**What do you think makes your band different?**

We don't want to make extreme music just to do something different. Our need is just to do experimental and avantgardistic music and we are full conscious about the music we want to play: the transposition in music of a side of our soul, without any interest to play like someone else. I like only to be myself. When you'll listen to the upcoming album, you'll understand what makes us different from the other bands. If we speak about this m.c.d., well, first of all you can hear a drum machine so particular and cured probably like no one have ever listened to before. Once we had a really good drummer, on our previous *No Waste of Flesh*, but we were interested in playing a drum machine. This was an artistic choice and not an expedient. Thanks to this machinery I'd be able to re-programming each part of any band like if it is myself to play. We have given a particular sound to the guitar riffs with an experimental and unforeseeable touch and in the editing phase we have done cuttings and retouches which made a really original result.



**Why do you like gore imagery?**

Because it exorcise the death and unesitized ourselves. In an artistic and aesthetic point of view, the m.c.d. cover has a good impact. Maybe the only problem was that it was a little kitsch, this is the reason why we used the slipcase with a sober black and white.

**Do you plan to get a drummer or will you stick to drum programming?**

Thanks to the drum machine, my compositions are no more manipulated by other people. When I write a riff, immediately I program the drum machine. Now I manage my work more fast, without listening to the opinion of nobody else. Everything is more clean and powerful with a particular apocalyptic and industrial touch.

**Tell me about the upcoming album?**

It'll be different from the m.c.d., as this is different from the previous one. The title will be *At Bloodshed Theatre*. This album will be totally detached from the actual and insipid brutal scene. It'll be martial, merciless, and apocalyptic- no compromises, no slackenings.

**What genre do you feel Antropofagus fits?**

I don't like so much to be labeled with already existing genres. I think to be an unique person and when my music will be the perfect transposition of myself, there will be no definitions for her.

**Discography:**

- 2001... *Alive Is Good Dead Is Better (Beyond)*
- 1999... *No Waste Of Flesh*

**Current line-up:**

- Argento... vocals and guitars
- Void... vocals and bass

**Website:**

[www.beyondprod.com](http://www.beyondprod.com)



**Brutal Metal**

from the commonwealth of Virginia

**Appearing At**

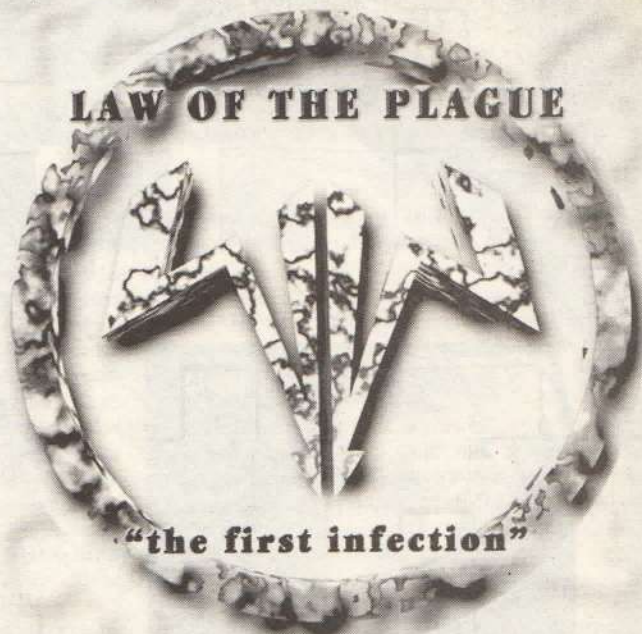


**April 5'th and 6'th  
Asbury Park, New Jersey**

**one40.com/sicseed  
JAGERMEISTER**

*A new plague has been discovered.*

**LAW OF THE PLAGUE**



*now available for free at  
[www.sinternational.net](http://www.sinternational.net)*

*all citizens are urged to take action immediately!*

# BAD LUCK 13

Interview with Jag

**Bad Luck 13 Riot Extravaganza** is simply the most controversial band due to their live shows. G.G. Allin looks tame in comparison to some of shows these hardcore/ metal combo of achieved. They have a new release coming out on Resurrection A.D. which quickly follows their live split with **All Else Failed**. Here is Jag to provide some answers.

**What are your thoughts on the new e.p. coming out on Resurrection A.D.?**

I think these new songs will have an effect on our society that the world is not yet prepared for.

**What is your opinion on the split live disc with All Else Failed?**

I think it's kind of fun because we recorded that almost two years ago after playing a brutal tour and had no business recording an album that day. This record is a good specimen of the effects that drugs have on white trash.

**People feel you are the most extreme and entertaining live band ever- do you agree and why?**

I think its funny that people think we are entertaining. Sometimes I think the only people we are entertaining to is ourselves. As far as extreme, I guess its up to who you ask. There is a lot of things we would like to do live but we can't do to the extreme repercussions of the law.

**Should people be afraid to come to one of your shows?**

Some people are and we have a word for that. It's pussy. How can you be afraid to go see a band you know is going to do something cool that you



will probably talk about for the rest of your miserable life in the closet.

**What was your favorite show and why?**

Any show with no bouncers is my favorite. That's when we really shine.

**What is the sickest thing you've ever done live?**

As a band, everything we do some might consider sick. For example: fuck a dead chicken then blow it up, only to fuck the remains again. Hit a five year old kid in the face with a flourecent lightbulb. The fact that we bring the molequeen around is sick within itself.

**Tell me about your home video.**

It's the best \$20 you will probably ever spend, that is until part two comes out. We figure we would start the series off with a little insight behind the band, get to know them so you can hate them even more than you already do, then before you know it comes part 2, due out this summer. Taking your extreme viewing pleasure to the next level.

**Any final comments?**

Visit our website <http://www.badluck13re.com/> and while you're there, buy something for your parents and their friends.

**Discography:**

2001... Bats On The Dancefloor

2000... We Kill Children

**Current line-up:**

Jag, Joey Ramona Africa, El Duce Allin, Laura Lee Lucas, Molequeen, and Terrible

**Website:**

[www.badluck13re.com](http://www.badluck13re.com)



Available Now

## ::Memorial::

Dark, Electric, and Sorrowful...

"A wonderfully complex, dark and emotionally vivid album that demonstrates maturity and refinement." | daniel long

Order information : [www.lilitu.ws](http://www.lilitu.ws)

[www.lilitu.ws](http://www.lilitu.ws)

# BANE OF EXISTENCE

Interview with guitarist Jim

**Bane Of Existence** is a brutal death metal/ grindcore band from New England and they are creating a buzz in the Northeast. They released a self titled five song e.p. this past summer, which revealed them to be on another level than your typical brutal band. Thanks to Not Common Music for getting me in touch with this killer band. Here are questions I e-mailed to guitarist Jim.

**How do you feel about your five-song debut?**

I love it. I mean sure a few things could have been better on it but I think it came out amazing for what it is and what we spent to make it. We recorded all the music and most of the vocals in one eight hour day and then did the rest of the vocals and mixing on another day recording it was tough cause Randy our original bassist had told us he had to quit the band due to personal problems at home and that he'd record the c.d. for us but that was all he was going to be able to do. We went in knowing he was leaving that day and that we had to finish recording all the music in that one day.

**What is Bane Of Existence all about?**

To me **Bane Of Existence** is about four guys with one goal to make brutal death metal and if people like it great and if not oh well. There are people that like it and people that don't. We like what we are doing and we enjoy it when people like it back. We

have got a lot of positive feed back from our c.d. From our live show, we get the occasional negative response but the positive feedback has far out weighed the bad so we're happy with that.

**Tell me about your upcoming full length.**

It is still in the working stages but we are planning on recording nine to ten songs. We will be re-recording four of the five from the m.c.d. plus a few new ones. At the moment we are tossing titles around, when it is complete we are planning on seeing if any labels want to release it if not we will self release it like the last one.

**What do you think separates Bane Of Existence from other bands?**

We are really deeply rooted in the death metal realm however everyone in the band has a different background of musical style. We all lend into our own styling of death metal making the music more well rounded utilizing various influence from each other's backgrounds.

**You used clever samples on the e.p., what do you feel they add to your music?**

To me they add a preparation of a mood and feeling, however the samples really were the brainchild of Doug. The stuff he comes up with amazes me and there's no end to what he can do, not only does he write all the lyrics and a lot of the music but he maintains our web page and has just started a web creation business called Cyber Grind. He does logos and web pages. Check out his site <http://www.cybergrinddesign.com>

Not Common seems to be uniting the New England scene and

**promoting bands, what is your opinion of this company?**

Not Common have been a big help for us and many local Massachusetts bands in the metal scene, whether it is booking shows or putting together their new local compilation *Victims of the Undead*, which has a bunch of great local New England metal bands. You can find their site at [www.notcommon.cjb.net](http://www.notcommon.cjb.net)

**What do you want to accomplish in the next year for your band?**

We hope to get the c.d. by spring and to play out in the New England area as much as possible as well as play in some of the surrounding states like New York and New Jersey.

**"Denounced" is an intense song lyrically and musically- what are your thoughts on religion?**

Personally I hate all religion. I have never felt it has anything good to offer to anyone and with the way the world is now all I can say that any thoughts I had that there could possibly be a God has been washed away from me. How could anyone possibly believe that a God exists and would let all those innocent people perish in such a terrible way.

**What do you think society would be like if religions were nonexistent?**

That's hard to say but I highly doubt it can be any more fucked up than things are now.

**What drew you to want to play extreme music?**

Growing up listening to metal bands as a kid I just progressively got into heavier more brutal music I started out listening to all the old rock/metal bands like AC/DC, Sabbath, Priest, Maiden and the likes but as time went on I got into thrash and hardcore and then death metal.

**What type of emotions are prevalent in your daily life?**

Distrust, hate, rage, and anger.

anger.

**How do you like living in the New England area? Hopefully you're a Red Sox fan- I'm nearly tortured and beating as one myself living in New York.**

New England is cool, however I could do without the winter all together. I am a summer person. Actually I don't like sports at all. The closest thing to a sport I ever liked was fishing and I haven't fished in well over fifteen years.

**Any final comments?**

Thanks for the interview. Check out our web page at [www.baneofexistence.com](http://www.baneofexistence.com). Make sure to check out our mp3's and leave a note that you stopped by in our guest book or on the message board.

**Discography:**

2001... Bane Of Existence

**Current line-up:**

Doug... vocals

Jim... guitars

Randy... bass

Mike... drums

**Website:**

[www.baneofexistence.com](http://www.baneofexistence.com)



# BEYOND THE FLESH

Interview with vocalist and guitarist Justin Leary

New Jersey's **Beyond The Flesh** unleashed their debut e.p., *Spawned from Flesh and Bone* last year and it is simply one of the best, most diverse death metal discs to come my way. The potential this band exhibited on their first recording proves they are professional musicians and we will hear a lot from them in the future. They are technical, yet melodic; brutal yet very capable songwriters as well. I sent questions for frontman Justin Leary and found out more about their upcoming full length, *What the Mind Perceives*.

**What is your opinion of your debut e.p.?**

We definitely believe it is a great first effort. We know that we're capable of much more, which will come through on the new album. But overall pretty happy with the way it turned out.



**It appears you have no set boundaries on your music as far as genre- what makes a Beyond The Flesh song special?**

That's true, we do like to incorporate various genres of metal in all of our songs, mainly because we listen to all styles. There is no formula really to a **Beyond The Flesh** song, what ever comes naturally is what you hear.

**Do you see yourselves becoming more technical as time goes on? Most definitely. We're still all growing as musicians and constantly experimenting with new sounds, trying hard not to repeat ourselves but not to lose the overall **Flesh** sound.**

**How are things progressing for the full length debut? How do the songs sound compared to the e.p.?**

Preproduction is coming along real well. We have all the songs written and completed and we re-enter the studio in late January 2002. The songs are a little bit more diverse, more melodic at some times, more brutal and faster at some points. We're gonna have a guest clean style vocalist for one song. The main vocals won't be as cut and dry as *Spawned*.

**What are your goals for the new album? Will you be self releasing it again?**

Our main goal would ultimately to get signed from this new album. We've recieved a lot of good press from *Spawned* so were hoping that the new c.d. would put it over the top. Unfortunately we will be self-releasing this c.d. again, not that we think that we did a bad job with *Spawned* it was just tedious work. The artwork will be a little cooler and darker this time around.

**How do you feel **Beyond The Flesh** stands out from other U.S. underground metal bands?**

We try to keep it interesting at all times, a lot of tempo changes, not overplaying parts, etc. A lot of underground bands, at least from around here, seem to stick to one simple tempo or groove and beat it into the ground.

**You mix some melody and even acoustic guitars in your extreme style, what is the purpose of having these elements in this type of metal?**

To add a sense of emotion to the music. Sometimes you just can't the point across with just heavy guitars and need to throw in some acoustic breakdowns. We try to work the melodies into the riffs instead of them just being leads all of the time.

**What has been the most difficult part of being in the band?**

In Jersey, selling advance tickets to our shows. A lot of the clubs around here won't accept you unless you sell a certain amount. Fortunately, lately, we've been getting a real strong following so thats become a bit easier.

**What is the meaning behind the new album's title? How would you describe your lyrics?**

The new album is titled *What the Mind Perceives*. Which basically sums up the album's lyrical content. It's kind of like people only know and believe what the want to believe. They create their own hells and heavens, and have the ability to solve or create their own problems.

**How has the New Jersey scene been for your band? Any other killer up and coming bands in your area?**

It's coming along great. More and more bands are popping up, **God Forbid**, **Dillinger Escape Plan**, **Burnt By The Sun**, and many others are opening doors for us around here. A great local band that's killer is **Divinity Destroyed** ([www.mp3.com/divinitydestroyed](http://www.mp3.com/divinitydestroyed)). They seem to be our brother metal band to play with around here. Their vocalist will be doing some clean vocals as well as some keyboards on a few tracks of our new record. Check them out.

**How serious do you take your music and band? Is a career in music something you are going all out for or is it more of a hobby?**

Very seriously, but not to the point where its all work and no play. We're a bunch of jackasses deep down inside so we fuck around a lot, but we try to keep the best interest of the band in mind at all times. Of course we would love to have this be our career, but after all we do play death metal, so were fucked.

**What is the most fun aspect of being in **Beyond The Flesh**?**

When everyone in the band is on the same page. Playing live shows with good bands, and being total mindless idiots.

**Any final comments?**

Visit our official website at [www.fleshmetal.n3.net](http://www.fleshmetal.n3.net) or [www.mp3.com/beyondtheflesh](http://www.mp3.com/beyondtheflesh). Look for us at Metal Meltdown IV in New Jersey and look out for *What the Mind Perceives* due out early 2002. Our *Spawned from Flesh and Bone* e.p. is available for \$5, send to **Beyond The Flesh**: 35 Bittern Lane, Bayville, NJ 08721. Make checks and money orders payable to Justin Leary. Support the underground and send money to Chuck Schuldiner, without him we would have nothing.

**Discography:**

2001... *Spawned From Flesh And Bone*

**Current line-up:**

Justin Leary... vocals and guitars  
Rick Flanagan... guitars  
Matt De Turo... bass  
Senen Solis... drums

**Website:**

[www.fleshmetal.n3.net](http://www.fleshmetal.n3.net)



# BRAIN DANCE

Interview with vocalist Sebastian Elliott

New York's **Braindance** are one of the most innovative and original bands you will ever hear. It's been six long years but finally their sophomore full length, *Redemption*, was released this year. It's an expansive sound that covers several genres and knows no limitations. The duo of Sebastian Elliott and Vora Vor combined their talents for this masterpiece. They have been recently joined by friends of ours, former **October Thorns** rhythm section of Joe Fu (drums) and Dave Z. (bass). Here is the humorous and insightful Sebastian to tell us about *Redemption*.

## How do you feel about the new disc?

I usually start with a gentle caress along the spine of the jewel box, slowly building tension until the cellophane wrapping is removed, exposing the plastic divide between you and paradise.

## Why did it take so long to be released?



As you may already know, **Braindance** is technically an unsigned act, and thus, Progressive Darkwave Recordings functions as a record label and management in name only. We've had limited dealings with limited companies with limited integrity and limited dealings with limited companies with limited funds, but nothing substantial. Except for a

number of individuals who lend their talents because they believe in the project, **Braindance** is self produced—we've been blessed with the learning of this wonderful business as we go. I feel very fortunate to have had so many people pick up on what we're doing, and purchased our releases, but doing it by yourself takes a strong toll, especially financially. We wrote and subsequently tracked the album over the course of 1998, and into 1999. Unfortunately, several tragedies would follow that prevented *Redemption* from being released as scheduled, including parting ways with long-term drummer Notorious, keyboardist/backing vocalist Robynne Naylor, bassist Andy Calcina, and more than a handful of flaky investors, production houses, and labels for the c.d.'s release. I think we've been extremely fortunate to receive an overwhelmingly positive response to the pre-production material that was sent out over the last year in preparation for the release of *Redemption*. With a self-produced entity that survives primarily through the underground, there can be quite some time between release and reaction. Perhaps the disasters that have delayed the release were, in part, a small blessing in disguise, as the buzz has gradually increased in the underground. Either that or we're just really, really, really fucking slow.

## Friends of mine have mentioned the possibility of working with you, are getting a full line-up and possibly touring?

I liked David Z. from the moment I met him and thought his attitude, drive, technical approach, and cologne was exactly what we needed. When I asked David if he knew of any drummers that he felt comfortable with, who also had good cologne, he immediately recommended Joe. Since then, we've had rehearsals that have gone quite well. We'll have to see once the ball starts rolling, and we start rehearsing regularly, whether David and Joe can stand us for very long. Ed Faust, with whom I've spoken to a few times, contacted me about the drummer position after I had already given Joe the green light. However, not only does he also seem to fit the bill in ability and attitude, but he has a fantastic array of musky spices at his disposal. Currently we're searching for keyboardists and female backing vocalists for live performance in support of *Redemption*. Call us right now, our Brainoperators are standing by.

Explain the lyrical concept to *Redemption*.

*Transcending the MUNDANE*

The Latin phrase preceding the title track of *Redemption* essentially means, "as above, so below," and can be interpreted as 'what comes around, goes around,' or karmic intervention, a central theme within the album, although I believe in a good measure of ambiguity when writing lyrics. Naturally, the themes have specific meanings for me, but I try not to assign definitive conceptual values to phrases, because I think listening should be somewhat interactive. Insofar as everyone's experiences are different, so should their interpretations be. Whereas I might see despair and desolation, someone else might see mozzarella sticks.

## What led you to take this musical direction?

When we first started producing music, we never really knew what it was that we were doing in the sense of categorization—we simply produced music for the small purple gnomes with lobster forks that followed us around. When Vora and I first met, I hadn't even listened to contemporary music for four or five years, and didn't exactly know what genre I would have liked to be associated with. I had been completely removed from current musical trends, listening to absolutely no music whatsoever for three and a half years, most likely due to my heavy involvement in music as a youngster and my strong desire to forget (or run from) the misery of that period. After meeting Vora, I knew that I had met someone special that shared the vision to lead me back. After our sessions mainly consisted of writing material, developing lyrical concepts, and committing them to tape, some of which would appear on 1994's *Shadows* e.p. After watching an episode of *Newhart*, we sat down and discussed what it was about our music that was important to us how to expand upon it. It was only after receiving press and response from both the goth/ industrial/ darkwave community and the progressive community, that we came to be familiar with terms such as gothic, darkwave, ambient, industrial, progressive, death, black, doom metal, etc. In fact, I'm still not clear (and have yet to receive a satisfactory explanation) on what those terms and their respective boundaries are. Perhaps if I had been clear on those terms and how they are supposed to be communicated musically, we'd be doing something completely different than **Braindance**, something completely identifiable (and non-threatening by industry standards). On the whole, and not surprisingly, I'm a fan of all of the sub-genres that make up **Braindance** - goth, industrial, progressive metal, darkwave, classical, progressive trance, and anchovy fudge - generally, anything with dense programming, multi-layered composition, distinct melody and/or of a darker nature. However, as mentioned, it was the small purple gnomes that lurk under subway platforms that eventually led us to take this wacky trek through progressive darkwave.

## Do you think the music might go over people's heads because it's not easy to classify?

Absolutely, most people experience a certain amount of anxiety when ascribing positive feelings to something that they're not sure others will like. Certainly, every musician aims to spread their music to as many people as possible—I would be lying if I told you that I didn't want large quantities of people to hear our music. However, the structure of the industry is based upon financial return, like any other business. I think we've been extremely fortunate to receive an overwhelmingly positive response from the underground press, fans, and radio community. However, in order for a label to dump a heap of cash on you, they've got to be sure that your style of music has an audience and has succeeded in other realms with a competitor. The competitor must have had one of you, and have done well with them. Otherwise, the aforementioned anxiety translates into business risk.

## Discography:

2001... *Redemption*  
1995... *Fear Itself*  
1994... *Shadows*

## Current line-up:

Sebastian Elliott... vocals  
Vora Vor... guitars  
Dave Z.... bass  
Joe Fu... drums

# BRAINSTORM

Interview with vocalist Andy B. Franck

Germany's **Brainstorm** are simply one of the top power metal bands right now. They take elements of thrash, mix power, and catchy songwriting into something fresh and exciting. Their first two discs were very good but it wasn't until **Symphorce**, ex-**Ivanhoe** singer Andy B. Franck stepped aboard that **Brainstorm** took things to the next level. Both *Ambiguity* and *Metus Mortis* are aggressive power metal albums with songs that you can't get out of your head. I spoke to the pleasant frontman about his career.

**How do you feel about the new album?**

I have to feel very good. In Germany, the reviews are overwhelming. The two most important magazines in Europe, *Rock Hard* and *Heavy Oder Was*, ranked us number one. Its a dream come true for all of us. 2001 was really perfect. We had some good shows on the **King Diamond** tour. We played the two most important festivals in Germany; the Wacken Open Air Festival and the Bang Your Head Festival. We've had great success with the new album, now we'll see what 2002 brings us. People thought we'd become more commercial after the success we had with *Ambiguity*, they were blown away by *Metus Mortis* because it was more thrash metal. We don't care about anything else, we just believe in our music. We want to have fun on stage and we can't if we have to play commercial metal or rock music.

**Do you have any plans for early next year?**

We've been practicing. On January 20th we go on a European tour with **Grave Digger** and **Tierra Santa**. This will be a very good thing. The sales are very good for **Brainstorm** so far and this will bring a lot of people into the clubs. **Grave Digger** is on the charts with the new album and a lot of people are interested in **Tierra Santa**. We know the **Tierra Santa** guys from last year because we played with them on the Bang Your Head Festival and we know the guys from **Grave Digger** very well for years. We will know each other before we enter the bus. When we go on tour we can concentrate only on the music, no business at all.

**Has the label talked about bringing you over to America?**

We've had three opportunities to come over to America so far. There's the metal festivals, one in Jersey and one Canada. I know the guys in **Nevermore** and **Iced Earth** very well and they've invited us over. When we get back from this **Grave Digger** tour in March we will see how the sales are in the States. If it makes sense to come over and do a tour or only play a show or two, we will. I've never been to the States, but it could be a dream come true for all of us.

**Are you happy with how your career has progressed as a vocalist?**

Yeah, when I started in **Ivanhoe** the problem was that I was never a prog metal head. I can't even listen to the first **Ivanhoe** album, I get red in the face. What's really important to me is that I've had the chance to learn a lot when I was really young. Those were the first steps in a real studio. I was twenty one when we recorded *Visions and Reality*, I learned a lot and we didn't have huge success. We sold a few thousand copies and that was it. I had the chance to learn on a smaller level, but a professional level. I had this on the second album and the third album. In **Symphorce** I had seen it all and I knew how it had to work, who I wanted to work with. That helped me a lot. When we went on tour with **Ivanhoe** with **Nevermore** in 1996, we always had a problem on the bus. I came on with c.d.'s from **Exodus**, **Forbidden**, old **Megadeth**, old **Metallica**- those guys

always showed up with **Pink Floyd**, **Rush**. It was always four against me. After three albums it was time to say goodbye. I think it's really sad that those guys never made any other record. I've heard that they just recorded one song with another singer and that was it. When I was on tour with **Ivanhoe** I had to care so much care of my voice so I could hit the high notes. On the first album there's a song called "Eternal Life", I had to train more than one and a half hours before I went on stage. Now I have a lot more fun on stage and I use my voice in different ways. I think people can feel, see, and absolutely hear that.

**What's the status of *Symphorce*?**

We started writing a lot of songs for a new album and we started recording a five track demo tape. We have a break for one week during the tour with **Grave Digger** and that's when I will enter the studio to record those five tracks. I love the new stuff. It kicks so much ass. It was really sad, the old record company did nothing for us. We had so many good reviews. We had so many opportunities to go on tour with bands over here and they did nothing for that. It was best to split. We didn't want to continue with **Noise Records** anymore. There are many labels interested in **Symphorce** but we want a label that loves the music and they don't care the it's the guitarist from **Freedom Call** or the vocalist from **Brainstorm**. We want a label that will send us on tour.

**How do you feel about touring?**

I can't wait to go out on tour. It's been about two and a half months of interviews. I was on a European promotional tour

in France, Spain, and so on. It was unbelievable. A lot of people ask me if I'm bored or tired. When I started making music I dreamed of having interviews and it's the best feeling I've ever had. This shows that somebody's interested. After the interviews I get letters and e-mails from fans. Now I'm making music for fifteen years and all my friends made fun of me and thought I wouldn't do it- now they are the ones standing first in line when we have a concert. We love talking to our fans, get in touch, send us an e-mail, write, or talk to us after the show.

**Do you ever play any songs from the first two records?**

We only have about forty five minutes to play so it's not easy. Fans always want to hear "Liars Edge", "Voices", or "Holy War" from the first two records. The band always ask me if I'm cool with it and of course, I am. They released really good albums before I joined the band. There will be a lot of people coming to more than one show so we can change the set list show to show.

**Discography:**

2001... *Metus Mortis* (Metal Blade)

2000... *Ambiguity* (Metal Blade)

1998... *Unholy* (B.O.)

1997... *Hungry* (B.O.)

**Current line-up:**

Andy B. Franck... vocals  
Torsten Ihlenfeld... guitars  
Milan Loncaric... guitars  
Andreas Mailander... bass  
Dieter Bernert... drums

**Website:**

[www.truemetal.org/brainstorm](http://www.truemetal.org/brainstorm)



# CANNIBAL CORPSE

## GORE OBSESSED

Eight albums in and CANNIBAL CORPSE have never defied their core fan base, continually strengthening their place as the most enduring, relevant and uncompromising Death Metal band ever.



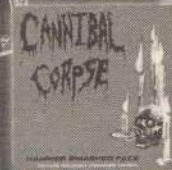
EATEN BACK TO LIFE



BUTCHERED AT BIRTH



TOMB OF THE MUTILATED



HAMMER SMASHED FACE



VILE



GALLERY OF SUICIDE



BLOODTHIRST



LIVE CANNIBALISM

ALSO AVAILABLE FROM CANNIBAL CORPSE AND METAL BLADE RECORDS INC.  
MONOLITH OF DEATH (LIVE VHS) • LIVE CANNIBALISM (VHS/DVD)

© 2002 METAL BLADE RECORDS INC.

For a free catalog write to: Metal Blade Merchandise 4025 E. Chandler Blvd. PMB 70-D7, Phoenix, AZ 85049  
Or visit us on-line at: [www.metalblade.com](http://www.metalblade.com)



# commit suicide

Interview with vocalist Scott, drummer Lee, and bassist Dan

When it comes to extreme music, there are not many bands that can claim to be better than Pennsylvania's Commit Suicide. The quintet just released their debut full length, *Human Larvae*, an intense mixture of grindcore and grooves. Once again, the brilliant Willowtip Records brings us this talented band and we tracked them down to find out more.

**How do you feel about your debut full length?**

**Lee:** I'm happy that we were able to capture our live sound in the studio. As a band we all agreed on going for a natural feel. Which explains why we did it all live- it was a rehearsal in the studio. I mean you can even hear a few rim clicks. We could have easily went back and cleaned them up, punched in, whatever. I don't want to be a band that sounds better in the studio. When people listen to the album they can expect the same live, nothing less.

**Dan:** There will always be things that you wish that you could go back and do over, but those things are usually just us being our own worst critic. I'm really happy with how everything turned out, and working with Bill Korecky is always a good time for me.

**What makes Commit Suicide different than other bands?**

**Lee:** I'd like to think we have somewhat of a unique sound. We are five guys who share a common interest in extreme music. This project is fun, and none of us take it too seriously. We all have different backgrounds which comes together well when we write. We're just now at our one year anniversary, we haven't even come close to really tapping into our creativity as a group.

**Dan:** Every other band that I've ever been in has been almost like a job. This time around, it's really casual and a good time. As far as comparing it to other bands, I don't know if I can answer that. We just write from our heart without a lot of current outside influences. I suppose that could make us somewhat different.

**Scott:** What makes



this different than any other band we were all in, is the fact that this started out as all of us just hanging out and drinking beer getting back to our roots.

**Was it difficult recording *Human Larvae* live?**

**Lee:** I didn't think so, no worse than playing a live show. I guess the toughest aspect was knowing that we all had to have a good take, together.

**Dan:** If anything, I think that this session was really easy. I'm used to tracking separately, so to do it live was really just a glorified rehearsal.

**What is the meaning behind the artwork, title, and lyrics?**

**Lee:** Originally it was titled *Fornicating in the Aftermath*, which is much more self explanatory. The title and the artwork are both based on the idea that through all the carnage, corruption, and death that envelops us, we as humans still reproduce. We fuck in our own waste, our mess. The idea made me think of flies and maggots in garbage.

**Scott:** The lyrics pretty much involve the same aspects, although more deeply involved with everyone's inner self, and how you perceive the world through your own eyes amidst the everyday lies, hardships, happiness and lack thereof, we still thrive like maggots feeding on dead flesh.

**Tell me about your upcoming split with Misery Index.**

**Lee:** There will be a 7" vinyl and a mcd. The mcd will carry two new songs from each of us and a cover, six songs total. The 7" will just have the four original songs. Willowtip Records will be releasing the split,

hopefully by late April. We're very excited and honored to be doing this with a band like Misery Index. They are amazing, as I'm sure you know.

**How do you feel your band pushes the boundaries of extreme music?**

**Lee:** We've got a lot of "I don't really listen to this type of music but I really dig *Human Larvae*." It surprises me because I definitely consider us to be extreme. I can't really say we push any boundaries though, perhaps. It's very hard for me to step away from our music and really hear what it is. Simply for the fact that I hear it so much and because I know what every song sounds like in development.

**One song title is "Epiphany", what is a recent epiphany you've had?**

**Dan:** To not stress out and take things too seriously.

**Scott:** To actually "practice what I preach" in my lyrics

**What is the purpose of playing various speeds?**

**Lee:** No purpose really, other than it felt right when we wrote it. One thing about this band is that we don't have this blueprint or unspoken law saying we have to have a certain sound in all our songs. When we write material it's very relaxed, and it's always done with at least three of us involved. The varying speeds in our song structures is just the product of us writing material as a group, with different influences and different ideas.

**Dan:** I don't think that an all out blast assault, or on the flipside, a slow heavy groove oriented album from beginning to end is very exciting. We have to keep ourselves entertained and push our limits to make it more challenging. A mixture of both textures is inevitable because of our various influences.

**If you were to "commit suicide" what method would be used?**

**Lee:** I would definitely dry hump a table saw.

**Dan:** I never really thought about it. I guess that my shotgun would finally get some use.

**What are your basic thoughts on suicide?**

**Lee:** It severely damages the people around you that care. You don't realize it, but it does. Knowing that I would hurt the people I care about would keep my chin up, so the bullet goes straight through the center of my brain- just kidding.

**Dan:** I think it's the easy way out. I have been on the emotional end of a few suicides, and it's totally devastating to the family and friends of the victim. What really makes me angry are the fools that feel the need to hurt innocent people physically while doing it.

**Scott:** I agree with Dan in being the easy way. You're weak in thinking that it is an end, for when you awake the suffering really begins.

**What bands do you admire and why?**

**Lee:** I think *Creation Is Crucifixion* is doing something pretty unique. I won't tell you I understand it, but I admire it greatly. *Harakiri* also, I admire them for thinking they can drink Commit Suicide under the table.

**Dan:** What I like about *Creation* is the fact that they are an incredibly gifted band and even though they are really technical, their live show is really intense. Other than that I admire longevity in this style of music. Some of the bands that have been here for a long time without compromising their integrity like *Incantation* and *Gorguts*.

**Discography:**

2001... *Human Larvae* (Willowtip)

**Current line-up:**

Scott... vocals

Neal... guitars

Damian... guitars

Dan... bass

Lee... drums

**Website:**

[http://www.commit\\_suicide.tripod.com](http://www.commit_suicide.tripod.com)

[www.willowtip.com](http://www.willowtip.com)

# THE *only* ROCK LEGEND THAT HASN'T AGED A BIT.



IT'S BEEN THERE SINCE THE BEGINNING and it will be there until the end, giving the world's greatest rock musicians the greatest sound. The MARSHALL CABINET. Ever reliable. Ever powerful. Ever beautiful. In the chaotic world of rock & roll it's the only thing musicians can depend on. Fashions may come and go. Musical empires rise and fall. Groupies love you and leave you. But the MARSHALL CABINET is forever.

The *Marshall* CABINET.  
Long Live the King.

# CREMATORIUM

Interview with vocalist Dan Dismal

California's **Crematorium** have been on the underground scene for a decade now. It has taken them awhile to find focus, but now with a stable line-up and a dedicated band, it appears that **Crematorium** are ready to take a step to the big leagues. Their latest e.p., *A World Where Only Nightmares Prevail*, is a diverse, but very heavy, metal disc with an old **Metallica** cover to boot. They are currently recording their Prosthetic Records debut, *For All Our Sins*. Here is intelligent frontman Dan Dismal to enlighten us.

**What has been your biggest obstacles in getting the band to a full time status?**

I think our biggest obstacle has been channeling ourselves in a direction that would take us to the next level. The band itself has been in existence since the summer of 1991 and I have been a member since 1996 and until 2001, I don't think we knew where we wanted to take the band. We have finally come to the realization that we want to do this to the extent of taking it to a level of being a professional national act rather than a local underground band. Though we have made a name for ourselves within our local scene, I believe that we have finally achieved the mentality that we are ready to offer ourselves to the public outside of Los Angeles.

**Describe how your next album, *For All Our Sins*, is going to sound.** *For All Our Sins* is going to sound like the next step that we could take musically and lyrically. Each song that we write incorporates another level of music that we have yet to explore. Though we stay within the boundaries of extreme music, we always add an element of uncharted areas for ourselves. The lyrics for *For All Our Sins* are going to deal with a lot of social issues and personal issues. I have never been able to write about things I do not do in everyday life or understand to a full extent. This album will be more straight forward than our last full length, *Epicediums of the Damned*. *For All Our Sins* is the second installment to my concept album that did start with *Epicediums*. *Epicediums* dealt heavily with what we as humans are doing to ourselves and our world. *For All Our Sins* is going to deal with the punishments and subsequent outcomes of our actions on this earth. Musically, this album will take our sound that we have at this point and just add on top of that. We like to stick to the motto that we do what we want to do and what sounds good to us and I think this album will reinforce this.

**I have noticed you are against organized religion, what specifically creates your attitude as such?**

My biggest problem with any form of organized religion is the corruption used to create fear among the masses. I stand opposed to any organization that uses fear to keep people within the boundaries of what someone labels as a wholesome lifestyle. What people need to realize is that morals vary from individual to individual. I believe that people twist religion around and take it out of context to the point in which religion as a whole becomes hypocritical. The whole idea that someone is going to be punished in eternity for choices made is idiotic in my



book. If people took time to understand their book they would see that in fact half of the beliefs that they portray in everyday life is actually against the teachings of their own bible. I do not believe that anyone on this planet has the right to judge anyone else because no one is free of sin. The hypocrisy that is brought forth from these teachings is actually the basis for many of the problems facing humanity such as racism, separation, ignorance and self preservationism. People need to drop the book and take a good look at the real world sometimes.

**I noticed you mentioned consequences and punishments as lyrical topics- do you believe in the cliché "what comes around goes around"?**

I do believe in that cliché a great deal. The thing is that humanity has gotten so impersonal as time goes on that it's only a matter of time before everything comes crashing down before us. We have gotten to the state of thinking that if it doesn't affect us directly, it doesn't affect us at all. This in itself is a self destructive way of living. It's like taking a gun, closing your eyes and pulling the trigger. Even though you don't see where the bullet goes, it's going to end up somewhere. That's the realization we all need to come to. We all live in the same world, everything that happens here will come back someday. It might not happen to you directly, but, it will happen to your future generations and in my eyes, that's an extension of yourself.

**What topics or ideas do you think ignorance will destroy or harm? What role does ignorance play in our society today?**

First of all, ignorance destroys innocence in all aspects. People use ignorance to claim that they did not know that certain events happen within their world and people also use the word ignorance to explain the narrow minded nature of human beings. In all actuality, the ignorance of one's self and one's world is the platform in which destruction and chaos is built upon. People don't take time to understand this world and truly take actions against the society that we have created. What people need to see is that nothing on this planet at this point in time has not been touched or created by human hands or ideas. A lot of what's wrong with ourselves right now stems from a supreme strain of ignorance and the parasite known as arrogance. All in all, to remain ignorant of one's self and the power that we actually hold within ourselves is going to lead us down a road of destruction that we can not turn away from.

**Being a hard working and intelligent but struggling band, what advice would you give to a band in a similar situation?**

The greatest advice I can give any band also falls along a lesson that most bands never learn and that is stay grounded. Never let yourself fall away from the reason that you started to play music. Never let the feelings fade into stardom and notariaty. I have watched plenty of bands that were comprised of amazing people fall into a downward spiral in which they lost touch with the actual dreams of being in a band. They fall into a world in which they forget that they themselves are fans of the music they play and they loose touch with themselves to the point that they forget that this music is the most fan supported music in the world. Extreme music has fallen away from the mainstream for so long and the only reason that it survives is because there are kids all over the world who would rather spend their allowance on some underground band rather than listen to popular radio and go buy the newest trend. Once you loose this, you loose yourself and you loose all your respect within the scene.

**Any final comments?**

The only thing I would like to add is that **Crematorium** itself is fueled off of the people that support us and that we have always and will always owe everything that we achieve to the fans and the great bands that have come before us and all the ones that will come after us. We have been at this for awhile and we have seen good times as well as many bad times, but, through all this we realize one thing, this music is the purest form of self expression. We encourage anyone out there to start their own band, tape trade, start a zine, do a web page and get involved. This scene survives off the fans. Ten, or ten million, it's always the fans and it will always be that way.

**Discography:**

2001... *A World Where Only Nightmares Prevail*  
1997... *Epicediums Of The Damned*

**Current line-up:**

Dan... vocals  
Mark... guitars  
Alex... bass  
Frank... drums

**Website:**

[www.daggas.net/crematorium](http://www.daggas.net/crematorium)

# NONE OF THE ABOVE RECORDS

The best underground store for metal, punk, hardcore, including tons of vinyl, t-shirts, and videos.

We don't follow trends, we start them

2530 MIDDLE COUNTRY RD  
CENTEREACH, (631) 737-9359

SUPPORT INDEPENDENT MUSIC

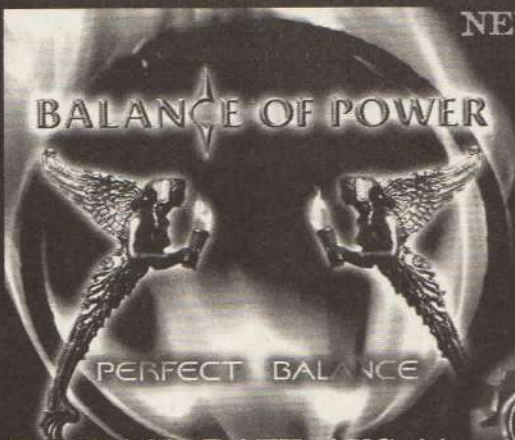
# SPINEBUSTER T.V. METAL/PUNK/HARDCORE VIDEOS

Wednesdays 10 pm on Channel 70  
Happaugue Cable

Sundays 10 pm on Channel 70  
Brookhaven Cable

e-mail:  
notarecord@aol.com

www.nightmare-records.com / info@nightmare-records.com



**RELEASE DATE AUG 14**  
BALANCE OF POWER'S "Perfect Balance" is a Fantastic blending of Power, Melodic and Progressive Metal that sets this band apart. Killer vocals, guitars and tones, make this album one of the best releases this year!!

BOP Discography Available



WHEN THE WORLD FALLS DOWN



BOOK OF SECRETS



TEN MORE TALES... OF GRAND ILLUSION

www.balance-of-power.com

## NEW NIGHTMARE RELEASES

Available at all the finest metal retail outlets!

ANTITHESIS new album "Dying for Life" is a masterpiece of technical aggression that will leave you satisfied and your neck sore!



**Antithesis**  
"DYING FOR LIFE"  
(PROGRESSIVE, POWER METAL)



ALSO AVAILABLE  
Antithesis-a/t

www.antithesismusic.com

Antithesis, Inc.  
c/o The OPPOSITION fan club  
P.O. Box 88  
Nova, OH 44859

763-784-9654

www.nightmare-records.com / info@nightmare-records.com

# CURLUPANDDIE

Interview with Matt Fuchs

Curl Up And Die are an extreme/ technical hardcore/ metal band which has big things ahead of them. They self released a debut e.p., *The Only Good Bug is a Dead Bug*, combined with their live show got the band signed to Revelation Records. Later this spring their debut, *Unfortunately We're Not Robots* will be released upon an unsuspecting public. Here is Matt Fuchs with some answers to my interrogation.

**How do you feel about your upcoming release, *Unfortunately We're Not Robots*?**

I feel like it came out pretty good. When you hear your own recordings you're not too thrilled with them. There's some parts on the record that



I can picture the moment, like times where I had to wear gloves while playing guitar because my hands were so cold and some things on the record came out way better than planned.

**How has the band grown and evolved since *The Only Good Bug is a Dead Bug*?**

I think we have a better idea of what we don't want to do with this band. Some of those songs are way too drawn out. The new ones are faster and theres a lot more parts.

**What makes a Curl Up and Die live show special?**

I don't know. We used to paint our faces but Ink And Dagger did it first. We had a light show but Botch did that first. We have equipment problems but Taken does that all the time. I guess everyone will have to come see us one day.

**What were your thoughts on the East Coast?**

East Coast fucking rules. My dad lives in Long Island. All the shows aren't far from each other. No one in our band likes to drive. Jesse is scared of driving a big van and Mike is holding out on learning how to drive so he doesn't have to on tour. Our new bass player likes to drive. thats why we picked him.

**What is your biggest nightmare?**

Getting my fingers cut off.

**Why should someone attend one of your shows or buy one of your cd's?**

Good question.

**Who would you like to see curl up and die?**

All these new wannabe grunge bands popping up like Puddle Of Mudd and Nickleback.

**Final comments?**

Don't let this interview fool you. We are some brutal dudes.

**Discography:**

2002... Unfortunately We're Not Robots (Revelation)

2000... The Only Good Bug Is A Dead Bug

**Website:**

[www.revelationrecords.com](http://www.revelationrecords.com)

## CREMATORIUM

The Long Awaited follow up to "Epiccediums Of The Damned" Limited Edition EP featuring three brand new tracks and a special bonus track cover of Metallica's "Whiplash" Available for a short time through Dismal Records free of charge. Please send 1 dollar to Dismal Records for shipping.

"Epiccediums Of The Damned" The debut album from this Los Angeles Based quartet whom push the boundries between black metal, death metal and hardcore. Available through Dismal Records for 10 dollars.

Look for Crematorium's new full length album "For All Our Sins" due out on Prosthetic Records in 2002. For more information log onto [www.prostheticrecords.com](http://www.prostheticrecords.com) or [www.daggas.net/crematorium](http://www.daggas.net/crematorium)

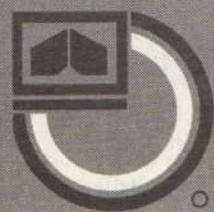
To order or for more information.  
DISMAL RECORDS AMERICA  
P.O. Box 6488  
Burbank California 91510-6488  
[crematorium@hotmail.com](mailto:crematorium@hotmail.com)



NEVADA'S FINEST COMING SPRING 2002

# Fall Silent

DRUNKEN VIOLENCE  
REV:109 CD



## CURLUPANDDIE

UNFORTUNATELY WE'RE NOT ROBOTS

SPRING 2002



# ENSLAVED

Interview with vocalist and bassist Grutte Kjellson

Norway's **Enslaved** and **Immortal** are the remaining links to the original early 90's black metal movements. The fact that both bands keep putting out albums that are progressively better than the previous is a testament to their drive and desire to make music that matters. Their sixth full length, *Monumentation*, is easily their best to date. I never thought they would ever come up with a complete album as good as 1994's *Frost*, but this is the disc that succeeds. More than just another black metal band, **Enslaved** add elements that out them in a league their own. Here is frontman Grutte Kjellson to talk to us about *Monumentation*.

**How do you feel this album compares to your previous work?**  
We've been rehearsing more recently, that's something different. We all live in the same place now. We have a better structure within the songs



and it's a stronger sounding product. We did a lot of work both in the studio and previous to the studio. We had a lot of preparation before recording. We worked harder on this product than all the previous albums. The sound on this record is more analog, more real and old school. It has a more metal sound on the guitar, more distorted sound, like the seventies. It's got a dry sound.

**What made you want to do a concept record?**  
We figured out the concept quite early in the process. We knew what elements we wanted to put in the concept. The lyrics followed the writing of each song all the way. It's an interesting way of working I have found.

**What are the lyrics about?**  
They are about eight elements, eight steps. There's eight steps to the final judgement, which is the ninth step, Ragnarok in Norse mythology. You can look at it in many ways. The eight elements are vision, disillusion, isolation, deconstruction, reconstruction, laughter, discipline, and initiation. Once the nine steps are fulfilled you've created something on the runes. You can place it both outside yourself and inside yourself.

**Have you always been interested in Norse mythology?**  
It's very important since I started thinking. In the first years of your life you don't think too much, but I started really getting into Norse mythology when I was twelve or thirteen years old. I can't remember who introduced me to it. You don't learn too much about it in school. It relates to older religions. When Christianity was introduced all over Europe, Celtic mythology and Norse mythology are locked in as natural religions. What you learn in school is about hammers and what giants said, it is taught in a comical, juvenile manner. To learn and understand the essence in Norse mythology you have to dig deep. I read a lot of books about the theme and studied this for some time. I've tried to take out the essence and understand what our forefathers are really thinking.

It's narrow minded to look at our fore fathers as stupid idiots. That's what the Christians want to do. They say they were barbarians and rapists. If you weren't Christian you were lame. If you look at the history of Christianity, it's really evil.

**What have you discovered from Norse mythology that you can apply to your life?**

I have more pride than normal people, and I am more individualistic. In general, people are like sheep. To take an example, if you go to the airport today and I was the first in line, and I ignored the signs and walked wherever I wanted to, people would follow me. I am more conscious in everything. I always stop and think. When I watch the news on the t.v., I know there's something more behind the story. It's never that black and white. Norse mythology has made me learn to look behind things. I try to dig into things and do a little investigation. I try to be skeptical and not follow what everyone wants.

**What are your tour plans?**

We're coming to America in December. It's going to be in the northeast, it starts in Philadelphia, we have New York, Chicago, Rhode Island, Detroit, Montreal. It's thirteen gigs overall.

**What is your opinion of America?**

I've been there four times and I like America in many ways, and I don't like America in many ways. The general American society and mentality, I don't appreciate it too much. I don't like this lack of history. If I meet people in the U.S. and they ask me where I'm from, I tell them Norway and they will ask me where it is. I think that's sad. We have a lot of morons in Norway, but it seems to be on a large scale in the U.S. Every step you take has a history. If you don't have your historical background you're fucked. You have to stop sometimes and look back on whatever you do. History is knowledge. What I like about the U.S. is the metal audience. The American audience is better than the European audience. The American metal audience has a lot of musical knowledge. European audiences have knowledge of **Emperor**, **Immortal**, but they haven't even heard of **Led Zeppelin** and **Deep Purple**. American audiences do know music. You can discuss **Uriah Heep** with them for hours. I love that. You exchange stories with people all the time. My favorite band is **Rush**, for example, the Germans will say what? **Rush**? Do I have to go? Maybe it's because the fans are a little older in the U.S. I saw an interview with a big European band here the other day, they asked him if he was inspired by the guitarist playing of Ritchie Blackmore, and the guitarist said it was okay but not his cup of tea and that he was more inspired by the guitarist in **Helloween**. It's a matter of taste, but also one of credibility.

**Final comments?**

I'd like to tell all our American fans that we really look forward to seeing them on this tour in December.

**Discography:**

2001... *Monumentation* (Osmose)  
2000... *Mardraum* (Osmose)  
1998... *Blodhemn* (Osmose)  
1997... *Eld* (Osmose)  
1995... *Frost* (Osmose)  
1994... *Hordanes Land* (Candlelight)  
1994... *Vikingligr Veldi* (Voices Of Wonder)

**Current line-up:**

Grutte Kjellson... vocals and bass  
Ivar Bjornson... guitars and keyboards  
R. Kronheim... guitars  
Dirge Rep... drums

**Website:**

[www.enslavedunion.com](http://www.enslavedunion.com)

# Ensoph

Italy's **Ensoph** are one of the most open minded bands in the extreme music genre. They incorporate elements of industrial and gothic metal but with a sense of heaviness and extremeness that is associated with metal. After an e.p. and a promo c.d., **Ensoph** signed with avantgarde label Beyond Productions for the release of their debut c.d., *Bleeding Womb of Ananke*. I e-mailed the following questions for the band to answer.

## Tell me some background on Ensoph.

**Ensoph** is composed by six elements: two founder members, Giuliano and Zenone, and four musicians, Leonardo, Massimo, Anna and Nicola, who decided to share their capacities and attitude with. **Ensoph** is in activity since 1998 after the split up of another death prog band called **Endaymynion** and our official releases are *Les Confessions du Mat* e.p., 1998 - NoBrain Records; re-printed in 2000 by Orofame Records, that sold over 3000 copies, *Ananke Promo 2000* and the last *Bleeding Womb of Ananke* c.d. for Beyond Productions. Our sound is actually a sophisticated blend of non-conventional gothic metal, folk progressive and electro/industrial. Our lyrics deal with esoteric themes and philosophical suggestions. The concept of **Ensoph's** music is the de-construction of the common meaning of key words and symbols of occidental philosophical-esoteric tradition.

## How do you feel about your new album?

We are satisfied of our debut album, but we can do and we want to do better, we found many errors after the release of *The Bleeding Womb of Ananke* and we learned many things on our capacity. The c.d. is a good canvas of our evolution since our origin, and give us a new direction. I hope that it will reach a great exposure, till now the responses are very good from magazines all over the world. I take this occasion to thank Giovanni and all the people at Beyond Productions, our record label.

## How would you describe your music?

Many people try to describe our music, but like you can image all the different influences that we use contribute to make it very difficult. The only thing I can say is that we decided to keep distance from the stereotyped attitude of gothic bands some months after the release of our m.c.d.; we found that that kind of music went through a terrible levelling of solutions and proposals. We started an evolution through ourselves, as persons and as musicians, that brought us to redefine our sound into a more minimalist coordinate with more bare structures, surely with a less baroque and classic sound, trying to contain our horror vacui, besides we wanted to explore our electro/ industrial influences. All these motivations helped us to obtain this new straight and aggressive sound, ever trying to maintain our origins linked to an esoteric and evocative sound. All **Ensoph's** members listen to different kinds of music so I think that our sound is the product of this experiences and reminiscences. It's not so easy for us to create an our song melting together all this influences and obtain an homogeneous sound, so we must sometimes limit our fantasy... the chaos is always at hand.

## What are your influences?

This is not so easy answer to this question. Like you can image we listen to many kinds of different music and we use all this influences to distill something that belong to us. I think that the particularity of our music is that we combine contrasting influences sometimes the one so far from each other, trying to find some communion between them. In the beginning we was strongly influenced by all kind of extreme metal music,

but nowadays, after the main part of the scene became boring and standardized. We concentrated our attention into EBM, death-industrial/ power electronic and apocalyptic-folk. The bands I usually listen to today are **Das Ich**, **Wumpset**, **Tanzwut**, **Suicide Commando**, **Sopor Aeternus**, **Brighter Death Now**, **Megaptera**, **Der Blutharsch**, **MZ412**, **Sol Invictus**, **Cold Meat Industry** family.

## Why do you think it's important to use different vocal styles for your music?

I think it's really important because our music has a lot of different influences, so we try to adapt vocals to the mood of each single part. We want to create a kaleidoscope of emotions and atmospheres, without losing the consistency of the song's structure. We use different vocal styles because it give us more possibility to experiment with different tones and shades.

## Explain what your lyrics are about.

We don't want to enter into our lyrics' concept. Some years ago, at the time of our first work, our message was strongly misinterpreted, and who thought to have listen to our words, well, just listen to his own inner silence. I can say to you that our lyrics deal with the end of truth and the beginning of a new age of will.

## What are your plans for 2002?

In the days we're recording new tracks for a future m.c.d. and of these songs will be remix by Bruno Kramm of **Das Ich**. It's a very honour for us because **Das Ich** are one of my favorite bands and Bruno always did great work with his remix. Have you ever listen to his mix of **Atrocity** or **Theater of Tragedy**? I'm very impatient to listen to it. I don't know when the m.c.d. will be released. We have a lot of new tracks, and a lot of new ideas, so I think then soon we'll record a our new full length.

## What is the purpose of creating this type of music?

The concept of **Ensoph's** music is the de-construction of the common meaning of key words and symbols of occidental philosophical esoteric tradition. We prefer not to enter in the particular use that we made of the symbol which we talk about before. We are against all conventional orthodoxies, so we don't propose a new one. Feel free to de-construct our message too.

## What type of audience do you think would be interested in your band?

We consider us an avantgarde band because we approach to music with an open mind and without any limits. We always find that labels and musical type are too little for us. We are always in evolution, but we try to show a clear directions in our music. We don't want to give to people any key of message everyone must find his own interpretation. I think that no one can really understand the real dimension of our message behind the concept we are searching about. Neither us may really comprehend it; it has its own logic and it lives of its own life. We like to think that a fragment of the whole's wisdom has spoken through our mouth. I think that our music will be appreciated by who approach to us with an absolutely open mind.

## Any final thoughts or comments?

Thank you for your support. Give a chance to our music. Stay open-minded. May you find rest into the bleeding womb of Ananke.

## Discography:

2001... *Bleeding Womb Of Ananke* (Beyond)  
1998... *Les Confessions Du Mat* (No Brain)

## Current line-up:

Giuliano... guitars and vocals  
Nicola... vocals  
Anna... flute  
Massimo... bass  
Leonardo... keyboards  
Zenone... drums

## Website:

[www.beyondprod.com](http://www.beyondprod.com)

# Explosive Rage Disorder

Interview with guitarist Sam Edmundson

Canada's **Explosive Rage Disorder** is a killer new band that is all about aggression and songwriting. Don't try to classify them in particular because the only requirement for **Explosive Rage Disorder** is that it sounds good. They are heavy, with a variety of vocal styles. You will hear technical playing, simple playing- death metal vocals, nu metal vocals, Swedish metal vocals, even clean, melodic vocals. Over the course of three e.p.'s this band has proven to be an enjoyable listen for any fan of metal. Here is guitarist Sam Edmundson to tell us more.

**How do you feel about the release of your third e.p.?**

Overall we are pretty happy with it. You always want your new material to be bigger and better than the previous and I think we achieved that, but there is always room for improvement.

**Do you feel you have captured a sound that is Explosive Rage Disorder?**

Definitely, as far as our songwriting goes, we write what we feel like writing at the time and we're very picky about what we keep and what we scrap. As far as the recording goes, that's always limited by budget.

**It appears that you may be too heavy for mainstream, yet too groove oriented for the underground- do you think your style may allow your band to be overlooked sometimes?**

That's a good question. I think the whole metal scene gets too wrapped up in genres and sub-genres. Why should a band limit themselves to a certain sound or style? We've actually been hacked for being too versatile which I think is absolutely ridiculous. We all got into heavy music for the same reason and that spine tingling thunder should be a constant reminder that we're all in this together. A good song is a good song. If people listened more and worried less about classifying everything, the heavy music scene would be a lot cooler. All you can do is play what you feel like playing and if there's an audience for that, great but if your heart's not in it then it's pointless.



**How has the band grown and evolved since the release of your first e.p.?**

We have evolved hugely as songwriters. It's not so much about the individual riffs and beats anymore. It's more about what the song requires to be the best it can be as a whole. We're a way tighter unit live and on a personal level. The band has progressed a lot as a whole.

**Now that the new release is out, what is your next step?**

Right now we are in the process of shooting a video for "Twitch". It's going to be low budget, no budget actually, but should capture the energy of **Explosive Rage Disorder** when it's complete. Give a visual to the audio. It should be complete by the middle or end of January. After that, we plan to hit the studio again and record our new tunes. We've got about six or seven complete and there's talk of re-recording some of the songs from our first studio session that was never released. We should have enough for a full length this time. We'll definitely be doing some touring

in 2002 as well. Not to sure how extensive but we'll see.

**What is your opinion of the music scene in your area?**

The scene in our area is pretty small, but very dedicated. We've been fortunate enough to develop a very loyal following along with some of the other local bands and recently getting better.

**What goals do you hope to attain for the band?**

We would love to make **Explosive Rage Disorder** a full time thing. I just want to be so busy that we have no time for anything else. Slowly gaining a solid fanbase of people that are into what you're doing because they love the music, is way more important than having a mass of people that listen to it because it's being played on MTV/ MuchMusic.

**The name implies anger and hostility- how do these emotions play a role in your music and lyrics? What makes you angry or frustrated?**

Yeah, it's a pretty angry name. It's cool because I think everyone can relate to it. I think everyone has felt a little bit of **Explosive Rage Disorder** at some point in their life, but when we write we're not thinking about if it sounds angry or not, it just comes out that way. I think we write stuff that we'd like to hear if we were an outside listener.

**What do you do in your free time away from the band?**

Between working full-time, playing live, jamming and doing everything else involved in promoting an indie band, none of us have a whole lot of free time. We all enjoy having a few beers and checking out the local bands when we do have time.

**How do you approach your style of singing when writing and recording?**

We have a very simple approach. If it sounds cool, we use it. We try not to put any limits or boundaries on anything when we write. As long as we all agree.

**Do you plan on touring? How have your shows been in Canada?**

Definitely, late spring or early summer 2002 seems to be what we're aiming for. We'll probably just end up booking something ourselves because as we've found out the hard way, this scene is full of flakes that are all talk and no action. You can only rely on yourself. Pretty much every show we've played has gained phenomenal response. We're really happy with the reaction from everyone.

**Any final comments?**

Be sure to check out our website <http://www.explosiveragedisorder.com/> Another Victorian band

not to be missed. **Within A Vision** <http://www.withinavision.com/>

**Discography:**

2001... Explosive Rage Disorder 2  
2000... Explosive Rage Disorder

**Current line-up:**

Ben Eakle... vocals  
Sam Edmundson... guitars  
Abe Cox... guitars  
Chris Locker... bass  
Pete Locker... drums

**Website:**

[www.explosiveragedisorder.com](http://www.explosiveragedisorder.com)

# GARRISON

Interview with guitarist/ vocalist Joseph Grillo and guitarist/ vocalist Ed McNamara

**Garrison** is an independent alternative rock band who just released their second full length, *Be a Criminal*. It is a commercial yet experimental disc which proves **Garrison** have the potential to be huge someday. Here are some questions I e-mailed to the band on the eve of their European tour and these are the humorous responses.

**How do you feel about *Be a Criminal*?**

**Ed:** That it is complete.

**How do you feel the band has grown since *A Mile in Cold Water*?**

**Ed:** Since we have all been trapped in a van together for a lot more tours now, we are all very horny. I think we grow a lot more every day, if you get my drift.

**Joseph:** Ed has also worked his drinking problem in to a really nice work of art, it's truly amazing, a sight to behold. Musically I think we've had the ability to get a lot more focused on the kind of songs we want to write. We have a new rhythm section these days who tend to be a bit more aggressive as well.

**Why do you like being out on the road?**

**Ed:** Growing, exploding, then withering.

**Joseph:** I like always waking up in a new place and getting to see the world gives you a whole different perspective on your own. Ed, are you, okay?

**What do you expect from this upcoming European tour?**

**Ed:** See above. Also a good opportunity to find better drugs. The people there are also great- to do drugs with.

**Joseph:** The drugs are really good but also we get an opportunity to play some places we never have before; Norway, Sweden, Croatia, Poland. We've had such fantastic shows there that I really can't wait to play again, and the drugs that Ed mentioned..

**Explain the lyrical concept behind *Be a Criminal*.**

**Ed:** I don't know about Joe's songs, but my lyrics are about my history of evading or being apprehended by the fuzz; the pigs man, johnny law, five ohhh, the cops that is.

**Joseph:** I've had to bail Ed out more times than I can count, a lot of my lyrics tend to be of more of a political slant and about how your own moral values can often differ from what the laws of the land are, maybe I've just hung out with Ed too long.

**What do you think is the biggest hypocrisies of our society?**

**Ed:** It seems to me we are all a bunch of hypocrites wouldn't you say. I mean think about it, seriously.

**Joseph:** For one of the first times in my entire life I think I can agree with Ed.

**If you were a criminal, what would be your crime of choice?**

**Ed:** It seems we are all a bunch of criminals, wouldn't you say. I mean think about it, seriously.

**Joseph:** Again, there you have it- the question is really if you weren't a criminal what crimes would you like to avoid.

**What are your thoughts on surveillance cameras, etc., and the intrusion of recording devices on our lives- is it positive or negative in your opinion?**

**Ed:** Dude you are paranoid. I mean you know what they say: "if you're not doing anything wrong than no one will hassle you." But "they" are a bunch of fat fucking losers who deserve to be robbed, assholes.

**Joseph:** I worry about things like speedpass on the highways. yet another

government agency who has records of my whereabouts at all times, that is quite chilling.

**Did you hear about the ATM guy in NY? If not, here's the story, he restocks ATM's in the Northeast, but ran away with over 5 million dollars. They found him a week later, in Florida with his two cats (Bonnie and Clyde), dead- he drank himself to death but the money is gone- where do you think it went?!**

**Ed:** Well you know what they say, "If it were up your ass you'd know it" and on that kind of literal level "they" are pretty correct.

**Joseph:** Good for him. That's a lot of booze, think Ed may have some competition albeit dead but whatever.

**Have you ever done something that you regret?**

**Ed:** Yes indeed I did suck dick for crack in 1992. Not one of my prouder moments but there you have it. I feel better now that that's off my chest and out of my hair.

**Why should someone buy a Garrison disc?**

**Ed:** I'll suck your dick.

**Joseph:** That's actually true, he will. It's just one of his quirks.

**What are your future goals for the band?**

**Ed:** To stop sucking so much dick.



**Joseph:** Ed, you really need to stop.

**What are your interests away from music?**

**Ed:** Sucking, no, no, no, but actually when it comes to sex I'm similar to the thrill in Manilla. They call me Big E the condom filler.

**Joseph:** Again this is also true. I like comic books; Jimmy Corrigan, Eightball, and bailing Ed out of jail.

**Final comments?**

**Ed:** Thanks for the interest in the group and please do not judge me too harshly. Remember we're all in this together.

**Discography:**

2001...*Be A Criminal* (Revelation)  
2000... *A Mile In Cold Water* (Revelation)

**Current line-up:**

Joseph Grillo... vocals and guitars  
Ed McNamara... vocals and guitars  
Jason Carlin... bass  
J. Morrisette... drums

**Website:**

[www.garrison-kills.com](http://www.garrison-kills.com)

# green carnation

Interview with guitarist Tchort

Norwegian guitarist Tchort has made a name for himself with stints in **Emperor** and **Satyricon**, but it is his recent work with his band **Green Carnation** which is most impressive. He is also a member of black metal rockers **Carpathian Forest** and death metallers **Blood Red Throne**. **Green Carnation** is a personal project which Tchort gets to express his innermost thoughts and ideas. It's a disc that encompasses many styles of music, from doom to psychedelia, to even grandiose choirs and symphonic elements. Their second disc, *Light of Day Day of Darkness* is an hour long conceptual song. Here is a meaningful interview with this deep and talented artist.

**How do you feel about the new record?**

I put a lot of effort into the record and with all the feedback I'm having these days I'm really happy with it.

**What was the inspiration behind this song?**

When we did the first album we made it seventy two minutes and it was mainly four songs on it. I never wrote a twenty minute song before that, it was interesting and a challenge making a song that lasted that long. I

took it a step further and did the whole album being just one song. I was thinking about using elements through out my career as a musician. I used the last ten years of influences from different bands and put it all into one record. It's a reflection of my musical career. There's a big difference between the first and the second album. A lot of people thought the first album had a lot of really good songs but the production is not really that good but then again people said the production on the new record is too good. We were aiming for a high quality production. We used one hundred and fifty recording tracks, between five hundred and six hundred

dred samples, and we had the choirs, obviously we had to have a good production or things would get lost.

**How did you get all these musicians to help out?**

I've known some of them for a long time. The guitar player played in **In The Woods** for some time, the bass player did some shows with **In The Woods**. Both are really capable of doing amazing studio recordings but they can also perform great live shows. They're local musicians and great friends as well.

**The booklet and artwork is great.**

The booklet is made by me, but the front cover is made by Niclas Sundin. The front cover is some of the best work he has done. It gave me a lot of inspiration for me to use a lot of my old photos of nature. For this album I found nature to be the best describing element. People asked me if I could describe the album in one word, I would say nature. Nature has all the elements, emotions, and feelings that is represented on the album. It's got the opposites, the contrasts, and the variety. I have everything right outside my doorstep; the mountains, the woods, the trees. I have my son and we go for walks. He learns to appreciate the smaller things by going for a walk in the forest or just playing with stuff you find there. He really appreciates it and it effects me as well.

**What lessons have you learned from being around your son?**

Patience. I appreciate the small things. I can buy him this fancy toy and he'll end up playing with the carton that it came in. The small things in

life should be appreciated in life- you don't need the biggest, the best, the most expensive. You just need to have peace within yourself. I was raised as an only child, I am used to having everything coming to me and I'm not used to sharing. I'm also a Gemini so it can be a bad combination, at least my girlfriend told me that.

**Is there any significance to the photo with the woman and the little coffin?**

It's same place where the funeral for my daughter was held and where the poem "Journey to the End of the Night" was read. It's a poem I wrote for my daughters funeral. The place has a connection for me, but the photo doesn't. The idea behind the album was opposites, variety, and contrasts-between all the nature, death contrasts everything else. It also gives a visual aspect to the band. The death of my daughter was the conceptual idea behind the first album. The first album was poems that I wrote after she died. It turned into something positive for me because I was able to be creative again. I got it all out of my system and now my son has been born. It took me five years, it happened in 1994. In 1999 I was able to start writing music again. I have three albums out these days. I've been very creative lately. It took some time but I was able to overcome it.

**Do you place any boundaries on what you are doing?**

There's no limit to what I can do with the band. I am the only writer left in the band now. I try out things that I wouldn't try out with any other band with **Green Carnation**, like the one song for example. I don't listen to this kind of music at my house, there's no band similar to **Green Carnation** that I like to listen to. I find it interesting to write, arrange, and work with but I don't listen to this type of music. There are some bands similar, for example **Candlemass** and **Pink Floyd**. People ask me about **My Dying Bride** and **Anathema**, but I never heard albums from these bands. I did hear one of the last albums of **My Dying Bride**, but I didn't find it that similar to **Green Carnation**. People also ask me about **King Crimson** and **Yes**, but the only thing I heard from **King Crimson** is the cover that **In The Woods** did. It's a challenge because this is not music that I listen to normally. The label tries to call it doom metal, but it's so much more than that. Doom is just one element. I never liked how labels try to promote you. The bio for the first album stated that it was from ex-**Satyricon**, ex-**Emperor** member Tchort so people bought it expecting it to be black metal. I get a lot of angry e-mails because they wanted it to be black metal. The media ask me what did my past in these bands do for me now. It gets me a lot more attention but it's a bad thing as well because people are disappointed in **Green Carnation** because they've already made up their mind that this will be black metal.

**What are your plans now?**

We are officially confirmed for next year's Wacken Festival in Germany. We're working on at least three more festivals in Germany this summer. For about a month and a half we will be available for live shows. It takes a lot of effort to rehearse this album. Before we recorded it was just the drummer and me that rehearsed the album. The other musicians didn't know anything about the album before they came into the studio. They improvised their work in the studio, so they have to listen to what they did and try to figure it out again. After those shows this summer we'll leave this behind and start working on the third album.

**Discography:**

2001... *Light Of Day Day Of Darkness (The End)*  
2000... *Journey To The End Of The Night (Prophecy)*

**Current line-up:**

Kjetil Nordhus... vocals  
Tchort... guitars  
Bjorn H.... guitars  
Stein R.... bass  
A. Kobro... drums

**Website:**

[www.theendrecords.com](http://www.theendrecords.com)

**ECHO RELATIONS PRESENTS...**

**"THE HEAVY-GROOVE OF..."**

# **ELEKTRIK MISTRESS**

**PRODUCED, RECORDED & MIXED BY  
TERRY BROWN (RUSH)**

**REQUEST THEIR NEW VIDEO  
"VERTIGO"  
DIRECTED BY ANDREW MacNAUGHTAN  
(VAN HALEN/RUSH)**

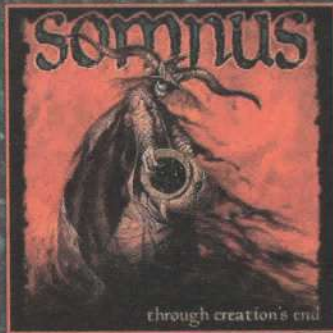
**FOR CD SEND \$10 USD TO:  
ECHO RELATIONS INC.  
8171 YONGE ST. #337  
THORNHILL, ONTARIO, CANADA  
L3T 2C6**

**WWW.ELEKTRIKMISTRESS.00BAND.COM**

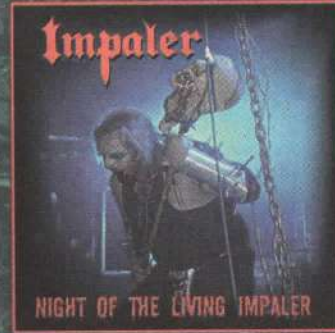
# ROOT OF ALL EVIL RECORDS LET EVIL REIGN SUPREME



**ROE-033 AESMA DAEVA- "The Eros of Frigid Beauty" (\$12)**  
Difficult to convey the awesome power this has to draw the listener back again and again. Words like grandiose, majestic, dark, beautiful, deep, epic, or even "classical-gothic-metal hybrid" hardly draw near to describing its driving ferociousness or hidden secrets. Guaranteed NO-HIT POTENTIAL.



**ROE-032 SOMNUS- "Through Creation's End" (\$12)**- Magnificent and stunningly progressive yet very accessible, blackened Metal. New members and a new record ready to conquer the new millennium! As the world spirals to its conclusion, the soundtrack will be SOMNUS!



**ROE-034 IMPALER- "Night of the Living Impaler" (\$12)**  
Impaler's 17+ year legacy has ALWAYS been about the live show, you the fans, and the BLOOD. To see them live is an unforgettable event, captured here over 6 shows in late 2001. 4 Bonus NEW studio tracks included. **COMING SOON!**



**ROE-030 AESMA DAEVA "Here Lies One Whose Name Was written In Water" (\$12)** - A unique blend of Dark Metal and hypnotic electronics adorned by powerful operatic female vocals. An expansive experience, rich with atmospheric, meditational and hypnotic dark ambiance.



**ROE-022 WALHALLA- "Firereich" (\$12)**  
A sonic barrage wall of sound black metal thrash attack! A relentless offering by members of THY SERPENT, SOULGRIND and GLOOMY GRIM. "666 FUCKING SKULLS!!". Pick of the Issue". SOD Magazine Winter 2001



**ROE-024-DEMONICON "Condemned Creation" (\$12)** - Unleashing intense brutality and technical cruelty that is perverse, sick and insanely progressive riff heavy Death-Grind with disturbing yet poignant lyrical subject matter. Let the Bloodline DIE!



**ROE-019 SOMNUS "Awakening the Crown" (\$12)**  
Intense atmospheric black metal w/ haunting doom and progressive black metal compositions to take you on an ethereal quest for in your dreams somber sounds now rest.



**ROE-015 OPAQUE- "Resolve"(\$12)**  
Crushing power death core that Breeds the non-conformist ideal in a genre filled with cliches who rarely touch upon the wide variety of injustices in the world today. The decline of society exploring all of the questionable aspects of human nature.



## ROE-014 COLD COLOURS

**"Somnium XIII" (\$12)** - Traditional METAL instrumentation w/ female vocals, sound samples, syncopated drums, keyboards and cello combine Death, Black, Gothic, and Industrial heavy dark rock.



**ROE-018 IMPALER- "The Gruesome Years" (\$12)**  
Classic 80's records from the original COMBAT label (BOTH the 'Rise of the Mutants' and the 'If We Had Brains...') finally reissued/re-mastered in one package with 4 exclusive bonus tracks!

## ROE-020 IMPALER

**"One Nation Under Ground" (\$12)**  
Reanimated again with another repellent release following the fine Impaler tradition screaming praises to horror films and shockrock. IMPALER's lightest, most metal and rockin' best album to date! Don't say you haven't been warned!



## ROE-027 THEATRE OF THE MACABRE

**"A Paradise in Flesh and Blood" (\$12)**  
Let the 1,000 year reign begin with this pageantry of sinister yet beautiful brutal blackened dark Metal. Sure to set the standard in the new breed of heavy dark Black Metal growing in America today



## ROE-007 LE'RUE DELASHAY

**"The Court Composer" (\$12)** - Heralding back to when music reigned as the supreme form of epic artistry. Compositions of majestic classical music that will invoke nightmares



## ROE-017 LE'RUE DELASHAY

**"Musick in Theory and Practice" (\$12)**  
Like an ominous storm lying heavily upon the horizon summoning forth the primal grandeur of classical music with the deep brooding ambience of gothic horror.



## ROE-021 REVEREND POKY BUNGE

**"Butt Outta Hell" (\$12)** - Gross and stupid, toilet humor mixed with grind metal. A polished turd of profane immaturity. Features members of ANAL BLAST



## COMING SOON

NEW WALHALLA- 'Hammerblast'-NEW Theatre of the Macabre- 'Manifesting the Sorcerer's Lore'-NEW LE'RUE DELASHAY- 'The Law of Octaves'-NEW Demonicon-TBA-and the debut of GOREPIG-TBA and god-awful-TBA

Shipping in the US is free. Canada/Mexico add \$2 for the 1st item \$1 each thereafter, all others call or e-mail for rates. US funds only. Checks/Money Orders send to: **ROOT OF ALL EVIL RECORDS 636 N. Snelling**

Ave. St. Paul, MN 55104. Not Responsible for orders lost in the mail. Credit Card/Paypal

TOLL FREE ORDER LINE: 1-888-663-2070 E-MAIL: [root@rootofallevil.com](mailto:root@rootofallevil.com) WEBSITE: [www.rootofallevil.com](http://www.rootofallevil.com)



# HURRICANE

Interview with vocalist Kelly Hansen

One of the few recent reunions to work to perfection is that of **Hurricane**. Original vocalist Kelly Hansen and drummer Jay Schellen return with some new musicians and deliver their fourth album overall and their first since 1990's *Slave to the Thrill*. While they will always be associated with the glam metal movement of the late eighties, especially because of their M.T.V. hits "I'm on to You" and "Over the Edge", they have delivered some real high quality discs with phenomenal music and the passionate vocal delivery of Hansen. I spoke to the pleasant and insightful Kelly about the reunion.

## What are your thoughts on the new record?

I think we accomplished what we set out to do, which was to make a nice, solid record that wasn't too fancy. This is what we think **Hurricane** should sound like now as well as some other vintage **Hurricane** style, then we mixed it up to make it a well rounded record. I'm sure there'll be mixed reactions overall, but the question is are we happy with what we did? You can't second guess everybody. I figured we'd do this record and see how it goes. If we put this record out and two people buy it, I'm not going to be dedicating my life to pursuing a **Hurricane** record. You do things and see the response and tailor your reactions to the response. I'm not going to sit there and rejuvenate **Hurricane**. My musical life has moved forward. The only reason why I was willing to do a **Hurricane** record was because we were able to move forward and not have have the demand of doing a 1983 rehash.

## Why was now the right time for a new Hurricane record?

People have been asking us to do a record for a long time. I felt it was a good time for us to do it. We talked to Frontiers and they told us we would have total autonomy so we could do what we wanted to. It was something that I wanted to do with Jay and do the production ourselves. It came together at the right time. There's different windows of time in the past ten years where it would be interpreted that we were doing the record just for the money. I think that we've made it clear by our actions over the years that is not what we would ever do.

## Why did you go on hiatus after *Slave to the Thrill*?

We were on Enigma. We spent a year making *Slave to the Thrill*, in the middle of it we had to get rid of Sarzo and get Doug Aldrich in. We spent a year making the record and then a month after its release, while we were on the road, the label goes bankrupt. I happened to call into the label to talk to the publicist one day from the bus and she said they fired fifty of the seventy person staff today. We had to stop touring immediately. It would be money out of our pocket for no gain.

## You've kept busier than most people think through the nineties.

Some people ask why I do so many different projects and they think I don't know what I want to do. I'm a musician and this is what I do for a living. I want to work and I want to work with people that I like. I want to get involved with projects that I think will be worthwhile. In doing so, I'm going to be making choices not to do things that I feel are an abuse of the people who like to hear you. On the other hand, you also have to keep moving forward and keep doing new things. That keeps you fueled. I've done some tribute records and I've had some comments on the quality of these tribute records, but on the other hand I'm going in to sing on the tribute record, I'm not in control of the production of this record. What I'm hearing sounds okay but I don't have control in the final product. If I'm doing a **Journey** tribute, I feel that's something that would fit my voice and would be good for me to do. I'm not going to do a **Motorhead** tribute record because that wouldn't benefit anybody.

## What has been your favorite project through the years?

It's always the latest thing I did. It's like having cars. You always love all the cars. You have fond memories of a car at a certain time because of memories, but they all have value and qualities that you enjoy. I don't try to pick favorites with my children.

## What does the future hold?

I've been helping Michael Guy. I'm not doing any lead vocals, Richard Black is doing it, but I'm doing backgrounds and some production work for him. I have a studio so I'm developing different things. A lot of people do recording on Mackintosh so a lot of people have me consult with them. I am continuing to write and there are things that aren't ready to talk about. A lot of times I have people bring their singers to me. When there's a new band and they haven't recorded before and their producer is working on more than one project, they will often send them to me because working with vocals is the most time consuming aspect. I know a lot about vocal arrangements and performance. I've worked with people like Bob Ezrin and I know what it takes to get a performance out of somebody. I'm always working and keeping busy.

## Are you happy with your career so far?

No, I'd rather be a multi millionaire. You keep doing things and working. I would like to have more work and be more busy. I have my plan to work towards that.



## What are your plans for your future?

I know too many people who wine and complain about what used to be. I think to myself, they're really popular so they must be communicating to somebody so why don't you try to learn something from that group rather than just putting it down because you're not happening now. My feeling is that art is a medium that grows, evolves, and mutates. If you refuse to allow that to happen than you're worse than some record company who doesn't like this because it's not the hottest thing. I like to listen to new stuff, learn new things, and approach things from a different angle. Rather than dwelling in the past, I like to do fresh stuff. Who hasn't done the eighties rock ballad? All through the course of music history there's been good singers and bad singers but they are all in every genre and every era. That doesn't change. There was a period in the early nineties when **Stone Temple Pilots** and **Nirvana** came in where you couldn't hear anybody who didn't sing like them. That's true in some of the bands now or you hear a lot of bands who sound like **Green Day** or **Weezer**. I have to say to myself that's their influence, just like whatever was my influence. If you don't find ways to think about how someone is in your head than you're destined to put them down because you're trying to make them live in your shoes. I can't sing like **Green Day** but I can't say people who grew up listening to them and **Nirvana** shouldn't sound like them.

## Discography:

2001... *Liquifury* (Frontiers)  
1990... *Slave To The Thrill* (Enigma)  
1988... *Over The Edge* (Enigma)  
1985... *Take What You Want* (Enigma)

## Current line-up:

Kelly Hansen... vocals  
Sean Manning... guitars  
Carlos Villalobos... guitars  
Jay Schellen... drums  
Larry Antonio... bass

## Website:

[www.frontiers.it](http://www.frontiers.it)



Interview with vocalist and guitarist Jeff

**Kekal** is an open minded extreme metal band from Indonesia. They have released their third disc, *The Painful Experience*, via the great Clenchedfist Records. It shows a band combining black metal, death metal, and progressive metal into an original blend of music. I e-mailed questions for frontman Jeff to find out about this best kept secret.

#### How do you feel about *The Painful Experience*?

It's like a deliverance. I think *The Painful Experience* is our best album so far. It is our first album that, finally, has an appropriate level of production. We felt a lot more freedom to write, arrange, and recording the music for this album, mainly because we used a digital hard disk recording and it was recorded at my little home studio. For our first two albums, we booked an analog sixteen track studio, at a very limited time because it was so expensive, so we had to put all the elements of music in our minds before we entered the studio, and even did some detailed planning like "this rhythm guitar should be on track seven and will be recorded today, that solos should be occupied track fifteen and sixteen and will be recorded the next day". Everything had to be put in a hurry. That made us sick and bored with all those time and track limitations. Now we switched the studio and we found more freedom in almost all aspects, finally.

#### Describe what Kekal is all about.

**Kekal** is a band comprised of members who have the similar, if not the same, vision and commitment to music. Every one of us brought his own musical background and taste, that's different with each other, but we respect and admire each other's talents and opinions. We thought that if we can make a unity in our diversity, it would create a lot more interesting output rather than looking for members who have similar musical taste. We don't want to limit ourselves and letting people put us into a specific metal box, you know, the certain subgenre of metal. That's not our goal. We want to make our own music, that's **Kekal**. If people like it, great, but if not that's okay too.

#### Do you feel music should not have boundaries or limitations?

Yes, absolutely, but it's just a matter of time for every metal fan. I mean we have been listening to metal music for almost fifteen years now. When we first fell in love with metal, it was so natural that we were crazy about it. Back in 1988 or 1989 we were so fanatic in metal and we did not even listen to other music. But, after five or six years, it became too boring and stagnant. We couldn't get away from heavy metal because it's in the blood, but we realized our narrowmindedness. That was the point that we started to listen to other music as well. No matter it's pop, dance, jazz, anything. If it's good music, it will stay as good music. It won't become crap just because it's different than the musical style we love at first. We just have to open our minds a little bit, and see that music is actually one. I think the industry that actually make any boundaries to it, creating subgenres each time they found the artist come with new stuff. They want to specify and put the fans into their box.

#### How has the band grown since the first two albums?

The process of growing up or the development of the band is very natural as we have never forced it to be implied within ourselves. Now you can see a big difference compared to the time when the band started six years ago, even the times when we recorded our first two albums. The more we as the band members meet each other and discuss the music together, playing together, sharing thoughts and feelings together, laughing, joking, and dealing with everyday problems together, the more we feel ourselves growing and developing- not only in the musical level but also in the personal and spiritual level. We often encourage each other when

someone is in the blue or in the bad mood. It's good that we all have the same faith, vision, and the same commitment in music, so we don't have conflict of interests or goals between the band members.

#### What led to the departure of one of you band members recently?

Leo, the other guitarist, left the band because he moved to Australia to work there. He applied for a Permanent Resident and he got it so he took the chances. At this moment we are not looking for any replacement. I hope that Leo will still be able to play for us in our future albums even though he's living in Australia, as it's not too far away from Indonesia. He just called me few days ago and we both see a good possibility that he will play with us again in the near future. We won't be able to do a kind of weekly rehearsals of course, but we still can write music together.

#### Explain the message behind your lyrics.

On our new album, we address more topics from the current socio-political situation in our country. We took that as illustrations and brought them in words for reflection. There are always some positive messages in the lyrics. Though we are not a religious band of any kind, we consider ourselves as a spiritual band. We would write any about life and its values, rather than about fantasy topics. We would love to share our own feelings, beliefs, and opinions to the listeners.

#### What is it like living in Indonesia?

For me personally, it's like taking a part of an abusive family. At times we really hate being here with all those civil wars based on religion and ethnicity, violence, crimes, riots, and a terrible corruption within the political elite. You can hate those things to death, but in the bottom of your heart you still love your country because it's your own family and you've known it and live with it for many years even though there are so many problems. Just live with it, deal with it and never give up. That's what I feel about my country. Outside, they are strangers even they offer more peaceful life but I would rather think twice for that. There are so many things about this country that I dislike, like those things that I mentioned before, but there are many things that I like; like the food, the climate, the beaches, the mountains, the forests, and so on.

#### How did the music of Chuck Schuldiner influence Kekal?

Chuck and his band **Death**, more or less, have influenced myself in particular. I first heard the **Death** album *Leprosy* in 1988 or 1989 through a friend and suddenly fell in love with it and became a fan of the band. That's different with any other death and thrash metal bands around that time. I used to listen to other similar bands like **Possessed**, and few others but I couldn't get with it. It was different with **Death**, this band has a great potential and it has a kind of groove and emotions that any other similar bands at that time don't. The thing that makes us really influenced and inspired by **Death** is because they managed to progress themselves but yet still maintain their own distinctive style. They were not stagnant as a band and in the other hand were not getting confused with their progression. Too bad **Chuck** died. I wish to see them pass the twenty years and even thirty years, like **Black Sabbath** now.

#### Any final comments?

To all the readers, please check out our new c.d., *The Painful Experience*. If you couldn't get it at your favorite shops or mailorders, you can order it direct to our label, Clenchedfist Records. Visit their webstore: [www.clenchedfist.com/store](http://www.clenchedfist.com/store). Don't forget to visit our website [www.kekal.cjb.net](http://www.kekal.cjb.net) and we can be reached at the following address: **Kekal**, c/o Jeff, P.O. Box 1496, JKB 11014, Jakarta, Indonesia.

#### Discography:

2001... *The Painful Experience* (Clenched Fist)  
1999... *Embrace The Dead*  
1998... *Beyond The Glimpse Of Dreams*

#### Current line-up:

Jeff... vocals and guitars  
Azhar... vocals and bass  
Leo... guitars

#### Website:

[www.kekal.cjb.net](http://www.kekal.cjb.net)

# KINDREAD

Interview with vocalist and guitarist Frank

New York's **Kindread** are an underground metal band that has been plugging away at the difficult scene for several years now. Their style of metal embraces the traditional metal of **Metallica** and **Megadeth** but also adds a dose of modern metal as well. This is a band which lives up to its name, they do not let anything stand in their way. If you live in the New York/ Long Island area you will definitely be able catch them playing live somewhere. I caught up with frontman Frank as they prepare to enter the studio soon to record tracks for a full length debut. Here is Frank to fill us in.

## Give a brief background on Kindread.

I came out of my mom playing the guitar. I've been playing for a lot of years. Tony's been playing for years as well. We played together for a number of years in high school. I went away to school and he played in a couple of different bands. We got back together in the winter of 1998. I went to see the **Dave Matthews Band** and they were great. I came back with my brother and he told me I should call up Tony. I called Tony at one o'clock in the morning and asked him if he was ready. We started off with four or five songs between us. We were looking for a drummer and we couldn't get a drummer to come down at all. It took us three or four months until he got in touch with his friend Steve. They used



to play together in several different bands. Steve came down to rehearsal and wanted to know if we were serious. He didn't want to join a project that would break up three months later. I didn't have anything else going on and we're making it sound like we want to sound. My brother had a bass player who was playing very well. He is ten years younger than us. His name is Jorge and he joined right away. We rehearsed for about six or eight months as a four piece before we played our first show at the Spot in Stony Brook. We all connect very well musically.

## What defines the sound of Kindread?

The bass player coined the term, it's melodic progressive rhythm metal. On Long Island there's no market for it. As lively as we are on stage, it's a tough sell. We've had a couple labels actually listen to us and say we're great but they can't do anything with us. It's tough being an indie band, but you have to roll with it. You know that you're going to have a hard time, you know that you're not going to make money. We're not in a position to travel to Europe, although we would like to. Europe or Japan would be home for this style of music. We hang out at home and wait. Every dog has its day. We're rocking but we're waiting for our day. If it comes around great, if it never comes around, we're still doing our thing. There was a guy where I work. I told him I have a band and I would love for it to be my sole source of income. He said to me, do you get paid every month? Do you have food to eat? Do you get together and play your music? Guess what, you made it. Not everybody's going to be a rock star.

## What is new with Kindread?

We're going to start recording again. We're going for the long haul so

we'll probably be out of it for awhile. That's a bad thing because we're finally getting to the point where we get heads showing up. We recorded our first three songs in Setauket. There was some issues in the production and the mix, but in the end it was a superior product. The amount of production that went into it, fit us really well. We were very studio green at the time. We get in there and the first thing my bass player starts doing is changing his strings. I'm thinking- how much are we paying an hour for this? Our first disc is not polished enough. Both our demos have three songs. We'll probably get the rhythms, drums, and bass for five songs each time we go in. It will be about six or eight months of hammering of every song and then we'll see which ones we'll keep. We now know better and what's going on. I'm not a sound man so I don't want to get involved with the mix. Those songs on *Embracing the Chaos* we're taking live. All but the first song was done in one take. We had a little bit of a problem with that song. I'm guessing we'll record between ten and thirty. We'll do it one song at a time and do it until we can't do it anymore. We're looking to get a solid product of our entire catalogue with a good production and solid vocal tracks. The guitars are very tight and crunchy on the second recording we did.

## Are you going to play any live shows soon?

No, we're at a point where we haven't booked anything. We're rehearsing to go into the studio.

## Why did you decide to become a vocalist?

I used to jam acoustic stuff with my roommate. He always told me I had a unique voice. I ended up taking some lessons. It all happened by accident, but I've learned how to handle it. We've been through so much as a band, but we just keep rolling. I know we're doing the right thing. I just hope that everything works out before the members of the band get tired of this shit. You don't want anybody to lose faith and focus. Tony and Colleen had a son in August, named Anthony Dennis. That was a great thing.

## Discography:

2000... *Embracing The Chaos*  
1999... *Kindread*

## Current line-up:

Frank... vocals and guitars  
Tony... guitars  
Jorge... bass  
Steve... drums

## Website:

[www.kindread.tv](http://www.kindread.tv)

# Kurgan's Bane

Interview with guitarist Pete Laramée

Baltimore is very underrated for its open minded progressive rock scene. Via the Powermad Festival, which is operated by Mystic Force's Keith Menser, I have been introduced to such creative bands as **Mad Crusade**, **Uncle Gut**, **Dysfunctional Family**, and now **Kurgan's Bane**- all from that area. Last year **Kurgan's Bane** released their second disc, *The Future Lies Broken*- an expansive progressive rock c.d. with exceptional talent from the musicians and the great vocals of Lisa Francis. I sent some questions for guitarist Pete Laramée.

**How do you feel about *The Future Lies Broken*?**

We are very pleased with the way it came out. Sure, in hindsight, we could have done things differently. There's a note here and a sound there that could have sounded better, but all in all we are very happy with the songs, arrangements, melodies and execution.

**What do you think makes Kurgan's Bane special and different?**

My mom always said I was special because my father dropped me on my head at an early age. My dad disagrees, he thinks I'm special because I was born with an uncommon fourth testicle. I think **Kurgan's Bane** is special because we are four equally talented musicians. I believe that musicianship and diversity are important, but we all believe that melody is the number-one priority.



and more recently Greg Howe. To this day, if you were to play a song or solo from any one of those guys, I would instantly reach for my guitar.

**How would you describe your style?**

We do have diverse influences. We were influenced as much by **Van Halen**, **Alice Cooper**, and **Iron Maiden** as much as we were by **Pink Floyd**, **Rush**, **Yes**, and **Jethro Tull**. I think that's why we have the hard rock sound first and the progressive elements are secondary. The time changes and key changes within the songs are merely to add flavor or tension to the melody instead of being the focal point of the song.

**What made you decide to have a female vocalist?**

We never decided to have a female singer. We decided to have the best singer. Lisa came in, sang three songs from our demo, and we offered her the job then and there. I would be surprised if it took fifteen minutes. We were, and are, very lucky. For the preceding year, we'd been playing all instrumental shows because we didn't want to settle for someone who wasn't right. We wanted the best singer around, that person just happened to be female.

**Where did the name originate?**

We took the name from the movie *The Highlander*. Clancy Brown played a character who was known as the Kurgan.

**What made you decide to pick up the guitar and play?**

Kiss and Ace Frehley made me pick up the guitar and Eddie Van Halen made me play. George Lynch was probably my single biggest influence, but I've been into many guitarists such as Steve Morse, Steve Vai, David Gilmour, Joe Satriani, Vinnie Moore, Yngwie Malmsteen, Steve Rothery, Tony MacAlpine,

I noticed you thank some cool people/ bands (**Nightmares End** and **Mad Crusade**)- do you have a kinship with these bands?

Yes, I think so. Since this style of music is not very popular, I think many of these bands feel like they, and we, are going through the same thing. Gary Anson Leak from **Mad Crusade** was our original singer and bass player, so there's obviously a kinship there. In fact, he introduced us to Lisa. She was friends with **Mad Crusade**. We met Raven from **Nightmares End** at the first Powermad here in Baltimore. He is probably the single best networker around. I bet he left with a phone number from every band in the room. He is also one of the nicest guys in the business.

**What is the scene like in your area?**

There does seem to be a progressive hard rock/metal mix here. **Mercury Rising** was another Baltimore band. **Illuvatar**, **Trephine**, **Dark Aether Project**, **Dark Water Transit**, **Puddle**, and **Cerebus Effect** also fit into that mix in one way or another, and you already mentioned **Uncle Gut** and **Mad Crusade**. One common bond that we all share is Mike Potter and his Showcase Series. Each and every one of us owes him a beer or ten.

**What are your plans in the coming year?**

Right now as I answer these questions, Luis, our bass player, and my brother Jeff, our drummer, are in the studio. Luis has another project called **Sonus Umbra**. They are re-recording the music from his demo c.d. called *Radio Silence - Laughter In The Dark*. Jeff is having shoulder surgery next week. **Kurgan's Bane** will be on break for a few months. Mike Galway and Dave Grollman from **Uncle Gut** and Luis started their own label called **Out Of Phase**, so Luis will be busy with that. **Out Of Phase** will be releasing my solo c.d. this January. It's called *Alone But Not Lonely*, it's all guitar-based instrumental music that doesn't fit the **Bane**. It's a mixture of rock, jazz, classical, funk and Latin music. Jeff played all the drums and Luis and Big Mike Galway shared the bass duties. Luis will record the next **Sonus Umbra** c.d. in the spring. We should be recording the next **Kurgan's Bane** c.d. by the summer. As of right now, it will be called *Camouflaged in Static*. I will be finishing up my work on our next **Dysfunctional Family** c.d. **Dysfunctional Family** is an experimental improvisation project started by Mike Galway of **Uncle Gut** and Rocky Cancelose of **Boud Deun**. It has a wacky mix of rock and fusion with a very avant-garde feel. Finally, we hope to play many shows all over the world, but we will settle for the occasional Baltimore/D.C. show.

**What is your lyrical inspiration?**

Jeff likes to tell a story. He is influenced by Roger Waters and Fish. Luis' writing is much darker and he's not afraid to write about politics and events. Personally, I'm retired.

**What are some interests outside of music?**

Luis just finished his dissertation at the University of Maryland and he is officially a Doctor of Physics. He likes reading, soccer and European beer. Jeff likes watching movies, preferably Chinese porn, and he likes Canadian beer. Chef Lisa likes to cook and bake to relax. I like baseball and hockey.

**Thanks so much for your time, any final comments?**

Go to [www.kurgansbane.com](http://www.kurgansbane.com) and buy our c.d. Daddy needs a new pair of shoes.

**Discography:**

2000... *The Future Lies Broken*  
1997... *Search From Sea To Sea*

**Current line-up:**

Lisa Francis... vocals  
Pete Laramée... guitars  
Luis Nasser... bass and keyboards  
Jeff Laramée... drums

**Website:**

[www.kurgansbane.com](http://www.kurgansbane.com)

# Lilithu

Interview with vocalist and guitarist Derek Bonner

When I was introduced to Lilithu via last year's fantastic debut, *The Earth Gods*, I knew that I was listening to a band that will have the same impact that bands like *Opeth* and *Anathema* are today. Their style of music combines atmosphere, doom, death metal, black metal, and even prog and gothic into an eclectic yet cohesive sound. Their new album, *Memorial*, has just been released and it's another masterpiece of emotion driven metal. I sent questions to charismatic frontman Derek Bonner, by the way, thanks again for those old *Dornenreich* c.d.'s.

## How do you feel about your new recording?

It is a lot better than the first c.d. and a lot better than most signed bands. We made a conscious effort to come away with a solid sound. Of course we were lacking funds to make it one hundred percent, but it was what we could do at the time. Overall I think that it works and we captured the vibe of each song that we had hoped for.

## How has the band grown since your debut?

We got rid of the female that was quite a problem. Musically we have come a long way with our ideas and songwriting. It has become more of a band effort. This has a lot to do with the fact that we have an all new line up. Jason and I have definitely developed a new songwriting sense. We do what fits the song rather than having a lot of technical arrangements or leads, although yes, we are still working on that. We are finding that it's too hard to keep writing ten minute songs.

## What elements make something a Lilithu song?



It's all about emotion. We want to create a vibe that's not one dimensional. We want to maintain some kind of accessibility and the same time keeping our musical integrity. I think our music has a lot of substance and we have a lot to say so, therefore we have to put a lot of elements in to our music. Another reason for this is our love for music in general. I am particularly open minded and we all listen to different stuff from classical, folk, pop, electronic, etc. As far as comparisons to *Opeth*. We may have some similarities to this band but we have more of a traditional structure when it comes to writing. *Opeth* seems

to have more complex arrangements. Maybe with the length of the songs and the Swedish riffing and the mix of clean and rough vocals. Other than that we let the listener make their own assumptions and interpretations.

## How is your current line up working out and what do the new members bring to the band?

We found Chris Todd who has added a lot to our sound with the fretless bass and Corey Long with an incredible drum sound. Chris has more of a melodic style and holds the songs together. We have also found a few session musicians to accompany our mental distress. We have just recently recruited a fantastic young keyboard player by the name of Wes Ryker up in da C-Town fool.

## How would you describe your working with Jason and how Lilithu's sound is developed?

We are heavy metal brothers rocking as one in the free world baby. I'm sipping on some cognac and remmy so I gotsta get crazy. It took me a long time to find Jason, the first guitar player I have ever been able to play with. Our styles are very similar although I think that Jason is more concerned with riffs. We work really well together and he has a huge part

in how we arrange things, so blame him.

## Artwork seems to be an important part of Lilithu based upon albums and the website- do you feel this is an accurate representation of the band?

I barely passed algebra. It all started when we contacted Mr. Daniel G. Long the 2nd 1/2 from Fairfax, Va. He really liked our first album and got in touch with us and was very interested in working with us. I feel that his artwork is a very accurate representation of our work. It reflects the lyrical content in a way that is almost unreal to me. The way he deciphered the lyrics and understood what we set out to accomplish is just amazing. I owe this man a truckload of gratitude and kisses. He has a lot of insight when it comes to human behavior and emotions that his art encompasses. He also does our website which is phenomenal. We wanted it to have the same atmosphere as our music. I think that music is an art and that you need an extension visually. He provides this in a very streamlined fashion which compliments our attitude to the metal genre.

## What are some bands everyone should check out?

There aren't many recent metal bands that are worth checking out these days and we all know about the good ones. We all listen to different styles more so than metal. A lot of goth-rock and experimental bands like *Fields Of The Nephilim*, *the Tea Party*, *Sisters Of Mercy*, *Joy Division*, *Swans*, *Ikon*, *Rosetta Stone*, *Current 93*, *Death In June*, *Fire And Ice*, *Godspeed*, *Black Tape For A Blue Girl*, *Christian Death*, and of course *George Michael* and his notorious pop sensation, *Wham!*

## What is that draws you to this dark, yet melodic style of music?

Believe it or not, not a goddamn thing. But, yeah, it's a natural thing for some unknown reason. Perhaps it's the shitty location, my depression, my neurotic, and manic condition and the music is more of less and outlet for all of the feelings that I have and what everyday people go through. I am sick of the whole overrated goth, Hot Topic mentality that a lot of people have and they are saying that our music is dark and raw black. It's what we do. We don't have to try very hard to create such sounds of despair and struggle. The fact that we have a dark and atmospheric vibe to our sound is completely unplanned. That's the way we approach music and for me life in general. Somehow we manage to have that sound w/o all the cheesy trends and lyrical clichés.

## What is the secret to balancing heaviness and melody?

Heroin.

## Bands like *Opeth*, *Anathema* and *Borknagar*, etc., have taken a long time to achieve success- how do you think you can make Lilithu a known entity like these bands?

We are forced to putting it in ya til ya like it. It's all about longevity and being innovative with each album. I think for the most part you have to do what you want and feel as an artist and then if people actually get it then you are only half way there. Secondly, we are persistent with reaching this goal.

## What are you looking for in a label?

We are looking for a label that will promote us and understands what we do and that knows how to target the right audience. Touring is also very important as well, which is something that a lot of bands aren't doing. I want a label that has distribution throughout Europe as well as the U.S.A. I don't want to get fucked again like the first album.

## Discography:

2001... *Memorial*

2000... *The Earth Gods* (Emerald Factory)

## Current line-up:

Derek Bonner... vocals and guitars

Jason Piona... guitars

Chris Todd... bass

Cory Long... drums

## Website:

[www.lilithu.ws](http://www.lilithu.ws)

# MANIK FAZE

Interview with vocalist Desiree

I have to thank Carlito from Nitch for pointing New York's **Manik Faze** in my direction. This band pulls influences from various sources to present a dark, deeply emotional sound with major potential. Desiree's vocals are passionate and heartfelt, meanwhile, the music complements her depth to perfection. They have only released a four song demo thus far, but you will hear a lot from these guys in the near future. Here is Desiree to answer some questions.

## Tell me about the origins of Manik Faze.

All the members of **Manik Faze** had been in bands before except me. During a rocky summer, Tiger talked about starting a new band. We were on a church retreat together and he pulled me to the side and asked me to sing for him. I think I sang a Jewel or a Tori song and it blew him away. The other band broke up shortly after. The dilemma was presenting me to the rest of the band. At first, no one really thought I had it in me. They wanted to start something dark and dynamic and I was all marshmallow fluff and rainbows. I went to work and wrote a song about a woman who's raped during her first sexual experience. I brought it to our first rehearsal and we all clicked. Marshmallows taste fucking good on a stick under some fire.

## What made you decide to become a singer?

I never decided to become a singer. There is an endless energy in me that needs to be released on a constant basis. Some people do therapy, some play sports, some keep it all inside. I play it out; it comes out of my mouth like a snake out of a basket and can't be stopped. It started when I was three and it'll go on forever or I'll just explode walking down the block. It's not a choice; it's breathing.

## How would you describe your vocals and what the band is doing musically?

The vocals are honest. In terms of sound it's difficult for me to judge and describe because I am a part of it. More than anything it's honest. There isn't anything phony about pain and loss and triumph. As for the music, there is a blending of so many talents. Tiger loves jazz, trance, dance and sneaks it in. Rick is more dark and gives the music the hard edge and eerie feel. Carlos is into everything from salsa, to **Red Hot Chili Peppers** to **Santana**. It's all a dramatic blend.

## Do you think Manik Faze has a place in today's heavy music scene?

**Manik Faze** has a place in today's music scene because our style is unique, it's hard to describe, and this is only the beginning. There aren't many rock bands that can put **Tori Amos** and add it to **Rush**, **Santana**, and **Deftones**. It's impossible to do and we're doing it. The mix that we have created is like nothing else you will hear on the radio. Rock music is really a big circle of carbon copies at this time. We are changing that as we speak. There is a movement in underground rock right now that is unstoppable.

## How do you feel about playing in the New York area?

I feel great playing in New York but there are also big crowds in Jersey and Long Island. The response has been awesome. People are looking for a change and we have something exciting for them.

## What are some difficulties you've encountered so far?

I guess the only difficulties so far are finding a lot of spots to play in New York. **CBGB's** and **Continental** have been pretty consistent with their availability.

## What has been the most rewarding experience?

The most rewarding experience for me is when I'm onstage and I see someone with the feeling I have. I feed off their energy and it's a reminder that we are all here together, human, facing life and everything that comes with it. It's therapeutic; it's a natural high.

## What is the source of your lyrics and the emotion behind them?

The source of my lyrics are my observations on life and the people around me. I've written songs about rape, child molestation, suicide, insecurities. People have inspired me and I am interested in the choices they have made in life. I either write about that as I see it or from my own personal losses. The emotional content is real. I wrote a song about my father's best friend who recently killed himself. He owed a couple thousand in child support and thought he was better off dead. I saw how much it hurt my father and it's a boomerang. One thing that a person can do can change a string of lives and that sadness comes to me every time I tell the story through songs. Rick is the other lyricist in the band. He writes in code sometimes. The lyrics are so intense yet mysterious. He will give them to me and I feel like I become a channel for his energy.



## What can fans expect from Manik Faze when they buy your album or go to your show?

Fans can expect a lot from our show. We are versatile- every song is different. We're not just playing chords and singing notes. We're going through a journey and we take the audience and the listener with us. Aside from that, there is always some moshing and the band gives it their all. Carlos goes into a deep trance, Rick concentrates and plays hard and Tiger defines his dynamics. It's a catharsis from beginning to end.

## What is your next step now that this e.p. is out?

Our next step now that this e.p. is out is to feed it to the masses. We are increasing our following and giving them new music. We have been writing like crazy and getting more music together which we plan to record. We are also constantly looking for venues in which we can present our stuff.

## Are you happy with how this disc came out?

As a whole, we are satisfied for now. But it's all about change and self-improvement. We kept it simple for the e.p. Our live shows are much more action packed. You have to keep it mysterious at first; you have to have a little back pocket full of shit people don't expect if you want to keep it interesting.

## What are some of your influences?

Some of my influences are **Perfect Circle**, **NIN**, **Stevie Nicks**, **Dave Matthews**, **REM**, and **Coldplay**.

## What are some bands you've come to enjoy in the New York scene?

We do a lot of shows together with **Nitch**; they are extremely talented and cool people as well. I also like **CIDE**, **Mahavatar**, and **At A Loss**.

## Final comments?

**Manik Faze** is not just a passing fad. We plan to make a strong impact on the metal scene. We got stuff that is going to turn heads and make people feel real good. We've got the best combination of vocals and music which are very potent. Keep listening, we will not disappoint you.

## Discography:

2001... **Manik Faze**

## Current line-up:

Desiree... vocals  
Carlos... guitars  
Rick... bass  
Tiger... drums

## Contact:

manikfazeclub@yahoo.com



Interview with drummer Carlito Rosas

New York's **Nitch** sent me a three song demo and I immediately wondered how long it would take for a major label to come around and beg them to sign. The three songs on their demo are full of vibrance and an pent up energy that rivals any band that has made an impact on today's youth. Since the break up of **Rage Against The Machine** there has been a void for that type of band and **Nitch** is ready to step up. Their vocalist however, is a superior one who has none of those annoying tendencies. If you want high energy, meaningful, and explosive rock, **Nitch** is a good place to start. Here is drummer and fellow New York City school teacher Carlos Rosas to introduce us to his band.

**Tell me about Nitch.**

We got together in winter of 1998. I hated my life at the time. I was about to graduate from college and I wasn't sure if I wanted to go into my major, I knew I wanted to do music on the side. I asked my brother in law if he wanted to start a band again. We had been in a band for awhile but it didn't work out, he was the only one that I had chemistry with. He said he'd only start a band if we were going to take it all the way. We started talking about people we would want to start a band with and we came up with Alex and Joey to play bass and sing. We started out doing covers and writing songs. We didn't actually start doing shows until January of 2000. Ever since then the train's been rolling full speed ahead, no stopping.

**How would you describe the sound you're creating?**

It's awkward, I guess the name has a lot to do with it. All four of us are into something different. I'm really into the New York, hardcore, ska thing. Joey is really into electronica. Pablo he's really into eighties metal like **Iron Maiden** and **Ozzy Osbourne**, and Alex listens to anything. Each of us had a different vision, but we had to compromise. We came up with the name because we had to find a niche so that everybody would be happy. The *East Coast Rocker* probably gave the most accurate description I've ever heard. They said we sound like **Rage Against The Machine** meets **Corrosion Of Conformity**. I hate being compared to other bands, but it has to be done to give people an idea.

**How has everything been progressing so far?**

Things have been going smooth for us. In New Jersey we built up a following very fast. We opened up for **Among Thieves**, some of them were from **Agnostic Front** and I loved **Agnostic Front**. To be on the same stage with those guys is amazing. We opened up for **Liquid Gang** who unfortunately broke up. They were on the *M.T.V. Return of the Rock* c.d. and they were touring with **Korn** and **Stone Temple Pilots** for awhile. That was great to open up for them. We've also opened for **Tidewater Grain** a few times, they were touring with **Alice Cooper**. The support we've gotten in New Jersey is great, it's not like New York, which is tough. A lot of metal bands in New York are out for themselves. The people in Jersey are so much easier to network and they're more pleasant people. It does make a difference.

**What are your goals for the band?**

I have been a big follower of music for a long time now. It's great to have that underground feel and the d.i.y. attitude is great, but if we limit ourselves to that, we're going to be cheating ourselves. We want to take it all the way; major labels, videos, the cover of *Spin* magazine. The hope is to eventually make a living doing this. All four of us are working

separate jobs, we've got it pretty good. We had it rough growing up in the Bronx. The hope to make it big time. We've been generating some buzz on college radio stations.

**What is your typical live show like?**

It's a mixed bag. I'd be lying to you if I said every show was packed wall to wall. For some shows, everybody and their mother shows and then others we're playing for my girlfriend and my sister, who's married to our guitarist. Being from the Bronx you're going to be in store for a really rowdy crowd if everybody decides to show up. A lot of the kids who are into our music, aren't really into metal. This is the first metal band that they're discovering. For them it's great being in the mosh pit for the first time. Our New Jersey crowd is very faithful to us. Everytime we play, more people show up to our shows. Everybody has a good time and there's never any trouble. The more energy the crowd gives off, the better performance we have. At the same time, even if there's only ten people we'll still play it like it's the Garden. Energy is probably the only word I can use to describe us. Other than playing live, the only avenue for us is college radio shows.

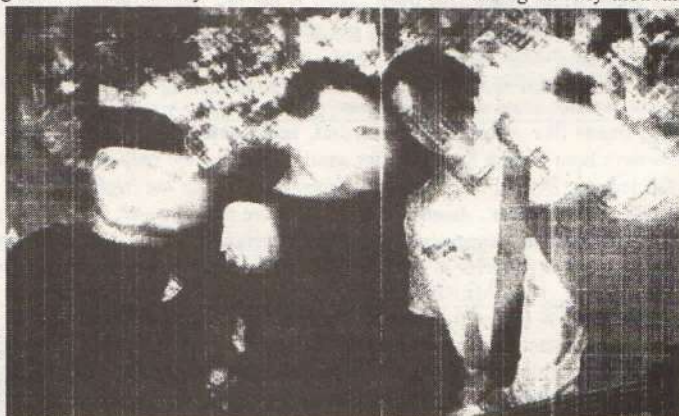
**What was your motivation for getting in metal?**

I've always been a follower of heavy music. When metal started to get big again, I didn't really want to be a metal band but that was the direction we were heading in. My motivation is that I had all this creative energy

and I didn't know where to direct it. I hadn't done music for such a long time I felt that was something that I wanted to get into. The more selfish motivation is that I've been in the work force and I hate it.

**I guess teaching won't be a full time profession?**

I'm having a good time with it. I got a good deal and I'm teaching courses that I like. As far as long term, no. This is fun for now and holding me off until I get to where I really want to be. With any kind of job I find myself getting bored after two or three years.



**Will you be recording again soon?**

The three song e.p. was just recorded September 8th so it's fairly new. We've gotten a good response to it. We get rid of a lot of demos at shows. They always tell us that it's a great c.d. They want to hear more. We recorded three songs so that it just gives you enough. People tell us we should record a full length but it boils down to money.

**What can you tell me about your lyrics?**

It's split between me and Joey. The second song, I wrote the lyrics to that song. When I write I like to live vicariously through my lyrics. "Echo in the Alley" is about a man who committed the perfect crime. He hated someone so much that he found a way to kill them without getting caught. It was such a perfect crime that it's killing him and making him feel guilty. He hears the echoes of the person screaming. He can't live with the guilt anymore. I like to write dark stories, things that other people might find disturbing.

**Discography:**

2001... Nitch

**Current line-up:**

Joey Reyes... vocals  
?J. LaFrossia... guitars  
Alex Figueroa... bass  
Carlos Rosas... drums

**Website:**

www.nitchband.com

**ABOMINATOR... *Subversives For Lucifer...* 70...** Australia's **Abominator** released the popular *Damnations Prophecy* via Necropolis Records last year and now find a home on Osmose Productions. Like its predecessor, *Subversives for Lucifer* is an extreme brutal album with no direction. The songs are lengthy and always fast paced. The guitars have nothing interesting to offer as they simply blast away with no purpose or direction. Australia has become known for their extreme bands combining death, black, and thrash metal into an unrelenting assault (**Bestial Warlust**, **Destroyer 666**, **Atomizer**, etc.) and **Abominator** have followed suit. Ex-**Bestial Warlust** frontman Damon Bloodstorm provides the vocals here. The eight tracks on *Subversives for Lucifer* are long. Due to the one paced attack they seem even longer. For such an extreme disc the production is not bad. The intended rawness is present but it has a professional sound unlike most of **Abominator's** contemporaries who have little to no budget. **OSMOSE.**

**ABORYM... *Fire Walk With Us...* 87...** Avantgarde black metallers **Aborym** follow their critically acclaimed debut, *Kali Yuga Bizarre*, with an album even more challenging **Aborym** is one of the few extreme black metal bands to use techno and industrial elements in their black metal sound. Sure, **Dodheimsgard** have reached similar terrain but never before has a black metal band gave all out techno like **Aborym** do on their cover of **Burzum's** "Det Som Engang Var". *Fire Walk With Us* comes out at a time when traditional black metal is having a resurgence, especially here in the States. As such, **Aborym** make for a tremendous listen. Songs like "White Space" see them go all out with blast beats, lock into an ominous groove, and slow things to a lethargic grind all in the same song. Vocalist Attila Csihar (**Tormentor**, ex-**Mayhem**) gives another well rounded performance, although it's about time people acknowledge the brilliance of the musicianship in **Aborym**. Check out how insanely fast the title track is and how cool Attila's interesting effects sound. This is a ground breaking album. **WW3.**

**ABSOLVE... *The Anxiety...* 82...** I was on ebay looking for some older **Will Haven** discs when I came across New England's **Absolve** and their five song debut e.p. Needless to say **Will Haven** is a good reference point as **Absolve** play expressive, heavy music that is not easy to categorize. They are not as extreme as the bands from Equal Vision and Ferret Records rosters, as melody creeps in amidst the coarseness. Adam Morse sings and screams his way through the five tracks. Songs like "Beneath" Your Name" begin with a **Stone Temple Pilots** like alternative edge before hardcore crunch comes in and Adam adopts a more melodic style through out this short catchy tune. "Wrong Things to the Right" has a more intense, natural sound. "Kept" continues down the listenable road, while "So Far Perfect" returns to the angst filled opener "Contingency Theory of Leadership". **Absolve** are amongst the few new bands I've heard recently with some serious potential for mainstream success. [www.absolvemusic.com](http://www.absolvemusic.com).

**AESMA DAEVA... *The Eros Of Frigid Beauty...* 89...** While I found myself enamored by **Aesma Daeva's** previous release, *Here Lies One Whose Name Was Written in Water*, its quick follow up, *The Eros of Frigid Beauty*, is a spectacular disc of symphonic metal. I felt the debut worked best when **Aesma Daeva** put some double kick drumming and heavy guitars to their operatic female vocals, this was done for nearly half the debut, but the rest of the disc centered upon the classical side of the music. On this disc there is a much better balance. "Lysander" features pounding percussion, heavy guitars, strong keyboards, and the angelic vocals of Sara Williamson. "Devotion" is a short, wildly innovative track. Next is the full thirteen minute version of "In My Holy Time", which highlights John Prassas' compositional skills. The title track takes awhile to get going but once it does there is some killer programming and powerful guitars, and more innovative techniques. It's a monumental, seventeen minute track. "Overature" is just that. "The Minstrel Song" alternates guitar groove with surprisingly heavy and fast guitars/ programming. "Lysander II" is another creative piece with some flute and trombone. *The Eros of Frigid Beauty* is more focused and a lot heavier than **Aesma Daeva's** debut. It also features some of the most creative musicianship you will ever hear. **ROOT OF ALL EVIL.**

**AETERNUS... *Ascension Of Terror...* 78...** Bands like **Aeternus**, **Primordial**, and **Ancient Rites** are extreme metal bands that strive to bring eclectic influences into their music. All three bands have been honing their craft for nearly a decade and only one (**Aeternus**) has failed to bring out their best work with their latest releases. Their first two full lengths, *Beyond the Wandering Moon* and *And So the Night Became*, showed **Aeternus'** desire to be more than just another death metal band. *Shadows of Old* and their latest, *Ascension of Terror*, were more focused, but also less experimental. Nowadays, **Aeternus** does not sound so original anymore. "Possessed by the Serpents Vengeance" is an excellent opening track. **Aeternus** combine their riff oriented, double bass death metal with some melodic interludes. After that, *Ascension of Terror* is all downhill. Some good riffs, but no strong identity like their earlier work. A good album, however, I would expect more from this veteran band. **HAMMERHEART.**

**AGATHODAIMON... *Chapter III...* 82...** Obviously this is **Agathodaimon's** third album and best so far. According to the label a lot of money went into the recording of *Chapter III* and it shows. Their diverse gothic/ black metal sounds killer and they continue to grow and evolve, building upon the potential exhibited by *Higher Art of Rebellion*. The vocals are still predominantly within the black metal realm but **Agathodaimon** use a little more of the deeper gothic tones. Musically, as "An Angels Funeral" reveals, **Agathodaimon** are open to experimentation with electronics. On a label with bands like **Godgory** and **Dismal Euphony**, **Agathodaimon** fits in well. *Chapter III* is the best sounding record any of those bands have released but **Agathodaimon** hasn't released an album that will make a massive impact on the metal scene, nor made an album that will make them a recognizable name in the metal scene. On a positive side, the production is killer and *Chapter III* is brutal enough for black/ death metal people and experimental/ melodic enough for prog metallers. **NUCLEAR BLAST.**

**ALCHEMIST... *Organasm...* 86...** **Alchemist** is one of those bands which not many people are familiar with but those who are in the know realize they are one of the best bands you will ever hear. *Organasm* is their fourth release and continues the original sound found on their previous disc, *Spiritech*. **Alchemist** play a combination of death metal, progressive metal, and psychedelia with a recognizable style that is all their own and incomparable to anything out there. All their discs; *Jar of Kingdom*, *Lunasphere*, *Spiritech*, and *Organasm* have been landmark releases but I can't help but thing they someday will come up with an album that takes them to the next level. With this in mind, I feel *Organasm* is not as good as *Spiritech*. This should not be taken as a detraction, because **Alchemist** is one of the best and most original bands you will ever hear, however I hope they can expand upon their sound next time. **RELAPSE.**

**AMETHYST... *Flames In Eternity...* 76...** Usually when an independent band self releases a full length album it's not always the right decision. Predictably, the music on Australia's **Amethyst's** debut full length is below average, fortunately the good songwriting makes up for it. Listening to *Flames in Eternity* reminds me a lot of Doro Pesch. Vocalist Liz Gatea has a similar style and power as the ex-**Warlock** and her band has the simplistic yet catchy metal that Doro's recent efforts have offered. Even though the guitars are heavy and the groove prevalent, **Amethyst's** sound balances nu metal and traditional metal. "Eyes of the Innocent" shows liz's talents as she works different styles into her repertoire. Many of the twelve songs here are well written metal anthems, but due to the flat production and hour's length, *Flames in Eternity* is hard to digest in one sitting. Your call, with some breaks **Amethyst** could become well known in metal circles. [amethystmetal@hotmail.com](mailto:amethystmetal@hotmail.com).

**ANATHEMA... *A Fine Day To Exit...* 83...** **Anathema's** sixth full length is a tough one to review. They will always be associated in the same circles as **My Dying Bride** and **Paradise Lost** even though only their debut, *Serenades*, provided that slow paced doom with death metal vocals. For those who owned *Judgement*, *Eternity*, or *Alternative 4* could see *A Fine Day to Exit* coming. It's a mellow disc, not far removed from **Pink Floyd**- however, the depths of despair have never been so dramatic. **Anathema** is a band you've got to delve into and explore. A song like "Release" is so haunting and surreal, yet memorable and leaves a major impact. "Underworld" exudes urgency without ever becoming aggressive. "Panic" is the gem. Vincent Cavanagh has never sounded so confident in his vocal abilities. The song's up tempo, yet dark pace provides the album's most satisfying moment. There are several songs that do not leave much impact and the mellowness may be tedious but these three songs are so good they must be heard. Travis Smith provides his most unique yet disturbingly realistic artwork yet further prove that **Anathema** has evolved into a new beast but have more despair than ever. **KOCH.**

**ANCIENT... *Proxima Centauri...* 76...** **Ancient** have often been viewed as outcasts in the world of black metal. True black metallers didn't care for their approach, some viewed them as sell outs- even though their grim black metal has never been commercially viable. *Proxima Centauri* is their third release through Metal Blade and one would've expected **Ancient** to capitalize on the potential revealed by *Mad Grandiose Bloodfiends*. The cast is basically the same; Aphazel, Jesus Christ, and Deadly Kristin have spent years together now and I expected more from *Proxima Centauri*. It's a decent record, classic elements of **Ancient** abound- Aphazel's aggressive vocals, Deadly Kristin's infrequent injection of femininity, and their **Mercyful Fate** influences. As usual, **Ancient** treats listeners to about an hour of music and a couple of unpredictable turns along the way. This is a talented band who seem to be rehashing previous disc ideas and not trying to be as creative as their earlier work. **METAL BLADE.**



**ANGRA... Rebirth... 84...** When Angra split into two separate camps following their successful third album, *Fireworks*, their many loyal fans had reason to be upset. Talented frontman Andre Matos and Angra's rhythm section went on to form **Shaman** and guitarists Rafael Bittencourt and Kiko Loureiro continued **Angra** with three new members. The key acquisition was a talented singer to replace Matos and ex-**Symbols** singer Edu Falaschi is up to the monumental task. His style will remind many of Michael Kiske (ex-**Helloween**) and Timo Kotipelto (**Stratovarius**) and he performs spectacularly. Many people have claimed *Rebirth* as a return to their sound on the excellent *Holy Land* but it really isn't nearly as adventurous. Three tracks in particular stand out; "Acid Rain", "Unholy Wars", and "Judgement Day". Coincidentally, these are the heavier, more technical tracks. The choirs on "Acid Rain" give a bombastic quality. "Unholy Wars" combines powerful groove with Euro-metal. "Judgement Day" has a simple yet infectious riff. The rest of *Rebirth* is top quality power metal but no other tracks stand out. From **Judas Priest** to **Iron Maiden** to **Van Halen**, never has a high profile vocals change sounded so smooth. **SPV.**

**ANIMATE... Casual Addiction... 84...** Canada's **Animate** stirred my interest due to bassist Joe Varga's involvement. You see, Joe released two discs in the early to mid nineties under the band name **Varga**, both exceptional and way ahead of their time. **Animate** is a new band for Varga and it's a similar vein with his previous band. Once you eliminate the intro ("I.B.S.") and the **Deep Purple** cover ("Highway Star"), you're left with five tracks. **Animate** have a unique incomparable style. It's a little prog metal, some power metal, and groove. "Living With" has a memorable chorus and Alan Packham proves to be a multi dimensional vocalist. Varga shares lead vocals on the groove laden "Deceiving Myself" and **Helix**'s Brian Vollmer contributes vocals on "Psychosis". *Casual Addiction* is one of those rare original bands that create their own sound. It's sure to appeal to various audiences and the music can be a bit trippy at times. Once again, Joe's participation exhibits a natural talent, he came very close in his previous band (**Varga**) and **Animate** may finally be the band to break through. [www.alpachyderm.com](http://www.alpachyderm.com).

**ANOREXIA NERVOSA... New Obscurantis Order... 85...** French metal has been viewed as an oxymoron, but with bands like **Misanthrope** and **Anorexia Nervosa** pushing boundaries, people are bound to notice. *New Obscurantis Order*, **Anorexia Nervosa**'s third disc, is extreme metal with class and excellent playing. The pace is blasting but thanks to an excellent production and some surprises, this album is a landmark release. **Anorexia Nervosa** add a symphonic element to the fast paced, controlled mayhem. It's an aspect done with superior knowledge without losing the intensity. It also adds a slight sense of industrial metal with the black metal genre's traditional instruments. Vocally, **Anorexia Nervosa** tend to lean in a black metal direction but once again come across with a sense of dynamics. I have long awaited a band that would update and revolutionize the face of extreme metal. **Thorns** came close to doing it last year, now **Anorexia Nervosa** also nearly do it. This is a band that has delivered a great album, I can't wait to hear their next move. **OSMOSE.**

**ANTROPOFAGUS... Alive Is Good Dead Is Better... 88...** *Alive is Good Dead is Better* is one of the most enjoyable extreme metal discs to come along in quite awhile. The three tracks here are fast, brutal, and commanding. "Fucking a Baphomet Made of Flesh God and Mor" is a song you can never tire of. It's grinding with brutally heavy riffs which stop and go with precision. Keyboards add an eerie ambience and there is a militant, borderline industrial feel at times. "Chainsaw Sterilizing" is also killer, though not as innovative as the opening track, it should please old school brutal death metal fans as well. The final track, "L'Aldila E Tu Vivrai Nel Terrore" is average. The duo of Void and Argento, with their programmed drums, gore imagery, and gas masks have taken **Impaled Nazarene**'s basic style but have updated and brought it into the future of extreme music. I can't wait to hear more from these guys. **BEYOND.**

## Not Common records



M\_COVER.JPG

**VICTIMS OF THE UNDEAD** metal compilation featuring **BoneScrew, Bane of Existence, Watchmaker, Ravage, Kevorkian** and more! 13 bands total. \$6



**DISENGAGED** 10 song demo CD \$5 (includes 4 day phase)

**Bane of Existence** CD \$7 **Shot Dead** CD \$5

**AngelWitch** CD \$9 **Abortion Clinic** CD \$9 **Legacy** (now **Cruelty Divine**) \$7 **Red Invasion** CD \$5

**Abortion Clinic** tee shirts \$12 **Salad Days** Book \$13 **Brando 7"** \$5

\*\*\***Disengaged Live FREE** with \$10+ purchase\*\*\*

All prices include shipping for continental US. Make all checks or money orders payable to Joe McNamara.

Send all orders to:

NotCommon Records ,c/o Joe McNamara  
36 Summer St Holbrook, MA 02343

International orders email [joe@notcommon.net](mailto:joe@notcommon.net) for shipping rate.

[www.notcommon.net](http://www.notcommon.net)

**APOCALYPTICA... Cult... 78...** Finland's **Apocalyptic** features an unconventional line-up (four celloists) and came to fame with their 1996 debut, *Plays Metallica by Four Celloists*. Of course, this made **Apocalyptic** a cult phenomenon, but would their success continue? *Cult* is their third release and it seems unlikely that they will maintain those sales numbers. Overall, I am pleasantly surprised by the heaviness of the music on *Cult*. The album opens with an impressive tune called "Path Vol. 2", the only song to feature vocals as **Guano Apes'** frontwoman Sandra Nasic lends her talents to **Apocalyptic**. I am impressed with songs like "Struggle" and "Hyperventilation" as you would never know how easily a cello can be substituted for guitars until you hear this. The lack of vocals gets tiresome, and after awhile mellow tracks like "Kaamos" are actually a better listen due to their depth. **Apocalyptic** finish *Cult* with "Hall of the Mountain King" and rework two more **Metallica** tunes ("Until it Sleeps" and "Fight Fire with Fire"). The novelty is starting to wear off. **SPITFIRE**.

**ART OF FEAR... Pride Of Creation... 80...** Austria's **Art Of Fear** rise out of the ashes of the eighties power metal band **Mortician**. Following a thrash metal self titled debut and last year's *Kill the Demon*, *Pride of Creation* sees **Art Of Fear** taking a more progressive metal approach. The music is more intricate than your average metal band but metal enough to reach beyond the prog audience. **Art Of Fear's** originality comes out in Thomas Cassan's unique presence. His vocals are high pitched and charismatic. He adds a certain character to the proceedings and gives **Art Of Fear** their identity. For all the positives on *Pride of Creation*, it does have drawbacks. The four songs have a below average production and one feels a solid production is necessary for a band of **Art Of Fear's** nature. A song like "Braveheart" brings back their thrash origins but also adds a sense of the dramatic. By this point in their career, **Art Of Fear** have proven themselves ready to take the next step- now it's up to a label to step in and give them some time and money to nurture their talent. Great artwork. [artoffear@hotmail.com](mailto:artoffear@hotmail.com).

**BANE OF EXISTENCE... Bane Of Existence... 84...** This is a demo from Massachusetts's **Bane Of Existence**. The five songs here; "Denounced", "Art of Fisting", "Evisceration", "Iconoclast", and "Cankorous", reveal a death metal band with great talent. This recording features Randy Odierno (**Grief**, ex-**Disrupt**) on bass, but he has since departed. **Bane Of Existence** is abrasive and noisy, sometimes calling to mind **Vital Remains**, although they do have some crossover appeal due to the extremeness and technical abilities. Vocalist Doug Rinaldi screams with rage and passion. When **Bane Of Existence** slow the pace and let some riffs shine through ("The Art of Fisting"), they add a new dimension to their chaotic sound. This is a very talented and promising band. [www.banofexistence.com](http://www.banofexistence.com)

**BATHORY... Destroyer Of Worlds... 85...** Bathory's tenth studio album proper is a mixed bag. It's been six years since *Octagon* burst onto the scene and 1996's *Blood on the Ice* was actually recorded in the eighties. Many wondered what **Bathory** would sound like once *Destroyer of Worlds* was finally released. Their early work was raw, pioneering black metal (*Bathory*, *The Return*), they progressed into epic Viking metal (*Hammerheart*, *Twilight of the Gods*) finally retreating to a more brutal primitive sound in the mid nineties (*Requiem*, *Octagon*). *Destroyer of Worlds* brings these three distinct eras into one epic album. Quorthon's vocals are still not very good, but he has more clean singing than ever and he can still get down and dirty. "Lake of Fire", "Ode", and "Day of Wrath" will please fans of the epic Viking metal era, "Pestilence", "Kill Kill Kill", and "Krom" combine the early rawness with mid nineties brutality; while "109", "Death from Above", and "Sudden Death" reveal a modern, groove oriented thrash side to **Bathory**. If you like any of **Bathory's** past material, *Destroyer of Worlds* will have at least something worth your while. **BLACK MARK**.

**BELFHEGOR... The Last Supper... 76...** Not to be confused with labelmates (in America anyway), Poland's **Belphegor**, Austria's **Belfhegor** sees WW3 Music reissue their debut with six bonus tracks. Last year's *Necrodaemon Terrorsathan* was a solid album and *The Last Supper* pales in comparison. The band bashes away and they sound more closer to death metal, with some black metal influences on this recording. *The Last Supper* has been out of print and nearly impossible to find for awhile now, but Last Episode has wisely licensed **Belfhegor's** first two discs to WW3 for this reissue series. Of interest are the bonus tracks; covers of "Sabbath Bloody Sabbath" (**Black Sabbath**), **Sodom's** "Outbreak of Evil", "Diabolical Possession", and three songs from their even rarer e.p., *Obscure and Deep*. **Belfhegor** has gained respect for their underground ethics but *The Last Supper* is probably only for fans of the band who were not able to find the original or are interested in the bonus track. **WW3**.

**BELFHEGOR... Blutsabbath... 79...** Unlike the reissue of **Belfhegor's** debut, *The Last Supper*, *Blutsabbath* does not contain any bonus tracks. The nine original songs are better written and even more extreme than **Belfhegor's** debut. Imagine a more extreme **Sodom**, with some **Morbid Angel/ Behemoth** influences, and add even more extremity and you come close to the assault of *Blutsabbath*. The creepy, disturbing artwork on the cover (shades of the *Blair Witch Project*) add to the evil atmosphere. **Belfhegor** are one of those rare bands who can back up their extreme imagery with some equally sick music and vocals. *Blutsabbath* is clearly the work of more experienced and better skilled musicians when compared to *The Last Supper*. I'm curious to see if they take another step toward greatness next year when they will surely unveil their fourth full length. **WW3**.

**BELLIGERENT... The Beginning... 74...** As the title suggests, this three song demo is the beginning of Wisconsin's **Belligerent's** career. The band (vocalist Wess S. Killer, drummer Kennedy Smith, and bassist Elijah) seem like pleasant folks but quite honestly, their style of metal is bland and unimaginative. The vocals are a cross between death metal and old school metal, rather typical. Musically **Belligerent** go nowhere. The playing is below average, their metal has no identity even though it feels like we've heard this many times before. On a more positive note, closing track "Backstab" shows a desire for dynamics and **Belligerent** are a hard working band who is willing to spend money and time making people aware of them. They are planning to record a full length very soon. Perhaps the seasoning will benefit their music next time around, hopefully "Backstab" remains a staple of theirs. [www.mp3.com/belligerent\\_the\\_metal\\_band](http://www.mp3.com/belligerent_the_metal_band).

**BENEDICTION... Organized Chaos... 81...** Benediction's eighth release sees them integrating their first new vocalist in ten years (Dave Ingram is now in **Bolt Thrower**), but other than that, things remain the same. Their straight ahead, old school death metal is predictable but perfected. Just as Ingram eased the transition from Barney Greenway when he joined **Napalm Death**, new vocalist Dave Hurt fills in admirably. The key to **Benediction's** recent success is it appears they are taking their time and making sure they put out quality product. After releasing an album a year through the early nineites, only *Grind Bastard* and *Organized Chaos* have appeared in the past six years. **Benediction** has never overly impressed me, however I admire the fact that they continue to put out quality death metal without repeating themselves while staying true to their original concept. After all these years and England's leading death metallers (**Benediction**, **Bolt Thrower**, **Napalm Death**) are still releasing relevant product. **NUCLEAR BLAST**.

**BEWITCHED... Rise Of The Antichrist... 83...** Bewitched's fifth studio album has been highly anticipated by fans of their popular 1999 release, *At the Gates of Hell*. That album drew praise from classic heavy metallers due to its 80's songwriting approach as well as the underground black/ death/ thrash metallers. The bio for *Rise of the Antichrist* promised a return to the more primitive and aggressive days of *Diabolical Desecration* and *Pentagram Prayer*- I'm happy to report that I disagree. *Rise of the Antichrist* was recorded in the same spirit as *At the Gates of Hell* and the songwriting and playing is top notch. Just like **Witchery** did on *Symphony for the Devil*, **Bewitched** stepped up and used their skills as veteran musicians with some creative ideas while still paying homage to the past. **Bewitched** is still a superstar project with members of cult bands like **Ancient Wisdom**, **Setherial**, and **Naglfar** in their ranks. Hail to metal warriors. *Rise of the Antichrist* is easily **Bewitched's** best effort yet. **OSMOSE**.

**BEYOND THE FLESH... Spawned From Flesh And Bone... 88...** New Jersey death metallers **Beyond The Flesh** are one of the best new acts this scene has offered. This six song disc, including two short instrumentals, is a diverse and enthusiastic record that commands attention. "Bitter Defeat" is as catchy as it is heavy. Justin Leary's raspy vocals already rank amongst the best of this intense genre. "Human Machine" contains a wonderful acoustic interlude a minute into the song, the headbanging riffs follow leaving the listener in awe of **Beyond The Flesh's** diversity. "Regret" is the best offering on *Spawned from Flesh and Bone*. It's simultaneously aggressive, melodic, and catchy with a hint of Swedish death metal. This track also shows how talented and tight these four musicians are. "Lost in Eternity" is a serene and beautiful closing instrumental. Somehow a fitting ending to one of the most enjoyable death metal discs I've ever heard. This is the future and present of death metal. [www.fleshmetal.n3.net](http://www.fleshmetal.n3.net).

**BIASTFEAR... All Angels Scream... 88...** Ohio's **Biastrfear** released a debut that was straight ahead metal with some thrash influences, suprisingly they weren't satisfied with the limited direction. They recruited a female vocalist with a rock/ r and b background and added diversity and more melody. Crystal Moore's vocal delivery is a perfect fit. She creates excellent hooks and melodies, offering a nice contrast to the heavy music. Groove is important to **Biastrfear**, but they do

it in a tasteful, non blatant fashion. "In Throughout" is an instant hit. "Coming Down" has a little funk and Crystal lets her personality shine through while there are some backing aggressive male vocals. "All Angels Scream" sees **Blastfear** hitting a sound near **Lacuna Coil**. "Hang On" has an aggressive, thrash like groove, but it sounds original with the melodic female vocals. A hip hop/ metal hybrid rears its ugly head on "My Own Enemy". At this point you aren't even half way through the disc. This band commands attention. They aren't the most original band in the world but they have taken familiar, fresh elements and have written memorable and diverse songs. **LEVEL TWO/ www.blastfear.com.**

**BILE... Demonic Electronic... 88...** New York's **Bile** are a band that always seemed on the brink of greatness. When bands like **Nine Inch Nails** and **Ministry** were at their peak in terms of popularity, **Bile** was in full swing with a stage show that topped **Slipknot** and **Mushroomhead**. While all those industrial metal bands have struggled (**Ministry**, **Sister Machine Gun**) or disappeared (**Front 242**, **Terminal Sect**), **Bile** has remained true to their uncompromising brutal industrial, with techno beats, heavy guitar, and vocals drenched in effects. The recording of *Demonic Electronic* was done by mainman Krztoff and it's their most brutal yet. "Legion" has hit potential like "In League", despite it's insane heaviness and blast beat paced electronics. "Celebrity" is **Bile** at their most acerbic. This track, along with the funky "Jerk" prove electronic based music can mesh with catchiness. Opener "The Devils Blue" adds to the intensity. *Demonic Electronic* is **Bile's** most focused and most brutal album yet. In "Legion" and "Celebrity", they also have two bonafide hits. [www.bilestyle.com](http://www.bilestyle.com).

**BLACK DAWN... Blood For Satan... 80...** Not to be confused with the killer New York metal band, this **Black Dawn** plays brutally savage black metal, spewing forth venomous rampages in the love of Satan. Don't let the vampiric cover fool you, there is nothing gothic sounding on *Blood for Satan* and there sure as hell is no melody. Unlike many of their labelmates and black metal peers, **Black Dawn** have captured a full sounding production and their songs have focus and intensity. Anzhaar (bass) and Cauldron (drums) provide an uncharacteristically heavy bottom end for Prophet Hoath Wrath's screaming and Gaunt's mayhem on guitar, thus keeping the true spirit of black metal while adding some balls. **Black Dawn** are a bit more verbal than most bands as they make their Satanic stance clear through various spoken intros, quotes, and of course, blasphemous lyrics. *Blood for Satan* is one of the best black metal albums released this year and an excellent representation for what this genre is all about. **NECROPOLIS.**

**BLIND GUARDIAN... And Then There Was Silence... 82...** Anytime you record a fourteen minute track, using more than one hundred and twenty eight tracks (fifty for vocals, thirty for guitars), you will get anything but silence. When this epic track was premiered at this year's Prog Power Festival in Atlanta the unanimous response to "And Then There Was Silence" was bombastic. The first two minutes are thrilling, full choirs with heavy riffs and enthusiastic vocals from mainman Hansi Kursch. This song is defining moment in **Blind Guardian's** history and they were clearly building up to something on this scale. I just hope they don't try to top this on their new full length due next spring. Also included is a mellow ballad ("Harvest of Sorrow") which did not make the *Nightfall in Middle Earth* album and a video for "Born in a Mourning Hall" which was recorded live during their *Imaginations from the Other Side* tour. This is a good single and we anxiously await the full length early next year. **CENTURY MEDIA.**

**BLOOD DUSTER... Cunt... 83...** Australia's most twisted combo, the "100% grinding death rock" machine return with their fourth platter of sickness. Like 1998's *Str8 Outta Northcote*, *Cunt* sees **Blood Duster** mixing some stoner rock (especially **Kyuss**) to the brutal grind. *Cunt* features nineteen tracks, averaging in length of about one and a half minutes each. Titles like "I Love it When Joe Pesci Swears", "Let's All Fuck", "Is Killing Clones Illegal", "The Object is to Shift Some Units", and "A Tracksuit is Not Appropriate Metal Apparel" are guaranteed to cause a few chuckles. Some former members have rejoined **Blood Duster** but they don't appear to have affected their eclectic extreme sound. There's nothing more satisfying than hearing a groove but brutal as fuck riff break through the grinding. The vocals are quite good as well, and how can you not love the *Boogie Nights* samples. If **Entombed's** *Wolverine Blues* was the epitome of death rock, **Blood Duster's** *Cunt* symbolizes grind rock. **RELAPSE.**



## THY PAIN

**MORE THAN SUFFERING**  
MELODIC-POWER-GRIND Death Metal  
Produced and mixed by Rocky Gray  
(Soul Embraced, Living Sacrifice)  
\$10ppd



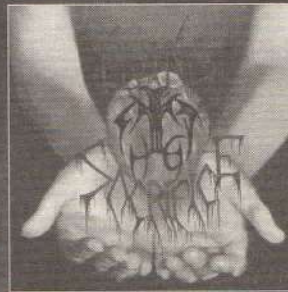
## THE PAINFUL EXPERIENCE

Extreme metal from Indonesia. Combining elements from bands such as In Flames, Judas Priest, and Extol.  
\$14ppd



## SOUL EMBRACED

**FOR THE INCOMPLETE**  
"...fans of classy, hard-driving Death Metal will almost be compelled to give this masterwork its due praise."  
SOD Magazine (10 out of 10 skulls!)  
\$14ppd



## A Tribute to LIVING SACRIFICE

A Tribute to **LIVING SACRIFICE**  
Featuring past and present members of **LIVING SACRIFICE** and the rare released LS track, "Desolate"  
\$14ppd



**GRACE FOR THE FALLEN**  
Field of Blood  
\$13ppd (available in December)



**SOTERIOS**  
The Blinding Pain of Unspoken Words  
\$13ppd



COMING SOON:  
**PERPETUAL FLAME**  
Progressive death metal from Portugal

## CLENCHEDFIST RECORDS

CLENCHEDFIST RECORDS / PO Box 10571 / Wilmington, NC 28404  
[WWW.CLENCHEDFISTRECORDS.COM](http://WWW.CLENCHEDFISTRECORDS.COM) - [info@clenchedfistrecords.com](mailto:info@clenchedfistrecords.com) - 910.799.8371  
Make check or money order payable to RUDY CRPPS

**BLOOD FOR BLOOD... *Outlaw Anthems...* 72...** After many years on the New England hardcore scene, **Blood For Blood** is calling it quits. Earlier this year they released *Wasted Youth Brew*, a compilation of rare, live, and unreleased songs. *Outlaw Anthems* is their final studio output. Overall, I find their old school straight forward hardcore style simplistic and dull. **Blood For Blood** are famous for their confrontational lyrics and belligerent stance. They have always prided themselves on their white trash roots and sometimes their lyrics can be out right annoying. When pointing out social injustices ("Ain't Like You") they can be poignant but their message is usually so in your face and uneloquent one feels **Blood For Blood** more annoying than fulfilling. Very few ties to the old school, Northeastern hardcore still exist (**Agnostic Front** is an exception) but seeing this bland group depart is not that sad after all. **VICTORY.**

**BLOOD RED THRONE... *Monument Of Death...* 83...** Norway's **Blood Red Throne** is a band of friends who are expressing their love of death metal by getting together and recording this solid debut of straight ahead, semi technical death metal. Even though **Blood Red Throne** are not breaking any new ground, their music is heavy, catchy, and very energetic. The drumming is extremely powerful and relentless, Freddy B. locks into a groove and doesn't try to overplay, yet fills the music with power. The band features the guitar talents of Tchort (**Green Carnation**, **Carpathian Forest**) and Dod (ex-**Satyricon**) and their riffs are varied but always heavy and strong. **Blood Red Throne's** debut is Tchort's third release this month- he shows his range from **Blood Red Throne's** death metal, to **Green Carnation's** atmospheric doom, and **Carpathian Forest's** black metal rock. *Monument of Death* is one of the few death metal albums which does not become boring. Fans of **Deicide's** debut should love this. **HAMMERHEART.**

**BLOOD STORM... *Ancient Wrath Of Ka...* 82...** Popular underground old school metallers **Blood Storm** unleash their fourth album via yet another label- this one being Metal War Productions. *Ancient Wrath of Ka* is perhaps their best yet. From the old school, **Hellhammer** rumble of "Spectral Holocaust" to the fury of "Ancient Wraith", **Blood Storm** combine black metal appearances (corpsepaint, spikes, Azarcuth's raspy vocals) with old **Venom/ Hellhammer** chaotic but heavy metal sound. *Ancient Wrath of Ka* is the type of album old school metallers and underground death and black metal fans can get something out of. It's all played with enthusiasm and integrity, although there is really nothing that stands out in the way of good songwriting. Even though they were once labelmates with **Dimmu Borgir**, **Cradle Of Filth**, and **Bal Sagoth** (Cacophonous Records) some music is meant to stay underground. **METAL WAR.**

**BOLT THROWER... *Honour Valour Pride...* 82...** There's something safe and secure about hearing a new **Bolt Thrower** record. Their style of death metal may be predictable but it's damn good. *Honour Valour Pride* is their sixth album overall and their experience shows. **Bolt Thrower** has been perfecting their craft since 1989's *War Master* and their latest sees them a little more accessible but still in that classic war machine vein. I'm not sure if it's the production or the songwriting which has made *Honour Valour Pride* a friendlier **Bolt Thrower**, but it's a good listen. It's been four years since *Mercenary* and four years prior since *The IVth Crusade* and one must commend **Bolt Thrower** for being wise enough to release only two albums in eight years if that's what it takes for them to offer a quality product. Original vocalist Karl Willets has stepped aside once again and this time ex-**Benediction** vocalist Dave Ingram steps in. It is ironic because **Bolt Thrower** and **Benediction**, along with **Napalm Death** have always been England's finest death metal brethren. **METAL BLADE.**

**BORKNAGAR... *Empiricism...* 84...** I understand that lone original member Oystein G. Brun is the principle songwriter in **Borknagar**, but anytime you have a gathering of musicians this talented you expect more. Joining Oystein on *Empiricism* are guitarist Jens Ryland (**Naglfar**, **Dead Silent Slumber**), vocalist Vintersorg (**Otyg**, **Vintersorg**), keyboardist Lars A. Nedland (**Solefald**), bassist Tyr (**Satyricon**, **Emperor**), and drummer Asgeir Mickelson (**Spiral Architect**). With that line-up you expect brilliance, despite an unbelievable and diverse performance from Vintersorg, *Empiricism* is merely a very good progressive black metal record. For most of the album the pace is fast but **Borknagar** know when to add some melody and hooks to impress the listener just when you become bored with the aggressiveness. To their credit, **Borknagar** have found their niche. *Quintessence* and *Empiricism* have defied genres boundaries and **Borknagar** have added progressive metal thinking to black metals aggression. By adding members of **Vintersorg**, **Spiral Architect**, and **Solefald**, Oystein has steered **Borknagar** into a more technical and melodic direction without forgetting his roots. **CENTURY MEDIA.**

**BRAINSTORM... *Metus Mortis...* 91...** Germany's **Brainstorm** have been around for over a decade and they have proven to be perhaps the best power metal/thrash band in the world. While the musicians have been around since the start, **Brainstorm** has been through three vocalists. Andy B. Franck (**Symphorce**, ex-**Ivanhoe**) has taken them to a new level on last year's *Ambiguity* and their latest *Metus Mortis*. The music is fast paced, riff heavy with strong thrash tendencies. Franck's vocals are the perfect combination of power and finesse. He gives the verses the right attitude but his vocal prowess on the hook oriented choruses give **Brainstorm** its edge. Bands like **Lefay** and **Nevermore** pale in comparison to this intense yet melodic metal band. Never has trash been so memorable, never has thrash had a vocalist this talented. Earlier discs, *Hungry* and *Unholy*, were great records but *Ambiguity* and *Metus Mortis* have upped the ante. It's about time people know who these guys are. **METAL BLADE.**

**BROUGHT LOW... *The Brought Low...* 82...** New York is becoming a beacon for classic hard rock (the **Want**, **Bad Wizard**, the **Brought Low**, etc.) and the **Brought Low's** self titled debut captures that old rock 'n roll sound and all its dirty, but admired blemishes. If bands like **Lynyrd Skynyrd**, the **Rolling Stones**, and **ZZ Top** are your flavor of choice, there are plenty of bands still playing that style- you just have to know where to look. At times the **Brought Low** may remind some of the **Black Crowes** (both vocally and musically), but it's the upbeat riff oriented rockers ("What I Found", "City Boy", "Goddamn God Bless") that work better than the slow, somber tunes ("Kings and Queens", "Deathbed"). "Hot 'n Cold" even has a country vibe. I prefer **Five Horse Johnson** or **Firebird**, but the **Brought Low** can kick ass too. Tee Pee Records has once again found a killer band, if this was the seventies this label would be huge. Unfortunately people have forgotten how to rock with sincerity. Too bad the popular bands of the genre (**Default**, **Nickelback**, etc.) have no idea how to capture that same spirit. **TEE PEE.**

**BURNING INSIDE... *Apparition...* 78...** Lead guitarist Michael Estes (ex-**Acheron**) and drummer Richard Christy (**Death**, **Iced Earth**) are two of the most talented musicians in metal- that's why it is so frustrating that Florida's **Burning Inside** are not a better band than what they've shown on last year's *The Eve of the Entities* and their new disc, *Apparition*. Perhaps it's the fact that **Burning Inside** are intent on being a brutal death metal band, or that vocalist Jamie Prim is just another death metal grunter, or the simple fact that Michael Estes isn't allowed more room to shred- but *Apparition* fails to inspire me. When you look at death metal's technical maestros from **Death** and **Atheist** to **Martyr** and **Gory Blister**- the brutality is present but those bands push the boundaries and tread new ground. Unfortunately, a short shred here and a technical drum fill there does not make for a head turning album. *Apparition* is average death metal played by competent musicians. **CRASH.**

**BURNING POINT... *Salvation By Fire...* 78...** **Stratovarius** is Finland's biggest power metal export and **Sonata Arctica** are beginning to make a name for themselves- both rely on keyboards, melody, and pretty, happy sounds. **Tarot** has some great songs, but no power metal band seemed willing to use that prefix (power) that is essential for it to be called metal. Having said that, **Burning Point's** debut is a power metal album with enough melody to satisfy the genre's demanding fans, but they have next to no keyboards and prefer to stick with pounding drums and heavy guitars, with a frontman (Pete Ahonen) who does not go into those high pitched wails the scene is deluged with. There are some flashy solos on *Salvation by Fire* but nothing really stands out. **Burning Point** is a formulaic band that fails to exhibit any personality. This may be a point of joy for power metal fans who prefer their bands remain predictable, but there's nothing special about **Burning Point** either. **LIMB.**

**CAGE... *Astrology...* 83...** Since California's **Cage** unleashed their second disc of heavy metal (*Unveiled*) they have been lauded as the new leaders of the rising underground power metal genre. Their latest, *Astrology*, is another high quality disc intended for fans of classic **Savatage**, **Judas Priest**, **Scorpions**, etc. Very few exhibit the professionalism of **Cage**. The lyrics are intelligent with intertwining themes. **Cage** is not doing anything new but the music is fresh enough to warrant listening. Vocalist Sean Peck is an extremely talented vocalist who somehow takes the highs of **Rob Halford** and **Geoff Tate** and adds a little Klaus Meine with his own unique intonations. People who have missed the classic true metal of the mid to late eighties must check out this band. Their appeal may be limited in today's metal scene, especially Stateside, but **Cage** has a specific built in audience who will love them. Over one hour of true metal without a weak song in sight. **WW3.**

**CARNAL FORGE... *Please Die...* 89...** Sweden's **Carnal Forge** released two acclaimed discs, *Who's Gonna Burn* and *Firedemon*, but *Please Die* is a far superior product. *Please Die* is death thrash with razor sharp riffing and precision. It's almost like **Darkane** and **Soilwork**, minus the clear vocal passages. *Please Die*

is intense. The band is comprised of veterans of the Swedish death metal scene; vocalist Jonas Kjellgren (**Centinex**, **Dellamorte**), guitarists and brothers Jari and Petri Kuusisto (both in **In Thy Dreams**), drummer Stefan Westerberg (**Steel Attack**), and bassist Lars Linden (**Slapdash**). I'm not sure if it's the arrival of Linden, whose former band **Slapdash**, played with the skill and onnovation of **Meshuggah**, but **Carnal Forge** has come up with some amazingly technical, sharp, thrash riffs. Most of the twelve tracks are less than three minutes long and unrelenting. **Meshuggah** may be the masters of this style of music, **Soilwork** and **Darkane** the challenges, and now **Carnal Forge** and **Ebony Tears** are following in fine tradition. *Please Die* is a great improvement over their first two releases. **CENTURY MEDIA**.

**CARNIVAL IN COAL... *Carnival In Coal...* 82...** Look up the word bizarre in the dictionary and you will find France's **Carnival In Coal**. Name another metal band- or any band for that matter, who would have a song called "Yes We Have No Bananas". Remember the first **Mr. Bungle** record? If you miss that insane, unpredictable weirdness, combined with heavy guitar work- this is a band to check out. They gained notoriety from their last disc, *French Cancan*, which featured the band covering everyone from **Pantera** to **Ozzy Osbourne** by doing the opposite of what you would expect (i.e. "Fucking Hostile" would be played like a polka song). There are hints of **Faith No More** (especially vocally) and even some modern mathcore (i.e. **Converge**) thrown in. Some of it works better than others (especially the funk and grind combo on "Don't Be Happy Worry") but you can't fault **Carnival In Coal** for ever being boring. **SEASON OF MIST**.

**CARPATHIAN FOREST... *Morbid Fascination Of Death...* 83...** **Carpathian Forest**'s fourth disc was recorded around the same time as last year's popular *Strange Old Brew* and thus it has a similiar vibe. The eeire tracks ("House of Whipcord") and **Celtic Frost** nods are a little less obvious but **Carpathian Forest** again succeed with the brutal atmosphere often linked with **Darkthorne** because of their black and white covers, corpsepaint, spikes, and uncompromising attitude, I've always found the former more and their old school metal (**Motorhead**, **Venom**, **Celtic Frost**) influence is more an advantage than a hinderance. "Fever Flames and Hell" is a short, foreboding song given the idea that the intensity is still to come. "Through Self Mutilation" mixes rock 'n roll with a rumbling bass and a stomping attitude, while other primitive black metal bands play as fast and noisy as possible while others add melody and even keyboards. **Carpathian Forest** slow it down with mid paced power perfect for headbanging and fist pumping. **AVANTGARDE**.

**CAVITY... *On The Lamb...* 74...** **Cavity** is another one of those Hydra Head/ Trustkill bands that combine technical playing noisecore, with some **Sabbath** (doom/ stoner rock influences). I'm not sure how many releases **Cavity** has now, but it's quite a few as they have been around longer than most of these bands. There is a strong sludge sound with Rene Barge's vocals at times resembling the insaneness of **EyeHateGod**'s Mike Williams. *On the Lamb* is not a horrible record, perhaps there are simply too many bands around nowadays and unless you love this style this is not a disc many should seek out. Besides nobody did this better than **Neurosis**. Thankfully the slower, crawling tracks ("Sung from a Goad", "Willy Williams", and "Leave Me Up") are also the shortest tracks here. At times Barge will use some cool vocal effect to help spice things up. This is one of these albums meant only for fans of this genre. If you like **EyeHateGod** you will love **Cavity**. **HYDRAHEAD**.

**CHAMBER CRYPT... *The New Renaissance...* 79...** It's been awhile since I've heard from guitarist extraordinaire Daniel Dalley. You may remember an album by a band called **Power** which featured **Hades**' Alan Techhio on vocals a few years back. Now he returns with a new band called **Chamber Crypt**. *The New Renaissance* is a three song demo (including the brief instrumental title track). The two proper songs ("My Way" and "Higher Than the Skies") are European power metal with a strong **Helloween** influence, especially in the vocal department. Dalley has some killer shredding but also doesn't stray far from the European power metal sound. This move is similar to Toby Knapp who also went from shredder to a power metal band with **Onward**. **Chamber Crypt** impressed me with this demo. What it lacks in originality it makes up for in execution. They should land a deal pretty quick.



**SIGNS OF DYING**  
"Desire Is Suffering" CD

Insanely brutal death metal with a drum machine like you've never heard before!!!



**THORAZINE**  
"Geneticide" CD

An intense aural assault from Canada's new kings of brutal death/grind!!!



**ABOMINANT**  
"Upon Black Horizons" CD

Excellent melodic US death metal with Swedish influences!!! Metal Above All!!!



**EVIL INCARNATE**  
"Blackest Hymns Of God's Disgrace" CD



**ABOMINANT**  
"Ungodly" CD



**AVENGER**  
"Fall Of Devotion, Wrath and Blasphemy" CD



**V/A**  
"Destruction Of The Heavenly Realms" CD



**DEATH GASM RECORDS**  
P.O. Box 681415  
Marietta, GA 30068  
[www.deathgasm.com](http://www.deathgasm.com)  
(678) 354-7117

Write for our complete catalog of extreme metal merchandise.

**THE CHASM... *Reaching The Veil Of Death*... 82...** This is a six song, twenty five minute disc bringing **The Chasm's** successful fourth disc, *Procession to the Infraworld*, and their next full length. *Reaching The Veil of Death* succeeds in combining their last record's straight ahead death metal with earlier records (*From the Lost Years*, *Procreation of the Inner Temple*) atmosphere. "This Spiritual Profanity" is the highlight here. It's got heavy riffs, faster paces, and Daniel Corchado's exceptional deep vocals. "Root of Damnation" and "Embrace My Funeral" serve as short interludes, thereby leaving four full tracks. "Reaching the Veil of Death" has some killer guitar riffs for the first thirty seconds and an excellent atmospheric section half way through. It's another example of the **Chasm** at their best. When they avoid typical death metal and create their own doomy/ atmospheric/ semi-progressive stylings, the **Chasm** is a premier act. I'm still waiting for the complete album. **LUX INFAMUNDIS.**

**CHIMAIRA... *Pass Out Of Existence*... 86...** I am always wary of new bands from Roadrunner's roster. Even quality bands like **Coal Chamber** and **Spineshank** had horrible debuts. This year the distinguished label brings out Ohio's **Chimaira**, a band who has just landed the coveted opening slot on **Slayer's** U.S. tour. There are no metal influences to **Chimaira's** sound but what makes them exceptional is their cyber thrash attack, one not far removed from the mighty **Oblivion**, although **Chimaira** are more extreme in the vocal department. That's where Mark Hunter screams with a vengeance and never lets up. There is a total of fourteen songs on *Pass Out of Existence*, thus some weaker ones (like the **Slipknot**-ish "Dead Inside"), but **Chimaira** prove they have the potential for greatness nonetheless. The stomp and groove of "Split", with the eerie guitar and Hunter's varied vocals is a clear highlight. "Severed", among other tracks, exhibit a **Fear Factory** like tightness to the rhythm section. Once in awhile Roadrunner surprises me. **Chimaira** should achieve massive acclaim with great album like this. **ROADRUNNER.**

**CIPHER... *Antidote*... 90...** Long Island veterans **Cipher** are here again with their third release to date. *Antidote* is seven songs of intense hardcore with small doses of metal and hip hop. My favorite aspect of **Cipher** is their intelligent, confrontational lyrics (not to mention the in depth explanation of each song. "Perfect Circle" kicks off *Antidote* and it's **Cipher** at their sharpest and heaviest- at least until "We the Authors" comes around with some technical playing. There's a version of "Fruits of Toil" which was originally on *Protoculture*. "Time" is another combination of technical guitar runs with crushing guitar in between. Throughout *Antidote*, Moe Mitchell spews forth his intellectual lyrics with venomous pride. With **Neck** seemingly nowhere to be found, **Cipher** has come up with a thought provoking disc (both lyrically and musically) that will blow you away. **DOUBLE DOWN/ www.cipheronline.com.**

**GILBY CLARKE... *Swag*... 79...** Guitarist/ vocalist/ songwriter **Gilby Clarke** (ex-**Guns 'n Roses**) releases his fourth solo disc, the rocking *Swag*. *Swag* is not as eclectic as previous releases (especially 1998's *Rubber*) but songs like "Alien" and "Under the Gun" are some of the best songs he's ever written- both have killer riffs. Some songs are drenched in 80's pop rock ("Crocodile Tears", "Broken Down Car"). "Margarita" shows **Gilby's** love of blues rock. "I'm Nobody" and "Diamond Dogs" exhibit more of a punk attitude. Among the guests **Gilby** has rounded up are ex-**Pride And Glory** drummer **Brian Tichy**, ex-**Kiss/ ex-Badlands** drummer **Eric Singer**, and **L.A. Guns'** guitarist **Tracii Guns**. **Gilby** is a good songwriter and does have some kick ass riffs, but most of his solo material is generic. I can't help but think he would be better suited in a band like **L.A. Guns**, or back in **Guns 'n Roses** for that matter, so he could utilize his best ideas and put the mediocre ones to rest. **SPITFIRE.**

**COLLAPSE INTO REASON... *Collapse Into Reason*... 88...** New England's **Collapse Into Reason's** self titled debut is the work of an extremely talented band with lots of potential. Opening the proceedings with "Requiem" shows there are no obvious comparisons. **Collapse Into Reason** play metal with electronic influences and none of the angst that today's popular bands rely on. Vocalist **Scott Francis** proves to be talented enough to give each song their own vibe and his basic style and sound is simply incomparable. "In Sickness" has a faster thrashy sound and **Scott's** vocals run the gamut from melody to hushed intensity to more aggressive, yet clean toned. "Disconnected" is as good as anything **Sevendust** have done and also adds a **Faith No More** like twist. Not only do you get ten original, top quality songs but also five remixes which it appears **Collapse Into Reason** have spent some time perfecting. Check out what's popular today- the electronic aggression of **Linkin Park** and **Rob Zombie**, the classic rock and heartfelt emotion of **Incubus** and **Default**- combine the two, add a dose of innovation and you are somewhere close to **Collapse Into Reason**. **www.collapseintoreason.com.**

**CONSORTIUM PROJECT... *Continuum In Extremis*... 86...** **Ian Parry's** solo project, **Consortium Project**, follows their self titled debut with an even better result. Joining **Ian** once again are his friends and some current and ex-bandmates; drummer **Dirk Bruinenberg** (**Elegy**), bassist **Jan Bijlsma** (ex-**Vengeance**), guitarists **Stephan Lill** (**Vanden Plas**), **Patrick Rondat** (**Elegy**), and **Thomas Youngblood** (**Kamelot**), and keyboardist **Gunter Werno** (**Vanden Plas**, **Kamelot**). For an all star cast, the results are very song oriented. This is thanks to **Parry's** superior writing skills. Once again he takes a grand concept, this time tackling topics such as global warming and human cloning- among others. Oddly enough, I do not have song titles but there's some killer riffs (sixth track) and the whole album has a powerful sound. **Parry** continues to prove himself as one of the best vocalists around. He has the power and charisma of **Ronnie James Dio**. The musicianship is first class and the **Consortium Project** is one of the very few all star projects that works. **LOCOMOTIVE.**

**ALICE COOPER... *Dragontown*... 76...** **Alice Cooper** released two albums in the nineties (1991's *Hey Stoopid* and 1994's *The Last Temptation*) before last year's controversial *Brutal Planet*. Lyrically and vocally, **Alice** was in typical form, however the heavier, more modern riffs were a big turn off for long time fans. Personally, I was able to look beyond that and enjoy some great songs, with some of **Alice's** best anthems ever ("Gimme", "Blow Me a Kiss"). Looking back on **Alice Cooper's** lengthy career (twenty three albums), he has had some duds (*Dada* and *Zipper Catches Skin*), and *Dragontown* is one of them. Perhaps it was the result of two consecutive albums (first time since 1986's *Constrictor* and 1987's *Raise Your Fist and Yell*), but *Dragontown* is a disappointment. The modern heaviness is still present, the great anthems are not. Only "Sex Death and Money" impresses. Lyrically, it's dark and icons such as **John Lennon**, **Elvis Presley**, and **Jim Morrison** are written about but as usual, **Alice's** ideas are better than his execution (no pun intended). **SPITFIRE.**

**CREMATORIUM... *A World Where Only Nightmares Prevail*... 85...** This is a four song e.p. from California's **Crematorium**. They had a full length released in 1997 titled *Epicediums of the Damned*, but have been relatively quiet since then. The three originals here are hard to describe. **Crematorium** can not be placed neatly into any category but you can hear death metal, hardcore, and thrash in their sound. "Cast the Stone" kicks off *A World Where Only Nightmares Prevail* with a commanding vocal performance from **Dan Dismal**. It's rhythmic nature is a nice contrast to the grinding "Unlearn" and the hardcore/ death metal hybrid of "Carved from Deceit". **Crematorium** finish the disc with a cover of **Metallica's** "Whiplash". They will be releasing their sophomore full length *For All Our Sins*, early next year. For now, this disc is a perfect segue. This is intelligent metal with heaviness and killer songwriting. You will enjoy the ironic samples from **Metallica** members in the beginning of "Whiplash". **www.deggas.net/crematorium.**

**CROMLECH... *The Vulture Tones*... 81...** *The Vulture Tones* is a four song debut e.p. from Sweden's **Cromlech**, a band with a line-up that almost constitutes a super group. **Cromlech** (not to be confused with other **Cromlech's** out there), features original members, guitarist **Henrik Meijner** (ex-**Eucharist**) and guitarist **Jonas Eckerstrom**, with drummer **Mattias Back**, vocalist **Fredrik Arnesson** (**Ablaze My Sorrow**), and **Dick Lofgren** (**In Flames**, ex-**Arch Enemy**, ex-**Eucharist**). With this impressive line-up you would expect **Cromlech** to be good and they do not disappoint. *The Vulture Tones* is a diverse, crushing disc that is not typical of the current Swedish scene. From the above listed bands, I would have to say **Cromlech** come closest to **Ablaze My Sorrow**, both vocally (for obvious reasons) and musically. Most of *The Vulture Tones* is extremely fast but these veteran musicians know how to make quality music and don't rely on speed only. **BEYOND.**

**CRUEVO/ BRAINOIL... *Split C.D.*... 81...** This is a split c.d. featuring two of Oakland's top underground bands. Both **Cruevo** and **Brainoil** subscribe to the heavy stoner rock/ sludge style of music with all its rawness. **Cruevo** kicks off the disc with three tracks ("To Kill the Dawn", "Plain View", and "Razor Blades"). They sound similar to **Neurosis** circa *Enemy of the Sun* period but with some different influences, like psychedelia, and **Cruevo** do an excellent job making their music stand out on a scene that is normally predictable and redundant. They are also extreme enough, especially in the vocal department, to please **EyeHateGod** fans. **Brainoil** appear via eight songs of stoner rock/ doom that is fairly typical musically but quite extreme and unmerciful with the vocals. I prefer **Cruevo's** music to that of **Brainoil**. The former is simply more exciting and original. **BERSERKER.**

**CRUSH EFEKT... *Eclipsed*... 84...** Ohio's **Crush Efekt** follow up their successful independent debut, *Real*, with another killer full length, *Eclipsed*. Like many newer underground bands, **Crush Efekt** are extreme and don't fit into any specific genre. You will find death metal and thrash with a touch of hardcore and

some killer groove. They are one of the tightest bands you will hear at this level. Most of the nine tracks here run less than three minutes as **Crush Efekt** don't fool around with any nonsense, but stick to the song. Chris Alley's vocals are always coarse and aggressive but listenable. Drummer Mark Evans stands out with his ability to groove and play fast ("Falling"). I am also impressed with their ability to combine **Pantera** like groove with a sincere brutality. "Education" has a metal/ punk crossover sound. I can see **Crush Efekt** being overlooked. They are definitely too heavy for a commercial crowd but their key elements (especially groove) is too modern sounding for the underground fans. [www.crushfekt.net](http://www.crushfekt.net).

**DARK FUNERAL... Diabolis Interium... 79...** Let the corpse paint, spikes, and aggressive black metal reign. Sweden's **Dark Funeral** unleash their third full length of cult black metal and their first since 1998's *Vobiscum Satanas*. Long time fans will not be disappointed in *Diabolis Interium*. The old school, fast paced black metal is raw and aggressive as ever and the band get a very good production from Abyss Studios. This time Lord Ahriman (guitars), Emperor Magus Caligula (vocals and bass), and Dominion (guitars) are joined by new drummer Matte Modin (**Defleshed**), who fits in perfectly. By now, you know what to expect from **Dark Funeral** and they deliver the goods. Take **Dark Throne** add a little more extremity, slightly better production, and a full on blasting pace and you get **Dark Funeral**. There is the odd moment of melody (beginning of "Goddess of Sodomy" for example) but no surprises. Bands like **Dark Funeral** allow black metal fans to feel safe and secure, like them or not (I stand somewhere in between) they know what they are doing. **NECROPOLIS**.

**DEATH... Live In L.A... 84...** One night last December at Whiskey A Go Go in Los Angeles, *Live in L.A.* was recorded. Sadly it appears that this will be the last disc from **Death**, except an upcoming demo/ rarities disc through Hammerheart, that is. The Nuclear Blast biography on *Live in L.A.* states this is **Death** live "for the last time." All but confirming the negative reports of frontman Chuck Schuldiner's declining health (tragically, he has died this past winter). The metal community has made a valiant effort to raise money for his expensive treatments for brain cancer. *Live in L.A.* features **Death**'s best line-up (Schuldiner, guitarist Shannon Hamm, bassist Scott Clendenin, and drummer Richard Christy). All the classics are here and there's thirteen tracks in all. They are "Scavenger of Human Sorrow", "Spirit Crusher", and "Flesh and the Power it Holds" from 1998's *The Sound of Perseverance*, "Crystal Mountain", "Zero Tolerance", "Empty Words", and "Symbolic" from 1995's *Symbolic*, "The Philosopher" and "Trapped in a Corner" from 1993's *Individual Thought Patterns*, "Suicide Machine" and "Together As One" from 1991's *Human*, none from 1990's *Spiritual Healing*, "Pull the Plug" from 1988's *Leprosy*, and "Zombie Ritual" from 1987's *Scream Bloody Gore*. Needless to say, it was a sad day when Chuck Schuldiner passed away. Let this be a reminder of how influential and great his band was. **NUCLEAR BLAST**.

**DEATH OF MILLIONS... Death Of Millions... 77...** This is a four song demo that Texas' **Death Of Millions** appear to be using to shop for a new deal. Their debut full length came out via Oz Productions in Mexico a few years back. As their title suggests, **Death Of Millions** play death metal, old school death metal at that. There is nothing fancy about **Death Of Millions** although it is clear, beneath the intentionally dirty sound, that this band knows how and what to play. "In the Shadow of the Temples" and "Before Sculpted Stone" both prove **Death Of Millions** can play fast with their own sound. Death metal has evolved, there are some killer technical bands (**Martyr**, **Gory Blister**, **Theory In Practice**) and Swedish death metal (**At The Gates**, **Arch Enemy**, etc.) but few are playing this underground cult death metal (although the **Chasm** and **Incanation** are doing it well).



## superhighway carfire

shell of a man | [IRR6-2] CD \$10

After seven years of brutalizing bar rooms, the long-awaited full length from Philly's underground luminaries, SUPERHIGHWAY CARFIRE has finally arrived. *Shell of a Man* combines elements of Jesus Lizard, Sabbath and classic Am-Rep noise, exploding in a blistering catharsis steeped in an alcoholic haze of anger and loss.

"Have you ever seen an animal hit by a car go through its final death throes? This is the soundtrack to that." -Crass Menagerie #99

"You have to have this disc. You have to hear this band. You will be a fan, guaranteed." -Customheavy.com



## Dragon Green

emissions from green sessions | [IRR7-2] CD \$10

Using an obscene amount of amplification, DRAGON GREEN isolates the essential elements of rock, stripping away the bullshit. Killer tone and crushing riffs collide and combine, forming grooves a mile wide. Prepare to be floored by the best thing since the invention of the gravity bong. Worshipers of Sleep, Warhorse, Bongzilla and Sive take note, this CD smokes.



## rabies caste

for the vomiting tractor drivers | [IRR4-2] CD \$10

"The six lengthy pieces serve as a good intro to a band that could do something." -Terrorizer

"RABIES CASTE shreds my fucking face off." -MP3.com

"Not for the faint of heart." -Skratch

"Imagine the first Helmet album played on downtuned instruments through some serious distortion." -Outburn



To order send check or money order to PO Box 4641 Bethlehem, PA 18018 - make payable to INFERNAL RACKET RECORDS or go to [www.indiebytes.com/infernalracket](http://www.indiebytes.com/infernalracket)  
Phone 610-861-9540 • Prices in ad include shipping • Distributed through Relapse Records, Revelation, Lumberjack, Very, Stickfigure, Century Media, plus more...

**DESTROYED BY ANGER... *Offsetting The Balance...* 88...** It's been four years since Long Island's **Destroyed By Anger** released their self titled debut and it's certainly been worth the wait. "Withdrawal of Compromise" starts off like **Obituary** but soon Jay Fligman's aggressive vocals and a killer groove kicks in. The first thing I notice about **Destroyed By Anger** is the maturity in the songwriting and the little nuances the band uses to make each song special. "Before Tomorrow"'s strength lies in its heavy groove. "Burning the Heavens" has a weird mid section and Jay varies his vocal style appropriately. On "Redesign" he is singing in a clear style and the rhythm section of bassist Chris Kozikowski and drummer Tom Wilbur particularly shine. "Maggot" is fueled by a punk attitude. "Stand to Fall" forsakes the groove for speed, and closer "Denied" has some creepiness. *Offsetting the Balance* is an excellent disc and **Destroyed By Anger** join the likes of bands like **Opaque** and **V.B.S.** as three of the best American bands who combine catchy grooves with death metal's power, in other words, they make **Pantera** sound lame. [www.destroyedbyanger.com](http://www.destroyedbyanger.com).

**DETERIOROT... *In Ancient Beliefs...* 85...** When listening to New York's **Deteriorot** I'm immediately reminded of acclaimed death metal bands **Incantation** and the **Chasm**. **Deteriorot**'s style of death metal is dark, doomy, and intent on a deeper emotion than your average band. The playing is restrained, complex in subtle ways, and even doomy- you can tell these are veteran musicians who've been together as a band for nearly a decade. This version of *In Ancient Beliefs* features ten tracks, and four bonus songs which appear to be demo tacks of "The Afterlife", "Eternal Darkness", "Ritual Ceremonies of Blasphemous Horror", and "Vile Disfigurement". Vocally, **Deteriorot** remain in that cult vein, similar to what Daniel Corchado has done with the **Chasm**, and for that matter, **Incantation** as well. Fans of Nile will also appreciate them. Musically, **Deteriorot** have an uncanny depth while still utilizing the death metal genre's traditional elements. It's nice to hear intelligent death metal again. **WW3**.

**DEVILYN... *Artefact...* 83...** *Artefact* is Poland's **Devilyn**'s third album of brutal death metal and easily their best to date. While maintaining their heaviness and brutal riffs, **Devilyn** also incorporates an unprecedented technical ability as well. Guitarist Baroova appears more comfortable on *Artefact* and his input may have had an effect on this album's impressive musicianship. Vocalist/ bassist Novy (**Behemoth**, **Dies Irae**) gives an emphatic performance and even varies his vocals at times. Like other Polish bands (i.e. **Hate**, **Vader**), **Devilyn** still have that early nineties **Morbid Angel** feel but stand out a little more on their own merits this time. **Devilyn** keep things at a nice pace. Kuba is a drumming monster, but musically the band can blast or slow down with equal dexterity. Poland has clearly become to death metal in the year 2001, what Florida was ten years ago. **BLACKEND**.

**DEW SCENTED... *Inwards...* 90...** German technical death thrashers **Dew Scented** are finally introduced to the American audience. Three prior releases (*Immortelle*, *Innocent*, and *Ill Natured*) established them as the new age of thrash metal in Europe. Fans of bands like the **Haunted** (vocals), **Slayer** (intensity), and **Annihilator** (technical prowess) will love **Dew Scented**. Producer Andy Classen did an excellent job capturing the energy and the razor sharpness of the riffs. Vocalist Leffe Jensen screams his way in a Tomas Lindberg manner and complements the intensity of the music. The riffs are thrashing and crisp, a little groove in a technical/ **Meshuggah** way but the rhythm section (bassist Patrick Heims and drummer Uwe Werning) hold the power and the groove while guitarist Floryan Muller masters his craft. There is no disappointments on *Inwards*. It is intense and powerful all the way through the ten tracks. How can you not love all those amazing riffs- thrash 'n groove. **NUCLEAR BLAST**.

**DIABOLIC... *Vengeance Ascending...* 82...** Florida's **Diabolic** actually have two reviews in this issue. *Subterranean Magnitude* was recorded last year but is now getting a wider release via Conquest Music, also, Olympic Recordings release their third disc, *Vengeance Ascending* around the same time. **Diabolic** have made a name for themselves through high profile tours and prolific recordings. Their style of death metal is straight ahead and tight but with little variation. After three albums (*Supreme Evil*, *Subterranean Magnitude*, and *Vengeance Ascending*), they have perfected their sound. One would think they would try to incorporate some different ideas to make things more interesting or at least challenging. It is this reason alone which will probably prevent **Diabolic** from joining the elite (**Morbid Angel**, **Cannibal Corpse**) in death metal. They simply don't stand out on their own. There are some good solos and they do a good job of slowing the pace once in awhile. A very solid death metal band- nothing more, nothing less. **OLYMPIC**.

**DIABOLIC... *Subterranean Magnitude...* 82...** Two releases at the same time from Florida's rapidly rising death metallers **Diabolic** may confuse some people but this disc was originally released on a limited basis through Conquest Music last year. On the heels of their upcoming Olympic debut, *Vengeance Ascending*, *Subterranean Magnitude* should only help **Diabolic** gain more exposure- although their upcoming major American tour should also be of assistance. Building on their successful death, *Supreme Evil*, *Subterranean Magnitude* is another solid death metal record. **Diabolic** open with the mid paced groove of instrumental "Vassago" and then pummel your senses with the double bass attack of "Extinction Level Event". **Diabolic** don't try to show off their skills, their talent lies in their top notch, though predictable, death metal. **Diabolic** show a flair for melodic solos and the guitar work on "Failed Extinction" is excellent. **Diabolic** don't let up on their brutality and intensity until the mid paced beginning of "Fleshcraft". **Diabolic** is one of the few bands talented enough to sound great no matter what speed they play. **CONQUEST**.

**DIABOLICAL... *Synergy...* 92...** **Diabolical** are among several Swedish bands creating a scene which plays technical death thrash with a modern, crisp sound- among these bands (**Ebony Tears**, **Carnal Forge**, **Soilwork**, etc.), none has the diversity and well rounded repertoire of **Diabolical**. Songs like "Suicidal Glory" see **Diabolical** taking what **Carcass** did on their masterpiece disc *Heartwork*, and let it evolve. **Diabolical** are unafraid to add quieter, progressive moments enter their otherwise tight and busy music. The vocals are basically harsh, in that Swedish death metal vein but it's the music in which *Synergy* stands out. The band often play fast but add catchy riffs and those melodic moments to make each song sound full and independent. For awhile it appeared that the Swedish scene had really stagnated. Finally bands are making more complex and individualistic records that reveal creative talents. **WW3**.

**BRUCE DICKINSON... *The Best Of Bruce Dickinson...* 80...** As Bruce Dickinson is occupied by his reunion with **Iron Maiden**, it seems appropriate that his decade solo career is tied up by this collection of songs. We are treated to live versions of "Laughing in the Hiding Bush" and "Book of Thel" and a new song titled "Broken" which is his heaviest and most modern song yet. Bruce released his first solo disc while still in **Iron Maiden** back in 1990 titled *Tattooed Millionaire*, and this greatest hits package features the title track and "Born in '58". Other songs are: "Back from the Edge" and "Silver Wings", "Chemical Wedding", "The Tower", and "Book of Thel" from 1998's *The Chemical Wedding*, "Accident of Birth", "Darkside of Aquarius", and "Road to Hell" from 1997's *Accident of Birth*, none from 1996's *Skunkworks*, and "Laughing in the Hiding Bush" and "Tears of the Dragon" from 1994's *Balls to Picasso*.

**DISINTER... *Demonic Portraiture...* 79...** *Demonic Portraiture* is Chicago's **Disinter**'s third full length release and my introduction to these popular brutal death metallers. This is a heavy disc with all the death metal trademarks but I guess I always thought **Disinter** was more extreme. *Demonic Portraitures* is a death metal fans dream and I should commend **Disinter** for holding true to the genre's values but also not rehashing other bands' ideas or mimicking the Florida death metal scene, for instance. On the downside, **Disinter** limit themselves by sticking to the death metal formula. Even though there are no obvious comparisons, one can also not say that **Disinter** stands out, separate from the popular bands of the scene. I was thinking a similar thought while reviewing **Diabolic**'s third disc as well, when will these bands dare to try to push the boundaries or emerge with a discernable identity. **MORBID**.

**DIVINE SILENCE... *Promise You...* 96...** I first encountered **Divine Silence** when they played with **Antipathy** and **October Thorns** in Queens last summer. *Promise You* is their debut full length and for fans of bands like early 90's **Anathema**, **Katatonia**, and **Paradise Lost** this is a must have. The seven tracks here are classic doom with intense emotions within each musician's craft. The pace is slow, sometimes mid, but it's never dull. **Divine Silence** is one of those bands who make everything they do count. As the disc goes on, it just gets better. The haunting guitar melody on "Promise You", the acoustic guitars on "Twilight", the familiar drum beat on "Novembre" and "Reflections"- doom has rarely been so catchy. Vocally, Chris tends to use a heavy style, near death metal- with some occasional cleaner tones. He is augmented by the female vocals of Tiffany Audalas on "To Live or Die" and Anastasia Pazana on the rest of the disc, although they never overshadow the music or Chris' vocals. Listening to **Divine Silence**'s *Promise You* is like experiencing **Anathema**'s *The Silent Enigma* and **Paradise Lost**'s *Gothic*, combined with a little more melody. [www.divinesilence.com](http://www.divinesilence.com).

**D-9... *160 Blows Per Second...* 82...** **D-9** is a New Jersey band playing contemporary metal which balances metal's commercial side with some heavier licks thrown in. Despite the fact that *160 Blows per Second* implies a death metal record, **D-9** have nothing to do with the genre. This disc is comprised of six tracks and a demo version of "Self Destruct". Some songs are better (i.e. "forsaken", "Spoiled") than others (i.e. "Stagnant"), but **D-9** has presented us with their



# The War against You...

## Bethlehem



Schatten auf der Alexander Welt

### Bethlehem Schatten aus der... 2CD

a completely unique and captivating album with seven brand new Bethlehem tracks, an unusual s.a.i.z.i.d. cover version, as well as monologues over industrial and mechanical atmospheres. the music is a permutation of all Bethlehem albums and well-known mainstream styles, which marks a new epoch for a rare new musical genre.

#### still available:

Mars on Earth-Mars on Earth mcd  
hate forest-blood & fire ritual mcd  
warowlak/gorelord-split mcd

#### upcoming:

Judas Iscarlot-to embrace... cd  
blöden-spectral magnitude cd  
secretes of the moon-stronghold cd

## red stream

p.o. Box 342  
camp hill, pa  
17001-0342, usa  
ph: 717.774.3606  
fx: 717.774.3747  
[www.redstream.org](http://www.redstream.org)



### himmelforg haunted shores cd

an excellent and mature album for these Viking souls. this time the group presents their style of powerful pagan metal that incorporates structures of their previous albums along with newer elements.



### krieg destruction ritual

abrasive guitars, tortured vocals and ambient terror are all present in krieg's newest weapon to assault your conscience...

sound, unfortunately, it is a sound we've heard before. Once again, despite the brutal album title, **D-9** appear to have more in common with rock than metal. The structure is geared toward memorable songs and there is little in the way of aggression- which to be honest, is a good thing, although nothing stands out as being spectacular. **D-9** is an emerging group of upcoming bands in the tri-state area (**Tober, CO2, Nitch, 60MD**), and you can be sure at least one will break through and attract major label attention. [www.d-9.org](http://www.d-9.org).

**DREAM OR NIGHTMARE... Dream Or Nightmare... 80...** Ohio metal band **Dream Or Nightmare** bring us this four song demo recording which reveals a talented and original band in need of some fine tuning and a better production. It is difficult placing labels on **Dream Or Nightmare**. Most likely they are a band for the progressive metal crowd, although there are no bands with which you can compare them to. The focal point is the creative guitar work of Joe Sims and Jim Arnold, this is especially apparent on "Sea of Rage" which is actually reminiscent of **My Dying Bride** in a prog metal way. Vocally, Javier Colon is an interesting specimen. He has a mid range style but little personality shines through, although this could be due to the subpar production. This is a debut demo c.d., thus a rewarding first effort. One can tell **Dream Or Nightmare** have something original to offer and time will be beneficial for them to grow. [simsmetal@aol.com](mailto:simsmetal@aol.com).

**DREAMTIDE... Here Comes The Flood... 85...** **Dreamtide** is a new band but features some familiar names in the hard rock field. Among those are ex-**Fair Warning** members; guitarist Helge Engelke, drummer C.C. Behrens, and keyboardist Torsten Luderwaldt, ex-**Thunderhead** bassist Ole Hempelmann, and session vocalist Olaf Senkbeil. **Dreamtide** proves to be one of the more significant bands in the field of hard rock. There is a depth and sincerity that many bands of the genre lack (doesn't **Frontiers** always find the best hard rock bands?). Even the ballads which make up about a quarter of *Here Comes the Flood* ("Dreamer", "Moment of Truth", "Heaven Knows", and "Cross the Line") are deep and intelligent. Engelke's guitar work is in a heavier vein than what he did while **Fair Warning** was still together. Songs like "What You Believe In" and "Ten Years Blind" are uptempo and heavy. Keyboardist Luderwaldt shines on "Crashed" and "Sundance", which is the top track here with its native vibe. Senkbeil is the perfect match, his passion and melody raise **Dreamtide** to a new level. The guitar instrumental "Phoenix Tears" is a fitting end to the captivating disc. **FRONTIERS**.

**DUST TO DUST... Dust To Dust... 76...** New York's **Dust To Dust** is a rising gothic metal band with many similarities to another popular Brooklyn outfit (**Type O Negative**). As Pete Steele is to **Type O Negative**, Rob Traynor is to **Dust To Dust**. The vocalist/ bassist sings in a similar style to Steele, although, thankfully with a better range and more accessibility. Musically, **Dust To Dust** keep it simple, with some occasional electronics providing diversity. Songs like "Mr. Doe" and "Submission" prove Sanctuary Records knew what they were doing when they signed **Dust To Dust**. Hearing these catchy, original songs make it even more frustrating when **Dust To Dust** burden the listener with dull dribble like "Pottersfield" and "No Surprise". When Traynor screams on "Hate Love" or when he writes great songs like "Submission", **Dust To Dust** prove they are an antithesis to the dull popular radio scene of today. When they drone themselves in gothic mire, they become exceedingly boring. Maybe next time there will be less filler. **SANCTUARY**.

**EBONY TEARS... Evil As Hell... 95...** Sweden's **Ebony Tears** should be able to ride the wave that has helped countrymates **Soilwork** and **Darkane** such successes in North America. *Evil as Hell* is a punishing disc with just enough melody and modern tendencies to make it one of the most listenable extreme albums ever. Vocally, Johnny Wranning tends to stick with that razor blade style but musically is where **Ebony Tears** shine. "Outraged" is crushing and almost industrial in its precision. *Evil as Hell* has a coldness like **Meshuggah** at times, only less technical and more melodic. **Ebony Tears** have modernized thrash metal and have single handedly made the genre its most exciting since **Metallica** and **Slayer** stormed on the scene nearly twenty years ago. Since their debut, *Tortura Insomniac*, **Ebony Tears** have grown from a melodic atmospheric metal band into a devastatingly heavy and energetic group of thrashers. I didn't think they could top *Handful of Nothing* but *Evil as Hell* is one of the freshest metal records to come out in years. **CENTURY MEDIA**.

**EDGUY... Mandrake... 82...** I can already hear the critics blasting **Edguy**'s fifth release, *Mandrake*, for its ridiculous jester cover. It can even be considered a representation of their cheesy power metal which borrows strongly from **Helloween** and **Iron Maiden**, often with subpar results. Fortunately, *Mandrake* is easily their best work yet. Vocalist Tobias Sammet has never sounded better. His vocals are powerful and commanding, no Dickinson, Hansen, or Kiske cliches this time. Musically, **Edguy** opt for a more powerful, riff oriented approach than the fast paced, generic style of earlier releases. The many **Edguy** fans won't be disappointed as the more modern approach still resides firmly in power metal and their trademarks are present, whether it be the epic ("The Pharaoh") or the symphonic ("All the Clowns"). I am pleased to see **Edguy** step out of their idol's shadows and begin to stand on their own. Their talent has seemingly never really come to fruition in terms of results, but *Mandrake* puts them on the right track. **THE END**.

**EMPEROR... Prometheus... 87...** It was a shocking move when Norway's **Emperor** decided to call it quits following their fourth full length album, the mighty *Prometheus*. **Emperor** had seemingly grown in leaps and bounds following every release. The imprisonment of Samoth and Faust, and the departure of Mortuus following their triumphant debut full length, *In the Nightside Eclipse*, left Ihsahn alone but determined. Following this was Samoth's return and new drummer Trym (ex-**Enslaved**) and two highly acclaimed albums (*IX Equilibrium* and *Anthems to the Welken at Dusk*). Now we are graced with **Emperor**'s swansong, *Prometheus*. People familiar with **Emperor** members recent work (**Peccatum**, **Zyklon**) shouldn't be surprised by the progressive death metal exhibited here. Songs like "The Eruption" and "The Tongue of Fire" are the most creative and listenable extreme tracks ever recorded. There is no genre to classify **Emperor**. Ihsahn's new found clean style is used more often than ever, further expanding **Emperor**'s horizons. Perhaps they feel they can no longer top their previous masterpieces. I respect their decision to move on and eagerly anticipate future projects. **CANDLELIGHT**.

**ENGRAVE... The Rebirth... 75...** *The Rebirth* was originally released three years ago by S.O.D. Records but WW3 stepped in to give it a wider release. This version was remastered by **Engine/ Agent Steel** guitarist Bernie Versailles and contains demo versions of "Ministers Nightmare", "Full Moon Rising", and "Morbid Dream" as bonus tracks. **Engrave** play a style of death thrash that will probably remind many of eighties **Sepultura**. Like many bands who are basically glorified side projects (**Engrave** has members of **Coffin Texts** and **Sadistic Intent**), **Engrave** rehash eighties ideas and play their music as if it were a tribute to an era, not adding any new twists to the existing formula. I respect WW3 for reissuing all these rare, out of print discs (**Engrave**, **Belfegor**, **Mystic Circle**, etc.) but I hope they aren't paying a lot for them because I can't see them selling all that well. **WW3**.

**ENSLAVED... Monumension... 87...** Ever since their stunning debut full length from 1994, *Frost*, I have waited for Norway's **Enslaved** to deliver an album this great. *Mardraum, Eld*, and *Blodhemn* have been critical successes but never have all of **Enslaved**'s unique elements come together as well as they do on *Monumension*. It is impossible to accurately describe what they are doing here. It is the work of a talented, creative, and confident band. Classic **Enslaved** riffing abounds, but there are more bizarre, even psychedelic elements that make this one of the most original and deepest extreme albums ever released. To experience **Enslaved** appropriately, one must take the time to indulge in the sixty minute concept album. The elements; "Hollow Inside"'s melancholy, "Enemy"'s savageness, the haunting "Floating Diversity", the brutal "Sphere of the Elements" must be taken in as a whole and you too will appreciate the utter brilliance of *Monumension*. **Emperor** and **Enslaved** will always be linked by their *Hordanes Land* split and now that **Emperor** has retired it is time for us to acknowledge **Enslaved** as the new leaders. **OSMOSE**.

**ENSOPH... Bleeding Womb Of Ananke... 88...** Italy's **Ensoph** was formed by guitarist/ bassist Giuliano and drummer Zenone to expose "their passions for esoterism, theater, philosophy, and gothic culture". What **Ensoph** captured on this, their full length debut, is an impressive and open minded disc that defies categorization. Musically, there are gothic, industrial, and at times ambient/ atmospheric elements to **Ensoph**'s metal. In the vocal department, Mahavira supplies abrasive vocals that border on black metal ("Shattered Void", "The Spyrak Stigmata") and sometimes goth/ theatrical (the synth dominated "Tanz Der Erinnerung") or whispered ("In the Blossom of Inetness"). My favorite aspect of *Bleeding Womb of Ananke* is **Ensoph**'s desire to create their own style of music. Perhaps if **Moonspell**'s *The Butterfly Effect* was less aggressive musically, it would be a good comparison for **Ensoph**. I have a feeling this is even more impressive in a live setting. **BEYOND**.

**EVERY TIME I DIE... Last Night In Town... 88...** Upstate New York's **Every Time I Die** release their impressive debut, the urgent *Last Night in Town*. The scene has been saturated with so many bands taking the extreme intensity of **Coalesce**, **Converge**, etc. and not really offering anything groundbreaking. For my tastes, **All Else Failed** and **Every Time I Die** are two bands that are trying to make the vocals as impressive as the music. Sure, Keith screams through most

of the disc but he will throw in some clearer vocals to keep the listener hooked. Musically, the band is technical yet know how to break the intensity with some quieter moments that don't interrupt the flow of the song. What I also like about **Every Time I Die** is that they aren't afraid to let bassist Aaron provide the rhythm while the guitars experiment or drop out altogether. This works best on "Pincushion". Songs like "California Gracefully" show the guitarists can provide a crushing, brutal riff. **FERRET.**

**EXPLOITED... *Beat The Bastards...* 82...** While the **Exploited** are finishing up their new album, *Noise Annoys*, Spitfire Records has reissued this 1996 release from the **Exploited**. This is what belligerent punk metal should be about. If you added up all the California punk bands you still wouldn't get as heavy as the **Exploited**. When listening to *Beat the Bastards* I am immediately reminded of **Motorhead**. Their music is that same type of rumbling assault, while vocalist Wattie spews forth his venomous tirades ("Don't Blame Me", "System Fucked Up", "They Lie", "Fightback", etc.). Of all the punk bands in the world, I don't think any come closer to sounding metal than the **Exploited**- not to mention, how many have had a career spanning over twenty years? They have the best skull you will ever see on the cover and I love those noisy, no holds barred guitar solos. **SPITFIRE.**

**EXPLOSIVE RAGE DISORDER... *Explosive Rage Disorder...* 84...** Canada's **Explosive Rage Disorder** sent me two discs of modern metal. The first was released in 1999 and featured six tracks, second in 2000 which has six tracks. As such, I will review to the discs as one full length. **Explosive Rage Disorder** are an interesting band. They are heavy and groove oriented, falling somewhere between **Pantera**'s aggressiveness and power metal's melody. Many a poorer band has tried this formula with little success but **Explosive Rage Disorder** execute with precision and creativity. Both discs are similar in sound and of high quality considering this is basically a demo. What I like about **Explosive Rage Disorder** is the disparity between each track. They always add something new to their mix while keeping it all memorable. Vocalist Ben Eakle easily moves from aggressive vocals to melodic, while maintaining his original style. Speaking of original, drummer Pete Locker has a drumming style that is incomparable. [www.explosiveragedisorder.com](http://www.explosiveragedisorder.com).

**FLESHCRAWL... *Soulskinner...* 86...** I love it when a band proves me wrong. Germany's **Fleshcrawl** released *As Blood Rains from the Sky We Walk the Path of Endless Fire* cluttered, nonsensical album of noisy, early 90's sounding Swedish death metal (like **Dismembered**, **Entombed**) and I never would have thought they would produce an album that would captivate my ears. First of all, vocalist Sven Gross shows more life than usual. His blood curdling screams add a new dimension to **Fleshcrawl**'s sound in a similar way to what George Fischer did with **Cannibal Corpse** on *Bloodthirst*. The music is also vastly improved. Take the second track, "Dying Blood". **Fleshcrawl** would never play a riff that slow. They usually just bash away and rarely give even a hint of a guitar riff. There's plenty of blasting and down tuned noise but just enough to satisfy old fans. The rest of *Soulskinner* finds **Fleshcrawl** playing at a much slower clearer tempo. I never knew they had it in them. This is as good as, if not better than, **Dismembered**'s *Like an Everflowing Stream* and **Entombed**'s *Left Hand Path*. **METAL BLADE.**

**FLOWER KINGS... *The Rainmaker...* 75...** The **Flower Kings** have been working hard to break into the American market and their recent tour, prolific nature, and mainman Roine Stolt's involvement with the prog rock supergroup **Transatlantic** has people talking about them. *The Rainmaker* is a little more mainstream than *Flower Power*, and a little less interesting. Oddly enough, it's the ten minute plus epics ("Last Minute on Earth", "Road to Sanctuary", and "City of Angels") that provide the most excitement. This time around the **Flower Kings** used the respected Vivid Images Design for the classic dark cover, it's impressive but I loved their previous covers. Through hard work and seemingly no down time, the **Flower Kings** have become the leaders in the decade's prog rock circle, however, they are missing that catchy song that you can't get out of your head (i.e. "Carry on Wayward Son", "Tom Sawyer", etc.) that puts them over the top. As usual there are some interesting moments (especially "Last Minute on Earth") but nothing stands out and Jonas Reingold's bass is more subdued than ever. **INSIDE OUT.**

**GRAMMY NOMINATED FOR BEST HEAVY METAL RECORD\***

Available at None of the Above Records  
Middle Country Road / Centereach / 631-737-9359

\* in Sweden

Look for **Paradise Lost** *Draconian Times* with bonus tracks May 7th!

[www.kochentertainment.com](http://www.kochentertainment.com) [www.entombed.net](http://www.entombed.net) **MUSIC FOR NATIONS** **KOCH RECORDS**

**FROM AUTUMN TO ASHES... *Too Bad You're Beautiful... 92...*** Yet another talented entry from Ferret Music, Long Island's **From Autumn To Ashes** have the sound that we have become to expect from the label, although this may be their most original band. **From Autumn To Ashes** in their short existence, have proven they can add punk, metal, and some unpredictable surprises to their technical hardcore style. Check out that too brief thrash riff on "Cherry Kiss" or the insane speed at the beginning of "Capeside Rock". Ben Perri is the vocalist and he proves to be up to the challenge presented by the talented and open minded musicians behind him. The violin and female vocals on dramatic closer "Short Stories with Tragic Endings" further illustrates their diverse background. "Reflections" is a reworking of an awesome song original from their demo under a different title, which originally appeared on their demo and on a past compilation. Here it is even more brutal and the contrasts more profound. There are a handful of songs that are shockingly amazing and original. **From Autumn To Ashes** will always keep you guessing as to their next move. **FERRET.**

**GAMMA RAY... *No World Order... 87...*** The grandiose "Introduction" lues us in that **No World Order** will be yet another triumph for **Gamma Ray**. Most revealing is Jeff Brown's verbal comment that both Ralph Scheepers (ex-**Gamma Ray**, **Primal Fear**) and Kai Hanson have taken over the **Judas Priest** throne, as both **Primal Fear** and **Gamma Ray** (as well as **Silent Force**) exhibit classic **Priest** tendencies. Kai Hanson's vocals are in top form here. "The Heart of the Unicorn" is their catchiest tune yet- a near masterpiece. "Heaven or Hell" has old school power metal tendencies, while "Damn the Machine" sounds inspired by **Judas Priest's** "Grinder" with its heaviness and "Solid" is thrash metal speed- thus making **No World Order** a diverse affair. Later on, "Eagle" reveals shades of "Painkiller". Rarely have bands taken obvious influences as **Gamma Ray** and **Primal Fear**, injected their own qualities and made them relevant to today's metal scene. Brilliant cover again. **NOISE.**

**GARDY LOO... *Socially Unacceptable... 72...*** I know **Gardy Loo** is more of a joke band, but what a disappointment it was hearing Ben Meyer, Craig Huffman, and Richard Bateman going from **Nasty Savage** to this. Musically, **Gardy Loo** tend to stick with a punk metal formula, with some hardcore thrown in. **Socially Unacceptable** was originally released ten years ago and I believe the line-up was the trio of Meyer, Bateman, and Huffman. Nowadays, Meyer and Bateman are joined by **Precipice** drummer Dave Silverthash, guitarist Andy Addock, and vocalist Jake Crash. The vocals are awful, when can you claim that El Duce was actually an improvement? Musically, it's all pretty boring, exceptions being "I Hate You", "You're Gonna Die", and to a certain extent, the ballad "I Like Shit". Sometimes songs like "I Like Shit", "You're Nothing But a Piece of Shit", etc. can be funny, sometimes juvenile- I guess it depends on your mood. **CROOK'D.**

**GARGANTUA SOUL... *Impact... 86...*** It's about time this New England band drew more attention. They've worked hard, released a handful of discs, and constantly play shows anywhere they can. Perhaps it's because they avoid cliches and just write solid, heartfelt songs, but **Impact** is an album that creeps up on you and leaves a major impact after a few listens. Vocalist Kris Keyes sings with passion and melody, balancing the two so that band doesn't sound overdramatic or too predictable. I find that **Gargantua Soul** are in a similar place as bands like **Muzzy Luctin** or recent **I Mother Earth**- they have potential for massive success but need a band similar to them to break through to the mainstream. Some songs have a little soul/ funk (i.e. "Gargantua") but **Gargantua Soul** rely more on their heart and reveal a penchant for emotional lyrics. An easy comparison may be **Sevendust's** self titled debut, but minus the edge. **Impact** is a very good, third full length from a band putting in the effort and waiting for the right breaks. [www.gsoul.com](http://www.gsoul.com).

**GARRISON... *Be A Criminal... 82...*** Boston's **Garrison's** second full length, **Be a Criminal**, is one of the more interesting independent rock albums you will hear. Take **Fugazi's** intelligent rock, energetic pop punk, and rock sensibilities and the result will sound something like **Garrison**. The ten songs that comprise their new disc are short and direct, **Be a Criminal** is over in less time than a **Simpson's** episode. Some songs stand out (the urgent "Recognize an Opportunity", the laid back groove of "Know the Locale", or the deep "Commit Commit Commit"), other are just there ("Choose a Weapon", "Focus Focus Focus") but **Garrison** do prove they have the potential to put out a disc to compete with **Thursday's** brilliant **Collapse**. The song titles obviously deal with the subject matter of the album title (**Be a Criminal**) but lyrically deal with deeper topics and ideas. **Garrison** is a must for you emo-rock people. **REVELATION.**

**GIANT... *III... 77...*** Of the three highly anticipated reunion discs coming out this fall via **Frontiers Records** (**Hurricane**, **House Of Lords**, **Giant**), I must admit this was my least favorite. **Giant** released two highly acclaimed rock discs in the late eighties and early nineties (**Last of the Runaways** and **Time to Burn**) before disbanding. Frontman **Dann Huff** has become best known in the metal world for his production on **Megadeth's** **Risk** and **Cryptic Writings** discs, although he has recorded with people like **Madonna**, **Michael Jackson**, **Celine Dion**, and **Shania Twain**. Like their previous discs, **Giant** kick off the opening track ("Combustion") with **Dann** doing some shredding- from **III** is just not nearly as good as its predecessors. "Don't Leave Me in Love" is a solid hit in the making (although it will probably have little impact in today's market). Elsewhere, "It's Not the End of the World" and "Oh Yeah" come close to the classic rock sound but there is not one as catchy as any of their **Last of the Runaways** disc, not anything as challenging or heavy as "Unchained" from **Time to Burn**. They also include a pointless cover of "Bad Case of Loving You". **FRONTIERS.**

**GLADYS PATCHES... *A Wish This Simple... 78...*** I think that simple wish is popularity. **Gladys Patches** (named after an Irish porn star) have created a good album but it mimics all that is popular in heavy music today. On the impressive opening track ("Vanishing") the vocalist sounds like a combination of **Kid Rock**, the **Deftones**, and **P.O.D.** Nonetheless, it is a killer track with killer hooks. From there **A Wish This Simple** becomes forgettable. Tracks like "Headlights" or "Spin" could easily be mistaken for any of the **Nickelback's** or **Default's** or **Staind's** clogging up the airways. I must admit I like **Gladys Patches** a lot more than those more popular bands because there are more energetic and exciting but I am disappointed in their lack of individuality. After awhile (eleven tracks, nearly an hour) these songs on **A Wish This Simple** become forgettable and other than "Vanishing", nothing stands out. **N.F.E.**

**GODFLESH... *Hymns... 83...*** **Godflesh** have always kept me intrigued. I was drawn to the most popular disc 1992's **Pure** for its simplicity as much for its revolutionizing the industrial metal genre. Later efforts exhibited a more commercial approach (**Selfless**) and a more techno flavor (**Us and Them**) but **Hymns** sees **Godflesh** returning to their roots. Like **Streetcleaner** and **Pure**, the guitars are slow and heavy with odd noise inflections, the bass brutal, and the drums more focused on groove than speed. **Justin Broadrick's** vocals take on the old approach but he still uses some haunting clear styles for a contrasting effect. **Ex-Prong**, ex-**Foetus** drummer **Ted Parsons** works well with **G.C. Green's** distinctive bass. Even when **Broadrick** takes a melodic approach vocally ("Anthem") the music is minimalistic and brutal. **Hymns** has shown me where the brilliance in **Godflesh's** music lies. Play any of their albums twenty five years from now and I guarantee they will still sound fresh. **KOCH.**

**GODGORY... *Way Beyond... 79...*** I await the day Sweden's **Godgory** deliver a complete album of top notch tunes. Their last two releases, **Resurrection** and **Way Beyond** have some excellent songs but there are others that are too banal. Their dreamy sounds and crunchy guitars make songs like "Final Journey" and "Tear it Down" sound like progressive gothic death metal; a new sub genre but they also limit themselves. Vocally we are subjected to **Matte Andersson's** death metal vocals or **Fredrik Olsson's** whispered vocals. Neither are convincing and make the creative music sound less impressive. Straight ahead, Swedish sounding tracks like "Farewell" sound misplaced alongside the dramatic "Caressed by Flames" or the heartfelt instrumental "Sea of Dreams". For all the great, interesting moves **Godgory** makes there are mediocre ones which keep them from creating that groundbreaking record. **NUCLEAR BLAST.**

**GORELORD... *Force Fed On Human Flesh... 89...*** **Gorelord** is a death metal/ gore and horror film trip with crushing groove. **Fredriablo (Necrophagia, Wurdulak, Deride)** is vocalist, guitarist, and bassist; with help from drummer **Jehmod (Bloodthorn)**. Vocally, **Fredriablo's** sick style can only be compared to **Necrophagia's** **Killjoy**. **Killhoy** and **Mayhem's** **Maniac** are also present on "Hells Kitchen". "Dismembered Virgin Limbs" sets the tone with the heaviest groove I've ever heard, meanwhile the second half of the song, along with a good chunk of the album, features samples from horror movies. **Fredriablo** does an amazing job setting the tone with these samples. He also creates the heaviest groove ever, with some grind, death, and black metal influences- but also some thrash. **Necrophagia** is a very easy reference point for a lot of what you hear on **Force Fed on Human Flesh**, including that same spirit. The main difference is that groove. It's about time someone did something that brutal to it. "Alive When Fucking the Dead", "Necrophilic Orgy in Entrails and Cum"- metal has never sounded so dirty. **BAPHOMET.**

**GRAVE DIGGER... *The Grave Digger... 84...*** Based upon the three unedited tracks, **The Grave Digger** sees these German metallers more enthusiastic than ever. Kicking off with "Son of Evil", new guitarist **Manni Schmidt (ex-Rage)** makes his presence known with some heavy, infectious riffs. The heavy metal barrage with **Chris Bottendahl's** charismatic, flawed, yet true metal vocals and you get **Grave Digger's** best, most focused work in years. **Schmidt** adds a sense of drama

and some well placed harmonic to the title track, it's **Grave Digger** at their most dynamic intensity. "Raven" makes us of H-P's haunting keyboards and a heavy thrashing riff. In the past, Bottendahl was the focal point but on *The Grave Digger* Schmidt has added new life and one easily realizes what **Rage** has been missing recently. The remaining eight songs are edited, therefore, I can't accurately review them, however, I can tell these tracks are strong too. At least Nuclear Blast's ridiculous chop job is less detrimental to **Grave Digger** than it is to **Therion**. Lyrically, they draw inspiration from Edgar Allan Poe this time.

**NUCLEAR BLAST.**  
**GREEN CARNATION... Light Of Day Day Of Darkness... 88...** The two metal bands which I can remember releasing an epic, one song, hour long concept were **Fates Warning** (*A Pleasant Shade of Grey*) and **Edge Of Sanity** (*Crimson*), both almost resulted in band suicides. Norway's **Green Carnation** try the sixty minute, one track concept on their second disc. Last year's *Journey to the End of the Night* was a killer debut and *Light of Darkness Day of Darkness* is also an excellent achievement. People may like to know that **Green Carnation** once morphed into **In The Woods** in the early nineties and since they've reformed, **Green Carnation** have a similar, albeit heavier sound than **In The Woods** while using a vocalist who sings mostly in a clear voice. Also of note are the inclusion of guitarist Tchort (ex-**Emperor**, ex-**Satyricon**) and drummer Anders Kobro (**In The Woods**, **Carpathian Forest**) in **Green Carnation**'s line-up. This band is the work of Tchort, as this is his band. *Light of Darkness Day of Darkness* eventually delves into the use of choirs and strings, a novel idea but one that interrupts the flow of the song. When the band gets heavy with the clean and commanding vocals of Kjetil Nordhus, this band is incredible. **THE END.**

**GURKKHAS... A Life Of Suffering... 80...** *A Life of Suffering* is eight tracks of pure, unadulterated death metal. I believe this is **Gurkkhas**' fourth album and the experience shows. This French trio is tight and focused. Judging by the camouflage, combat boots, and bullet belts, **Gurkkhas** subscribe to similar war themed topics like **Sodom** and **Bolt Thrower**. Need further proof? How about these song titles- "Born on a Day of War", "The Day of Battle", "If I Should Die". I like *A Life of Suffering* because **Gurkkhas** do a good job balancing their death metal. It is fast and semi-technical but they also write decent riffs as well. I think too many bands are either trying to be overly impressive by playing a million notes per minute or they take an old school, no frills approach. Instead **Gurkkhas** combines the technical present with the song oriented past for an enjoyable death metal listen. **MORBID.**

**GWAR... Violence Has Arrived... 73...** It is amazing to me that **Gwar** have managed to have a recording career spanning thirteen years and eight albums. Their fun but ridiculous stage show always overshadowed the music and I can't imagine them selling many albums nowadays. In the past **Gwar** has humorously mimicked popular bands (**Red Hot Chili Peppers**, **Metallica**, etc.) but *Violence Has Arrived* sees them being a little more original. "Battlelust" and the groovy "Anti Anti Christ" actually qualify as good songs, and "Immortal Corrupter" combines killer metal groove with interesting vocals, however when a **Gwar** disc lasts for thirteen tracks there's bound to be plenty of filler material. Your favorite characters are all present; Balsac The Jaws of Death (guitars), Beefcake the Mighty (bass), Jizmak tha Gusha (drums), Oderus Urungus (vocals), and Flattus Maximus (is he new?, on guitars). The artwork inside is the best yet from this novelty act. **METAL BLADE.**

**HARVIST... A Gleam In The Night... 70...** Harvist is a very raw and chaotic one man band from West Virginia. With *A Gleam in the Night* the listener gets over forty five minutes and seven songs of horribly underproduced and poorly played black metal with some old school influences. I know bands of this genre purposely give their recordings a bad production to further illustrate black metal's underground, evil vibe, but I have never heard a production as poor as this. It sounds as if someone threw a blanket over the speakers. It's so bad, in fact, that perhaps I simply have a defective copy, although knowing **Dark Horizon**'s penchant for delving deep in the underground and unearthing the most relentless black metal- this may be how **Dusk** wanted **Harvist** to sound. No matter because I can tell the playing is extremely poor and messy even with such poor sound quality. **DARK HORIZON.**

**LISTENABLE RECORDS**

# SONIC MURDERERS 2002



**SCARVE**

New age death metal: A virulent assault of furious blast beats packed with melody. Two different singers deliver the goods and make this second album a mesmerizing experience, featuring ENTOMBED cover serpent speech! **INSANE STUFF!!!**



**THEORY IN PRACTICE**

An amazing recipe of technical skills and ripping death metal. Outstanding musicianship wraps up this modern soon to be cult death metal release for the new millennium. They'll dominate!



**PALE FOREST**

Third album from Norway's sheer class act, fans of **THE GATHERING** with a sensual touch should take note!



**STILL HOT**

www.listenable.net  
 B.P. 73, 6930 WIMEREUX, FRANCE



**DERANGED - Rated X**



**CENTURIAN - Liber zar zax**



**RECLUSION - shell of pain**

**HEADHUNTER D.C....** *And The Sky Turns To Black... 82...* Brazil's **Headhunter Death Cult** is yet another import from WW3 Music, the prolific California label who keeps pushing the underground with mainstream promotion. **Headhunter D.C.** is one of their better moves as this band plays killer old school death metal with top notch riffs. I'm not sure when *And the Sky Turns to Black* was originally released or if it's actually a new album but the music is old school without sounding dated. While current Brazilian upstarts like **Nephasht**, **Rebaellium**, and **Krisium** try to impress with technical ability, **Headhunter D.C.** go the songwriting route and capture riffs of all varieties; slow, mid paced, fast paced. Songs like "Conflicts of the Dark and Light" have a basic heavy metal influence. Two bonus tracks are included on this version, "Morbid Visions" and "Twisted Minds". **Headhunter D.C.** offer nothing new or stand out here but they do remind us of a time when it was more impressive to write good songs and good riffs, and it didn't matter how many notes per second you could play. **WW3.**

**HIMSA... Death Is Infinite... 77...** Seattle's metal/hardcore crossover **Himsa** follow last year's debut full length, *Ground Breaking Ceremony*, with this four songs, fourteen minute e.p. The band has an incredible reputation in the live setting and are notoriously hard workers but I don't hear anything special in their music. John Pettibone's vocals are closely related to the hardcore scene while the music is plain metal. The first three tracks go by with few thrills, but then "Exhale" offers some nice riffing and creative music that remains memorable. A song like "Exhale" leads me to believe that **Himsa** are not as boring as *Death is Infinite* would have you believe and perhaps some potential is there for something killer in the future. **REVELATION.**

**HOUWITSER... Rage Inside The Womb... 77...** After two albums on Holland's Displeased Records, **Houwitsier** find a home on France's Osmose Productions. *Rage Inside the Womb* is their least impressive album to date. Many originally perceived **Houwitsier** to be a **Sinister** side project, but the former has been much more prolific. Their brutal yet technical death metal was very impressive on their 1999 debut, *Death But Not Buried*, but on *Rage Inside the Womb*, **Houwitsier** often just bash away without the more impressive work of their debut. The gore topics are still prevalent and there are many spoken word intros, "Gutted in the Gutter", "Vengeance Needs Blood", "A Bite of Diseased Rat" should tell you their lyrical standpoint. There are some interesting moments- the very slow guitar crunch on "Nailing the Torso", the harmonic laden "Slaughter Confession", but otherwise *Rage Inside the Womb* is not all that impressive. **OSMOSE.**

**HUMAN FORTRESS... Lord Of Earth And Heavens Heir... 82...** So which Limb debut was more impressive- **Burning Point** or **Human Fortress**? I would have to go with the more original of the two- Germany's **Human Fortress**. With a vocalist like Jioti Parcharidis, whose impressive wails have a slight Tony Harnell (T.N.T.) sound to them, **Human Fortress** are guaranteed some type of response. Not as varied as **Midnight Sun**, **Human Fortress** does offer an album with distinct songs. "The Dragons Lair" is a fast paced yet melodic opener. They follow that with the slow groove of "Under Black Age Toil", and then the epic title track. Through all the musical styles, Parcharid is familiar, distinct vocals hold it all together. He has the charisma and presence of a young Andre Matos (ex-**Angra**). Bassist Pablo Tammens is another stand out, especially on the quirky "Stroke of Fate". Once in awhile an 80's hard rock song will be exposed ("Amberdawn", "Forgive and Forget") but **Human Fortress** is a very good power metal band with a lot of talent. **LIMB.**

**IMAGIKA... And So It Burns... 85...** California's **Imagika** is a band that should be a lot bigger than they are. *And So it Burns* is a domestiv release of last year's Massacre Records import and their third release overall. Over the course of their releases **Imagika** have perfected their Bay Area thrash with a dose of power metal but unfortunately very few people are listening. *And So it Burns* is in a similar vein to their previous discs but is slightly better in every way. It's easy to classify **Imagika** as a thrash band, but don't think that means they sound outdated. Admittedly, they aren't doing anything we haven't heard before but they do know how to capture that classic sound and write good songs. Vocally, **Imagika** have a solid vocalist who fits in perfectly with the music. It appears that WW3 Music is willing to branch out and offer some quality California power metal (**Imagika**, **Cage**, **Prototype**) that has been sorely overlooked for far too long. **WW3.**

**IMPALED NAZARENE... Absence Of War Does Not Mean Peace... 77...** I've always loved **Impaled Nazarene's** goat fetish, violent, weapon infested, alcoholic fueled grind imagery as well as their perseverance. *Absence of War Does Not Mean Peace* is a brilliant title and the cover depicting a bare breasted babe with a bullet belt covering her nipple will surely arouse interest, but how is the music on the Finnish madmen's seventh album? Not overly impressive. **Impaled Nazarene** blast their way through an average of two to three minutes and don't offer any dynamics despite their obvious talent. Mika is still one of my favorite extreme metal vocalists- and he always has an undeniable presence. I never understood why **Impaled Nazarene** never dared to diversify as they did on their stunning 1994 release, *Suomi Finland Perkele*. To these ears; *Ugra Karma*, *Nihil*, and *Absence of War Does Not Mean Peace* are the same album. **OSMOSE.**

**IN AETERNUM... Past And Present Sins... 73...** The only sin here is the fact that this album was even released. After two poor albums of blackened thrash (*Forever Blasphemy* and *The Pestilent Plague*) I don't understand why a band that is still together, would be receiving this type of treatment. *Past and Present Sins* is ten tracks recorded between 1995 and 2001, and four live tracks ("Wolves Blood", "Revelation of Hell", "Ultimate Warfare", and "When the Vultures Left") which were recorded at Essen last February. The opening track, "Cursed Legions", is a good thrasher with guest vocals from **Destruction's** Schmier. Next is "Demon Possession" from the seven inch with the same name, two tracks from 1997 (David on vocals, guitars, and bass, Paul on drums), one from 1996, and three from 1995- at least two of these were released on their two full lengths. There are also covers of **Venom's** "Countess Bathory" and **King Diamond's** "Abigail". Take away the previously released, the covers, and the live tracks and you're left with five songs. **NECROPOLIS.**

**IN THY DREAMS... Highest Beauty... 79...** With its striking album cover and seemingly gentile band name and album title, it may be surprising to find out that **In Thy Dreams** is an extreme death thrash band from Sweden with no keyboards and very little melody. Their attack is vicious and Thomas Lindfors' vocals are so harsh they could fit in a black metal band. It is not surprising to find out that guitarist Jari Kuusisto, bassist Petri Kuusisto, and drummer Stefan Westerberg also double in **Carnal Forge**. Both bands have an unrelenting assault that takes thrash, death, and black metal sounds to new extremes. Not until the fifth track, the serpentine "Control" do **In Thy Dreams** show any hint of slowing down. Fans of their previous two discs (*Stream of Dispraised Souls* and *The Gate of Pleasure*) will find *Highest Beauty* in a similar vein only sounding more professional. If **Ebony Tears** is the new breed of Swedish death thrash, **In Thy Dreams** hold true to the *Slaughter of the Soul* era of **At The Gates** and they don't let go. **CENTURY MEDIA.**

**JORN... Worldchanger... 83...** Metal's most prolific vocalist Jorn Lande somehow found time to write, produce, and record a second solo album. In between **Millenium**, **Beyond Twilight**, **Nostradamus**, **Yngwie Malmsteen**, and **Ark-** all in the past year, **Jorn** brings us an album closest to his soul, *Worldchanger*. Unlike last year's *Starfire*, *Worldchanger* features all original material and **Jorn** is joined by **Kovenant/ Mayhem** drummer Hellhammer (a.k.a. Jan Aksel), guitarist Tore Moren, and bassist Sid Ringsby. *Worldchanger* kicks off with "Tungur Knivur", reminding me of Tony Martin's era of **Black Sabbath** with a killer ending that has a great groove. "Glow in the Dark" proceeds in a similar vein while the excellent "Sunset Station" and "Worldchanger" are more in a melodic rock style. "Bless the Child" with its fast and furious thrash is a welcome change of pace right in the middle. "Bridge Will Burn" is **Type O Negative** like musically. The only thing holding *Worldchanger* back from being an excellent disc are the weak tracks ("House of Cards", "Captured") and the plain awful "Christine". There is no doubt that Jorn Lande is one of the most talented vocalists in metal. **FRONTIERS.**

**KEKAL... The Painful Experience... 87...** **Kekal** hail from Indonesia and *The Painful Experience* is their third disc overall. It is very rare that I've heard a disc with such variety. *The Painful Experience* opens with the insane speed of "The Monsters Within" and some weird, yet extreme vocals. "Crave for Solid Ground" starts out with more of the same, but soon **Kekal** adds some clean singing to the mix. Comparably "Mean Attraction" sounds bouncy and happy. The biography states that **Kekal** is "for fans of **In Flames**, **Judas Priest**, and **Cradle Of Filth**"- and they are surprisingly accurate in that statement. There's **In Flames'** sense of skillful playing, **Judas Priest's** talent for classic metal songwriting, and **Cradle Of Filth's** extreme nature- and even more. On "Behind Closed Doors" they effectively combine all those styles. At times, this should be called *The Awkward Experience*. You have never heard anything like **Kekal**. They combine elements of all metal with fluidity and in new unorthodox ways. For the open minded metal listener. **CLENCHED FIST.**

**KHALI... Khali... 77...** "A melodic/ semi-progressive approach to metal in the vein of **Queensryche's Empire**"- so states **Khali's** bio- an accurate description, except it's nowhere near as good as *Empire*. Italy's **Khali** has a talented frontman in Folco Orlandini. He has a melodic voice and a style falling between prog metal and hard rock. Even though he has the talent to do so, he does not try to force things and sing in a high pitched, "aren't I impressive" manner. Unfortunately, the musicians take the same approach. The music is just there and nothing is impressive. Another downfall is the absurd length of tracks like "Cyberpleasure", "Another Day", and "Wind of Ages Chapter I". **Khali** has a subdued approach that reminds me of 90's **Rush** and early 90's **Queensryche-**

in other words, it's too boring, there's no life, no vibrance. It's a shame because I think Ollandini is a talent being held back. SPV.

**KICKED IN THE HEAD... *Thick As Thieves...* 80...** Boston's **Kicked In The Head** draw upon influences like **Fishbone**, **Rage Against The Machine**, and **Faith No More** for a more original hardcore/ rock sound. "Breakdown" starts things off proving **Kicked In The Head** can write a great song and give it the energy of a live setting. Vocalist Gary does a nice job of supplying vocals which could cross punk, hardcore, emo, and rock with equal aplomb. "The Witness" has a heavy groove, "Deep Down and Dirty" features funky bass, a rocking riff, and some Mike Patton/ **Faith No More**-ish vocals before going punk. Guitarist Matt uses some trombone to add flavor to "Tidal Wave". One can hear why **Kicked In The Head** complemented the **Mighty Mighty Bosstones** in the live setting so well. With lots of innovation it is disappointing when they offer something as dull as "Us Against the World". There is some filler but *Thick as Thieves* proves **Kicked In The Head** are a band to be reckoned with. Rarely has a band captured a live vibe as well as **Kicked In The Head** do here. There is no shortage of energy despite the clean, non aggressive vocals. **RESURRECTION A.D.**

**KINGS X... *Manic Moonlight...* 89...** After last year's disappointing *Please Come Home Mr. Bulbous*, I was wary of *Manic Moonlight* but pleasantly surprised by the album's excellent creativity. Songs like "False Alarm" is Doug Pinnick at his most intense and emotionally draining. "Yeah" is a repetitive, addicting jam. Elsewhere, "Vegetable" is **Kings X** finally displaying some funk. Jerry Gaskill's use of drum loops, especially at the beginning of most tracks is a surprising yet adaptable move, proving that on their ninth album, **Kings X** is at the creative peak. Ty Tabor's guitars have their identifiable style but it is Doug whose heart is all over *Manic Moonlight*. His lyrics are raw and passionate. His performance reveals a tortured yet strong individual. Opening track "Believe" epitomizes the subdued but no less powerful melodies. *Manic Moonlight* is not as catchy as *Gretchen Goes to Nebraska* or as heavy and powerful as *Dogman* but it is equal to their brilliant debut, *Out of the Silent Planet*. **METAL BLADE.**

**KURGANS BANE... *The Future Lies Broken...* 85...** **Kurgans Bane** is another creative and talented progressive rock band from the underrated Baltimore scene (**Mad Crusade**, **Uncle Gut**, etc.). *The Future Lies Broken* is their second disc and first to feature the talented vocals of Lisa Francis. Songs like "Warm Winter Nights" and "Just Look at Me Now" prove she has the ability to sing with great hooks as both songs could easily become hits. "Frankie Five Angels" is an instrumental track showing the band has skills to match **Uncle Gut** and **Dysfunctional Family**. There are parallels to **Kurgans Bane** and **Mad Crusade**. Both create original and intelligent music which is incomparable to other bands (although fans of bands like **Rush**, **Yes**, **Marillion**, **Saga**, etc. will enjoy), and **Mad Crusade** frontman John Sullivan was once a member of **Kurgans Bane**. The musicians prove they are masters of their craft yet rarely do they forget the importance of good songwriting. [www.kurgansbane.com](http://www.kurgansbane.com).

**LACRIMOSA... *Fassade...* 70...** Even the defiant, Norwegian black metallers **Dark Throne** gave in and added some color to their cover on this year's *Plague Wielder*. Germany's goth mongers **Lacrimosa** have never added any other color to their many singles, seven inches, and full lengths during their decade long career. The trend continues on *Fassade*, their U.S. debut and follow up to 1999's immensely popular *Elodia*. Unfortunately, their trend of offering dull, uninspired music also continues on *Fassade*. Only when **Lacrimosa** go into a guitar driven/ **Metallica** stomp, with heavy vocals on "Liebesspiel" do my ears awaken. Otherwise, the crooning of Tilo Wolff and his feminine partner Anne Nurmi are sure to induce sleep or nausea. While **Therion** approach symphonic elements from a metal perspective, **Lacrimosa's** goth approach sounds like **Therion's** little sister in comparison. **NUCLEAR BLAST.**

**LAST HARD MEN... *Last Hard Men...* 70...** The **Last Hard Men** was formed six years ago and they recorded a successful cover of **Alice Cooper's** "Schools Out" for the soundtrack of *Scream*. The **Last Hard Men** will sell copies because the line-up boasts ex-**Skid Row** vocalist Sebastian Bach, the **Breeders** vocalist and bassist Kelly Deal, **Smashing Pumpkins** drummer Jimmy Chamberlin, and the **Frogs** guitarist Jimmy Flemion. Deal and Bach basically split the vocals and almost all the music was written by Flemion, except for "Schools Out", "I Enjoy Being a Girl", and a cover of the **Scorpions'** classic "In Search of Peace of Mind", that is. As you would expect, this album is unfocused and excruciatingly boring. Flemion's weird, alternative style of songwriting works okay with Kelly Deal but Sebastian Bach (who also produces) does not fit in well with his songwriting. Each band member is featured via an incomprehensible and worthless interview. Now I know why no one was willing to release this until Sebastian Bach's label stepped in. The music is almost as bad as the cover's artwork. **SPITFIRE.**

**LOCK UP... *Hate Breeds Suffering...* 75...** I was not much of a fan of **Lock Up's** debut, *Pleasures Pave Sewers*, and I feel the same about the new record as well. **Napalm Death** has always had side projects (even when they were in vogue), none lasted long and none really mattered (except Mitch Harris' **Meathook Seed**) and the same can be said about **Lock Up**. The line-up once again features the three Brits and one new Swede; **Napalm Death** bassist Shane Embury, and **Napalm Death** guitarist Jesse Pintado, **Dimmu Borgir/ ex-Cradle Of Filth** drummer Nick Barker, and this time the **Crown**, ex-**At The Gates** vocalist Tomas Lindberg replaces **Hypocrisy** vocalist Peter Tagtgren. *Hate Breeds Suffering* is sixteen tracks (usually less than two minutes each) of grindcore. It is pathetic that names will be the reason why this album sells while far better bands like **Phobia** and **Blood Duster** are ignored. You can't really fault the musicians- they're just having fun. **NUCLEAR BLAST.**

**LOWBROW... *Sex Violence Death...* 77...** Vocalist Rich Hornberger, guitarists Ben Meyer (**Nasty Savage**), and Allen West (ex-**Obituary**, **Catastrophic**, ex-**Six Feet Under**), bassist Richard Bateman (**Nasty Savage**), and drummer Curt Beeson (**Nasty Savage**) quickly follow up their successful debut, *Victims at Play*, with another old school death metal release. I really like the debut, especially with West's doom based riffing, but *Sex Violence Death* is more generic and does not have the identity of *Victims at Play*. It's just dull. Perhaps it's the **Six Feet Under** syndrome. Veteran musicians do old school death metal and after one very good album, simply reuse the same ideas to lesser effect. **Crook'd Records** are bringing some classic bands (**Doctor Butcher**, **Angel Witch**, **Hades**, **Sun Red Sun**, **Cro-Mags**, etc.) to the 21st Century but it's their current bands like **Lowbrow**, **Mental Infection**, and **Precipice** that define the label and *Sex Violence Death* is the only weak one yet. These guys can, and will, do better. **CROOK'D.**

**LUCUBRO... *Lucubro...* 80...** This is a four song demo from Massachusetts' **Lucubro**, yet another metal band with female vocals. Fortunately in this case, Krista's vocals are not your typical, operatic style, but rather a nice complement to the emotional, not easy to categorize music. This disc kicks off with "Held Within", the song's strength lies in the heavy riffing with the other guitar playing a heart wrenching melody over the top. Next is "Heaven Can Wait", a doomy track with Krista using some effects and I can't help but think that fans of bands like **Solitude Aeternus** could get into this song. "Afraid to be Alone" and "Another World" complete this self titled release. Both songs are average at best, but there's no denying the strength of "Held Within" and "Heaven Can Wait". I'm not sure if **Lucubro** has found a particular direction but I hope they stick to the guitar work and passionate vocals of the first track and the doom of the second track. [www.lucubro.com](http://www.lucubro.com).

**LULLACRY... *Be My God...* 71...** Unless you are a huge Doro Pesch fan or are seduced by the cover which features vocalist Tanya bending over so you can see she has big breasts, stay clear of Finland's **Lullacry**. The music and vocals have no passion or feeling for that matter. I never heard their debut but based upon *Be My God*, this band has no identity. I guess they fit somewhere between rock and metal. I don't know whether it's due to Tanya's limited range or vice versa but **Lullacry** abstain from playing anything remotely interesting, nor do they write good songs. Perhaps it's simply a case of a band playing things very safe and hoping the world will love Tanya and be enchanted by her looks- I must admit that she is attractive, especially for a blonde- although I don't need to see her melons hanging out so gratuitously. Oddly enough, the same photo of Tanya appears on the inside booklet with her four male band members next to her this time... hey, sex sells. **CENTURY MEDIA.**

**MADRIGAL... *I Die You Soar...* 87...** With a title like that, you just know **Madrigal** is going to be full of goth and doom. On *I Die You Soar*, their debut full length, that is exactly what you get. They remind me of a less experimental, more modern version of **Amorphis**. "Same Face" is a great opener. There is a sense of tension as the guitars and keyboards often work alone in short stanzas and the vocals have some effects, but break up in a clear, passionate tone on the chorus. There is never a feeling of being rushed on *I Die You Soar*. **Madrigal** is song oriented but also minimalistic and rarely boring. There are hints of recent **Paradise Lost** and **Katatonia** (dooomy, yet memorable songs, great production) and this is a band that could crossover and grab some progressive metal fans due to the strength of their vocalist. Perhaps this is **Madrigal's** biggest asset. He has a clean, professional production behind him yet he conjures both passion and acute vocal hooks in each track that makes each song become embedded within your brain. This is a special band. **NUCLEAR BLAST.**

NITCH

1. "False Hope"  
Nitch  
[www.nitchband.com](http://www.nitchband.com)

*Lilith*

2. "Unwill"  
Memorial  
[www.lilith.ws](http://www.lilith.ws)

CREMATORIUM

3. "Cast the Stone"  
World Where Only Nightmares Prevail  
[www.daggas.net/crematorium](http://www.daggas.net/crematorium)

AESMA DAEVA

4. "In My Holy Time"  
The Eros of Frigid Beauty  
[www.rootofallevil.com](http://www.rootofallevil.com)

WIND WRAITH

5. "War in the Sun"  
The Fortune Tellers Gaze  
[www.windwraith.com](http://www.windwraith.com)

WITHOUT FACE

6. "I and I"  
Deep Inside  
[www.darksymphonies.com](http://www.darksymphonies.com)

BEYOND THE FLESH

7. "Bitter Defeat"  
Spawned from Flesh and Bone  
[www.fleshmetal.n3.net](http://www.fleshmetal.n3.net)

MANIK FAZE

8. "Call Me"  
Manik Faze  
[www.manikfaze.freesevers.com](http://www.manikfaze.freesevers.com)

Explosive Rage Disorder

9. "Twitch"  
Explosive Rage Disorder 2  
[www.explosiveragedisorder.com](http://www.explosiveragedisorder.com)



**Kurgan's  
Bane**

10. "Just Look at Me Now"  
The Future Lies Broken  
[www.kurgansbane.com](http://www.kurgansbane.com)

**WARMACHINE**

11. "Beginning of the End"  
Warmachine  
[www.warmachineonline.com](http://www.warmachineonline.com)

**KINDREAD**

12. "One More Nail"  
Kindread  
[www.kindread.tv](http://www.kindread.tv)

**Tzefa**

13. "Time Bomb"  
Tzefa  
[www.tzefa.com](http://www.tzefa.com)

**P.T. Grimm**

14. "Pep Rally"  
Songs to Amputate Your Face By  
[www.ptgrimm.com](http://www.ptgrimm.com)

**CRUSH EFEKT**

15. "No Going Home"  
Eclipsed  
[www.crushefekt.net](http://www.crushefekt.net)

**BLOOD DUSTER**

16. "A Track Suit is Not Appropriate  
Metal Apparel"/ Cunt  
[www.relapse.com](http://www.relapse.com)

*commit suicide*

17. "American Werewolf"  
Human Larvae  
[www.willowtip.com](http://www.willowtip.com)

If you are interested in placing a song on our next cd compilation contact:  
[fufwafwa@aol.com](mailto:fufwafwa@aol.com) -or- [metalbrett@hotmail.com](mailto:metalbrett@hotmail.com) Send all promo material  
to: Transcending the Mundane, 5 Hudson Ave., Bohemia, NY 11716

**MANIK FAZE... *Manik Faze... 83...*** This is a four song demo from New York's **Manik Faze**. A special thank you to Nitch's Carlito for having **Manik Faze** send their music my way. The band plays heavy rock with the passionate vocals of Desiree. The disc kicks off with "First Time" and the band does an excellent job of building and releasing tension. Desiree's vocals are clear and varied throughout. "Torture" shows restraint as the groove takes its time spinning with some cool vocal effects. "Call Me" is **Manik Faze** at their most energetic and conversely, "Crayola" at their most subdued. The latter is an excellent showcase for Desiree's vocals and she proves to be a commanding and multi faceted frontwoman. **Manik Faze** is quirky enough to set their own standard but still commercially viable. All the tools are in place and once they perfect their sound they will be major label talent. [www.manikfaze.freeservers.com](http://www.manikfaze.freeservers.com).

**MARTYR A.D... *The Human Condition In Twelve Fractions... 93...*** Ferret Music does it again. **Martyr A.D.**, like **From Autumn To Ashes**, **Every Time I Die**, etc. is a first class rising talent. Fans of the futuristic Swedish metal scene (i.e. **Meshuggah**, **Darkane**, **Ebony Tears**) will find Minnesota's **Martyr A.D.** a killer band. The playing is brilliant, aided by a great production and some experimental noise, the guitar playing is flashy and dynamic. **Martyr A.D.** tease you with some instantly catchy riffs but then will throw in surprises all over the place. The doomy section a minute and a half into "The Montreal Screwjob" would appear to contrast the thrashing refrain but it all flows effortlessly together. Throw in a stomp and groove and your typical **Martyr A.D.** song has it all. Michael Fisketti is a good enough vocalist to pull it all off. His chameleon like nature fits the music well and he doesn't resort to clean vocals because the music is so fascinating there is no use for blatant melody. A brilliant record. Hopefully their tour with the **Haunted** will open some eyes and ears. **FERRET**.

**MASI... *Eternal Struggle... 85...*** California, by way of Italy, guitar maestro Alex Masi has created quite a career for himself. His mid eighties albums as **Masi** were solid hard rock albums with kick ass solos. Releasing two solo instrumental albums (*Attack of the Neon Shark* and *Vertical Invader*) allowed Alex Masi a new audience to enjoy his spectacular playing, but it wasn't until *Tales from the North* and *The Watcher* that **Masi** (the band) made a major impact with their symphonic power metal which rivals Yngwie Malmsteen. Alex Masi decided to work on *In the Name of Bach*, an impressive instrumental affair, but one that left his power metal fans feeling empty. *Eternal Struggle* is a perfect combination of **Masi**'s 80's hard rock and their nineties power metal. Masi's guitar playing is flashy and invigorating and vocalist Kyle Michaels is perfect for *Eternal Struggle*. They even do a fantastic cover of **Foreigner**'s "Blue Monday Blue Day". It's nice to hear Masi and Michaels back with some great songs. **LION**.

**MASTODON... *Lifesblood... 80...*** Georgia's **Mastodon** was born from the former **Today Is The Day** members (guitarist Bill Kelliher and drummer Brann Dailor) with guitarist Brent Hines and bassist Troy Sanders (ex-**Social Infestation**). Their music is extreme and technical, and a must for fans of **Converge** and **Botch**. The purpose of *Lifesblood* is to introduce the world to **Mastodon**, the same way **Relapse** did with the **Dillinger Escape Plan** and **Burnt By The Sun**. The five songs have a running time of fifteen minutes so **Mastodon** pummel you into submission and leave in a hurry. The rhythm section in particular is impressive. The repetitive music on "Welcoming War" lends a system to the chaotic fury. The jaw dropping talent Dailor and Kelliher brought to the last **Today Is The Day** disc is on full display on *Lifesblood*. They will enter the studio in the spring so expect their full length debut next summer. **RELAPSE**.

**MICHAEL SCHENKER GROUP... *Be Aware Of Scorpions... 82...*** Michael Schenker's self acronymed **M.S.G.** are back with their ninth album and their fifth vocals. There is no disputing talent like Gary Barden, Graham Bonnett, or Kelly Keeling, and Robin McAuley was a perfect match for three record but Chris Logan may prove to be the most talented vocalist Schenker has worked with. He has a husky, but still very melodic voice and Schenker tailors his songwriting for the upbeat sound of his charismatic vocalist. From the start with "No Turning Back", Logan and Schenker are a perfect team. Logan's performance on "Because I Can" is eye brow raising- catchy and awe inspiring. His spirited singing upstages Schenker's playing. Another highlight is the pumping "Reflection of Your Heart", here Logan gets aggressive and dirty, Schenker a little funky. Joining Schenker is the rhythm section of drummer Jeff Martin and bassist Rev Jones. Schenker's playing and songwriting are as solid as ever and he has all but shunned the ballad. **SPV**.

**MIDNIGHT SUN... *Metal Machine... 83...*** At a time when almost all power metal bands either sound like **Judas Priest** or **Helloween**, a band like Sweden's **Midnight Sun** need to be embraced. *Metal Machine* is their fourth album overall and this band gives each song an identity. Apparently new vocalist Jakob Samuel has added a new dimension to the band. He has the ability to sing with balls ("Metal Gods") or melodic ("Dungeons of Steel") and all points in between. With a title like *Metal Machine* you better count on some metal being played and that's what you get, with some progressive touches occasionally- hell, **Flower Kings** drummer Jaime Salazar is a member of **Midnight Sun**. *Metal Machine* is not an immediately impressive album but there are rock solid metal sounds and no obvious flaws. I see **Midnight Sun** filling that void left when **Hollow** decided to call it quits. Excuse me while I try to find their first three discs. **LIMB**.

**MIRKVID... *Sumerland... 82...*** Mirkvid is the solo project of Jason Damm. I believe this latest independently released disc is his fourth overall. It features six songs of extreme metal. The vocals and keyboards are similar to what you would expect from a black metal band but the percussion/ programming is closely related to the industrial scene, thus making industrial black metal. This also makes them one of the more interesting acts out there. "Boneflowers" has vocals that effectively hover between black metal and industrial. The title track is closer to industrial's coldness combined with the extremity of black metal. Jason does a good job defining a style that is **Mirkvid** and incomparable to any other specific band. Hopefully, the next step will see him evolving this style and doing more experimentation or simply writing better songs. [www.mirkvid.com](http://www.mirkvid.com).

**MOKE... *Carnival... 79...*** I was introduced to this British band when they opened for **Kings X** on their fall of 2001 tour. There are similarities that are obvious (both bands have black singers, vocal harmonies, and lively rock song structures). *Carnival* is **Moke**'s second full length and it starts off with the amazing "My Degeneration". The problem with *Carnival* is that when you start off with a song that great it can only go downhill. "Hanging Around" is another killer song with **Kings X** like harmonies on the chorus and charismatic vocals on the verses. From there, *Carnival* just doesn't come close to getting any better. The personality exhibited by "My Degeneration" and "Hanging Around" is simply lacking in the remaining nine tracks. Who knows, if **Moke** didn't set such high standards with those first two songs, perhaps the rest would sound better or maybe it's just a mediocre album anyway. **ARTEMIS**.

**MORK GRYNING... *Maelstrom Chaos... 78...*** It's been four long years since **Mork Gryning**'s successful sophomore release, *Return Fire*, caused a stir in the underground. I'm not sure what the reasons are for the delay but *Maelstrom Chaos* is finally here. Musically, little has changed. Most of *Maelstrom Chaos* is blasting black metal with a little more power than your typical black metal band, and some modern **Emperor** influences. To their credit, **Mork Gryning** will toss in a rare riff or surprise to break up the monotony of the fast paced black metal, but those are too far and few between. It does lead me to believe that there may come a day when **Mork Gryning** will deliver a killer album, they just haven't even come close yet. There is an epic feel to many of the eleven tracks and the band has more to offer than your typical **Darkthrone** inspired retreats. **NO FASHION**.

**MORTIIS... *The Smell Of Rain... 84...*** Big changes from the Norwegian elfen one. After five critically acclaimed albums of music which would pass for movie soundtracks, **Mortiis** has gone old school industrial. The late eighties industrial movement which spawned **Nine Inch Nails** and **Skinny Puppy**, combined with the pop of **Depeche Mode** and the new age **Enya** and you have something close to what **Mortiis** has created with *The Smell of Rain*. **Skinny Puppy**, **Foetus**, **Front 242**, **K.M.F.D.M.** have disappeared but *The Smell of Rain* fills this void. **Mortiis** is the perfect vocalist for this style and his bizarre imagery has more in common with the goth/ industrial scene than his classical music of the past. In one album **Mortiis** has given us a disc that rivals any **Skinny Puppy** in terms of quality. Very rarely has an artist reinvented himself with such impressive results. The question is- will the right audience discover it? **EARACHE**.

**MUSHROOMHEAD... *XX... 88...*** I'm not sure what the circumstances are, but Universal Records has remixed (Toby Wright) **Mushroomhead**'s fourth disc, which was a compilation of their first three albums and was issued by Eclipse Records. There are legal matters being discussed, and I will simply reprint my previous review of *XX* since it's the same album, except two worthless bonus tracks ("Fear Held Dear" and "Too Much Nothing") and a cool cover of **Pink Floyd**'s "Empty Spaces". Now I will recap my previous review from when Eclipse Records put this out. For years I heard about Cleveland's **Mushroomhead**. The rumors ranged from them being the most popular American extreme band to **Slipknot** ripping off their sound and stage apparel. While both are true to a certain extent, they forgot to mention that **Mushroomhead** are an amazing band. The eight musicians who comprise the band play a style of modern metal with the rhythmic sensibilities of **Slipknot** and the obvious influence of early nineties **Faith No More**. **Mushroomhead** has been around for years and have released three independent albums in the nineties; *Mushroomhead*, *Superbuick*, and *M3*. The songs from *XX* were compiled from these previous records. **UNIVERSAL**.

**MY DYING BRIDE... *The Dreadful Hours*... 83...** Eight songs, seventy minutes of trademark **My Dying Bride** goth/ doom/ death metal. *The Dreadful Hours* is a logical follow up to *The Light at the End of the World*. There is no experimentation or surprises (34.788% Complete) and **My Dying Bride** have delivered an album fans expect from them. Aaron's vocals tend to be more inclined to the more aggressive death metal side but he still whispers and moans in a doomy gothic manner for some effective variation. "Le Piglie Dellatempsta" is the quintessential track on *The Dreadful Hours*. It ever so slowly builds in intensity with noisy guitar embellishment and a dramatic denouement. Like their previous album (*The Light at the End of the World*), *The Dreadful Hours* is a solid album, but not their best work. For this you have to refer to the earlier masterpiece *Turn Loose the Swans* or their grossly overlooked *Like Gods of the Sun*. **Anathema** and **Paradise Lost** no longer even reside in metal, it's up to **My Dying Bride** to uphold doom metal's classic tradition. **PEACEVILLE.**

**MYSTIC CIRCLE... *Infernal Satanic Verses*... 79...** *Infernal Satanic Verses* is another Last Episode release licensed to WW3. It was originally released in 1999 and was Germany's **Mystic Circle**'s third full length. Despite their popularity in Europe, many have viewed **Mystic Circle** as rip offs of **Cradle Of Filth** and **Dimmu Borgir**, in other words, black metal lite with an emphasis on gothic imagery. *Infernal Satanic Verses* is a superior product to its predecessors (*Drachenblut* and *Morgenrote*), but not nearly as good as this year's Massacre Records release, *The Great Beast*, a heavier and thrasher **Mystic Circle** is present there. *Infernal Satanic Verses* is keyboard dominated with some female vocals but still rooted in black metal. The artwork is stunning but the music is average. If it weren't for the trendy corpse paint, spikes, and the naked chicks- I have a feeling this band would never have made it this far. You're better off getting *The Great Beast* on import. **WW3.**

**NAGLFAR... *Ex Inferis*... 75...** Despite having talented musicians like Jens Ryden (**Dead Silent Slumber**) and Marcus Norman (**Bewitched**) in their ranks. I've never been a big fan of Sweden's **Naglfar**. Their 1995 debut, *Vittra*, and its successor, *Diabolical* were critical hits but neither offered anything but extreme speed. *Ex Inferis* is a five song e.p. meant to keep the name in circulation while **Naglfar** prepares their third, long awaited full length. The main reason I find *Ex Inferis* disappointing is there are only two new songs ("Of Gorgons Spawned through Witchcraft" and "The Brimstone Gate"). Both are perhaps their best songs yet so hopefully disc three will be impressive. Elsewhere, the previously released "Emerging from Her Weepings" and "When Autumn Storms Come" appear, along with a cover of **Massacre's** "Dawn of Eternity". For the **Naglfar** completist only. Save your money and buy the new full length next year. **CENTURY MEDIA.**

**N.D.V... *Karma*... 82...** N.D.V. is the acronym for **Spocks Beard** drummer Nick D'Virgilio and *Karma* is his solo debut. Nick steps out and provides vocals, guitars, bass, and keyboards in addition to his usual skin beating. He is joined by several guest musicians but don't be fooled, *Karma* is N.D.V. Unlike most solo discs, this is a song oriented and diverse affair. Opening with "The River is Wide", a solid prog rock track with some fancy playing is a smart move. "Dream in Red" is similar to **Spocks Beard**, but then "Forgiven" is a futuristic, heavy song- undoubtedly one of the best songs heard in recent times. The title track has some tribal percussion and a familiar vibe. The mellow "Come What May", "The Waters Edge", and "Will it Be Me" weakens the proceedings but Nick returns with the enthusiastic "Anything" and the creative twenty minute closing epic "Paying the Price". Nick is an excellent vocalist and songwriter. If he continues to come up with tunes like "Karma" and "Forgiven" he will become a star. *Karma* is a little uneven but there's enough great stuff to warrant purchasing. **INSIDE OUT.**

## T H I N K I N G M A N ' S M E T A L



## EDENBRIDGE "Arcana"

Bombastic metal masters Edenbridge return with "Arcana." Speedy, symphonic and angelic, this is a true masterpiece for all fans of melodic/progressive power metal. The definitive Sensory edition features both European and Japanese bonus tracks.

**SENSORY**  
A DIVISION OF THE LASER'S EDGE

AT ALL FINE RECORD STORES OR MAIL ORDER PAYABLE TO THE LASER'S EDGE FOR \$15 EACH (POST PAID US)  
FOREIGN CUSTOMERS PLEASE ADD \$2 • VISA AND MASTERCARD ACCEPTED  
The Laser's Edge, PO Box 388, Voorhees, NJ 08043-0388 • Phone: 856-751-6444 • [www.lasercd.com](http://www.lasercd.com)

**NECRODEATH... *Black As Pitch*... 80...** Italy's classic blackened thrashers **Necrodeath** prove *Mater of Evil* wasn't a one time comeback album. Their eighties discs (*Fragments of Insanity* and *Into the Macabre*) created a cult following but they soon disappeared. "Red as Blood" kicks off *Black as Pitch* (is this a trend) with **Necrodeath's** best work yet. The music is heavy but not thrashy and actually has a nice metal groove. Vocally, **Necrodeath** are as extreme as ever and they work well on this crushing track. By the second track **Necrodeath** is blasting away at familiar speed. *Black as Pitch* works best when **Necrodeath** alternate between their fast pace and a slowed down groove pace. Look to tracks like "Burn and Deny" and the creepy "Process of Violation" for proof. "Killing Time" thrashes like old school **Kreator**, only with a more venomous attack. Very few bands can capture that perfect combination of black metal and thrash like **Necrodeath** can. **THE END.**

**NECROPHAGIA... *Through The Eyes Of The Dead*... 70...** *Through the Eyes of the Dead* is a five song, fifteen minute e.p. that bridges the gap between their reunion discs (*Black Blood Vomitorium* and *Holocausto de la Morte*) and their new full length, *Harvest Ritual*, due next spring. The e.p. kicks off with the eerie "Cannibal Holocaust", typical **Necrophagia** with Philip Anselmo's doomy and brutal guitars and Killjoy's infamously sick vocals. The next two tracks are demo versions of "Burning Moon Sickness" and "It Lives in the Woods". "Baphomet Rises" is a short worthless keyboard track from Opal Enthroned (**Southern Isolation**). The poor sounding and thankfully short "Chainsaw Lust" closes the disc and is intended as a tribute to the late legend, **Mayhem** guitarist Euronymous. So, you are basically getting one new, good track and the rest is filler. Definitely not worth your money. I miss the good old days when *Season of the Dead* was a masterpiece. **SEASON OF MIST.**

**NECROSPHERE... *Revived*... 78...** Yet another death metal album that doesn't really go anywhere. Italy's **Necrosphere** rose from the ashes of **Cenotaph**, whose mid nineties albums (*Thirteen Threnodies* and *Heart and Knife*) gained them underground credibility. **Necrosphere** have all the elements you would want from death metal. Franco's vocals are a nice balance of deep and raspy in that Scandinavian way, Andrea blasts with dexterity, the guitar harmonics sound nice, and the band equalizes riffs and notes without relying on either... however, after a thrilling opener ("Biomechanical Death Machine"), *Revived* becomes tiresome and forgettable. The snare sounds like a piece of wood, simultaneously being annoying and attention grabbing. Even when a song like "Antrophogagus" starts out with a promising riff, soon **Necrosphere** just blast away. The cover of **Slayer's** "Necrophiliac" from their overlooked *Hell Awaits* record is included. **DISPLEASED.**

**NEPHASTH... *Immortal Unholy Triumph*... 82...** Brazilian death metal has reached its peak as **Rebaellion** and **Krisiun** have made an indelible impact on the scene, but I would have to say that the best has finally arrived. Like their countrymates, **Nephasth** play ultra fast and technical. The difference is that *Immortal Unholy Triumph* is more powerful, has better riffs, and a much better drum sound. Songs like "Screams for the Supreme Force" have a *Hell Awaits* era of **Slayer** influence about them. The drumming is fantastic. Not only is it lightning fast but there are some percussion techniques that stand out. Vocally, **Nephasth** is in typical territory. One can hear a slight Polish influence in there as well- unless that's because *Immortal Unholy Triumph's* artwork was done by Jacek Wiceniowski (**Vader**) or that it's mastered by Bartek Kuyniak (**Dies Irae**, **Vader**, **Decapitated**). There's a good balance of song oriented material and flashy playing. **WW3.**

**NIACIN... *Time Crunch*... 79...** Instrumental jazz and rock has rarely been so inspired as **Niacin**. The trio of bassist Billy Sheehan, keyboardist John Novello, and drummer Dennis Chambers has released their fourth disc together, *Time Crunch*. This is a transition record of sorts. Billy Sheehan is no longer committed to **Mr. Big** and John Novello's wife recently died of breast cancer. Perhaps these are reasons for the less lively disc **Niacin** give us here. Novello's Hammond B3 is more dominating than usual and his beautiful tribute ("Glow") to his wife is the deepest **Niacin** has gone. Unlike the lively *Deep*, *Time Crunch* doesn't have many stand out tracks. "Elbow Grease" is a great opener, but only "Hog Funk" and "Daddy Long Leg" stick out with energy. At this stage in **Niacin's** game you would want more experimentation. The built in audience will like this, but I don't see **Niacin** drawing new fans with *Time Crunch*. To Mrs. Novello, R.I.P. **MAGNA CARTA.**

**NITCH... *Nitch*... 87...** This is a three song demo from New York's **Nitch**. If this recording is any indication, **Nitch** is a band we will be hearing a lot from in the very near future. Playing a style of music that falls somewhere between hardcore, emo, alternative, and metal; **Nitch** is tight and vivacious. Opening with "False Hope" people will be reminded of a good cross of **Rage Against The Machine** and the **Deftones**. Joey Reyes has a voice similar, but much less annoying, than Zach de la Rocha and he has less rap. The music has the **Deftones'** depth and passion. "Echo in the Alley" is bolstered by great guitar playing (P.J. LaFrossia) and Joey's expressive vocals. "No Control" has a laid back groove and presents **Nitch** at their most melodic, probably the least effective of the three songs. They have the sound, and with bands like **Nonpoint** rising in popularity, now may be the time for **Nitch** to break through into the mainstream. [www.nitchband.com](http://www.nitchband.com).

**NOKTURNE... *Embracer Of Dark Ages*... 73...** I am an embracer of good music, therefore I will not embrace this disc. This **Nokturne** is from Los Angeles and *Embracer of Dark Ages* is their debut of chaotic, noisy, and unfocused black metal. It seems like I am always harsh on this style of music, but I just can't get into any band that bashes and blasts their way with no riffs, no surprises, no changes even. I love **Immortal**, **Enslaved**, **Emperor**, and **Mayhem** but these U.S. bands that seem only intent on one, singular sound do not impress me. You can't understand the lyrics, although who wants to when there are song titles like "Blood Purging Pentagram" and "Knight of Demon". The guitars are simply played as fast as possible. The drums sound like a typewriter. There's no bass. The vocals don't even mimic words, most of the time it's all screams. Yes, it is chaotic, but it's not listenable. **WW3.**

**OFFICIUM TRISTE... *The Pathway*... 85...** Black metal prides itself on low budget, raw recordings but the only genre which is actually enhanced by that approach is doom metal. Holland's **Officium Triste** is the perfect example. *The Pathway* is raw, stripped of any cleanliness (even on the mellow, clean parts) thus getting across the depressive atmosphere to perfection. It's been four years since their debut full length, *Ne Vivan*, but it appears the time has been well spent as the seven tracks here are great. Similar to **Anathema's** *Serenades* (with more keyboards) or stripped down **My Dying Bride**, **Officium Triste** join New York's **Divine Silence** and New Jersey's **Evoken** as the new masters of epic doom. Vocally, Pim sings in a tone that is both growl and clean- a perfect match for the music which is heavy but also has some calm moments with depth (perhaps closer to **Anathema's** *The Silent Enigma* in that regard). This style of music is underappreciated and never sells but damn does it sound good when you're in that depressed mood. **DISPLEASED.**

**OVERDRIVE... *Mission Of Destruction*... 79...** Sweden's **Overdrive** formed out of the ashes of **Paradize** (vocalist Pelle Thuresson, bassist Kenth Eriksson, and guitarist, now popular writer Janne Stark) and **Ocean** (drummer Kenta Svensson and guitarist Kjell Jacobsson) all the way back in 1980. They only released one mini-l.p. entitled *Reflexions* but true metal fans took notice. **Overdrive** reformed in 1990, only to split into **Crosseyed Mary** and **Locomotive Breath** a few years later. *Mission of Destruction* is a sixteen track compilation of old school metal. The first eight tracks ("Battle of Rock", "Doomwatch", "Tonight", "High Infidelity", "Out of the Mist", "Confuser", "Midnight Cruiser", and "Lady Luck") were taken from a 1982 live show, "Swords and Axes" from their last gig, "The Battle", "Breaking Out", "Burn in Hell", "Revenge", and "Mission of Destruction" were taken from a one time reunion concert in 1997, and the final two tracks ("Damnation Angel" and "Tonight") were recorded in the studio back in 1982. *Mission of Destruction* is a good anthology of this overlooked power metal band. **CROOK'D.**

**PERVERSERAPH... *Namtaru*... 73...** **Perverseraph** play a fast, chaotic form of black metal that is too out of control and noisy for its own good. I have no idea if **Perverseraph** can even write a song as the pace never relents and there are no identifiable riffs in any of the eight songs here. I'm not sure where these songs came from but I believe this is a reissue and it also includes the *Namtaru* demo as a bonus. Fans of the cult death metal band **Gorephobia** will be interested to know some members have gone on to form **Perverseraph**. Perhaps it is that death metal background that makes the music on *Namtaru* sound heavier than your average black metal band. Vocally, **Perverseraph** have that evilness down well, it's musically where *Namtaru* falls short. There is no flow to their noisy sound and the musicians do not seem to be in sync with one another. **WW3.**

**PHOBIA... *Serenity Through Pain*... 83...** I remember when **Phobia** first burst on the scene with *Return to Desolation* on Relapse Records way back in 1993 when the label was in their infant stages. The mellow acoustic strummings of "God is Grace" does not prepare you for the controlled mayhem of the rest of *Serenity through Pain*. **Phobia** has stayed underground but have released several e.p.'s and a couple of full lengths in the intervening years before finding a home

on Necropolis for their last release. Most of the twenty two tracks here run between one and two and a half minutes and **Phobia** combines death metal heaviness with grindcore's speed. Some may hear a **Brutal Truth** sound, especially from their landmark debut, **Extreme Conditions**. Vocalist Shane McLachlan does an excellent job whether he is singing in a distinctive heavy voice or screaming with insanity. **Phobia** have proven experience is important as this album is tight despite its schizophrenic nature. This is one of the best grindcore discs I've heard in years. **NECROPOLIS**.

**P.T. GRIMM... Songs To Amputate Your Face By... 82...** Listening to **P.T. Grimm's Songs to Amputate Your Face By** I am often reminded of **Marilyn Manson's** debut, *Portrait of an American Family*. **P.T. Grimm** is almost impossible to describe but definitely a band you must experience live as they are controversial and humorous. On disc, **P.T. Grimm** are often catchy and even more often, weird. Check out these song titles; "The Goddess Who Stole My Penis", "I Smell Bad", "Ying Loves Yang", etc. My favorite aspect of **P.T. Grimm** is when Grimm screams his lungs out. Take "Crystal Baby" and its schizophrenic nature. Alternately easy listening and acutely insane, you can't help but wish **P.T. Grimm** would express more of his angry side. The aggressive "Pep Rally" will please fans of **Bile** and songs like "Chaste Makes Waste" has a similar vibe to the missed **Dystopia One**. I must emphasize that **P.T. Grimm** is best experienced live. The twenty songs on here are a bit much and there is some filler, although songs like "Crystal Baby" and "Pep Rally" rule. [www.ptgrimm.com](http://www.ptgrimm.com)

**QUEENSRYPHE... Live Evolution... 85...** This sudden acknowledgement of past genius has **Queensryche** fans anticipating a return to the glory days of *Operation Mindcrime*. *Live Evolution* features two discs and four suites, representing different eras of **Queensryche**. The twenty nine songs on *Live Evolution* were recorded over this past summer in their hometown of Seattle. We are treated to "The Lady Wore Black" and "Queen of the Reich" from their self titled debut e.p., "Road to Madness", "NM156", and "Take Hold of the Flame" from *The Warning*, "Screaming in Digital", "Walk in the Shadows", and "London" from *Rage for Order*. Next are nine songs from *Operation Mindcrime*; including "Revolution Calling", "Spreading the Disease", "I Don't Believe in Love", and "Eyes of a Stranger". Most **Queensryche** affectionados prefer these albums so disc one is sure to get played more often than disc two, which represents the nineties era of **Queensryche**. Of course, popular songs like "I Am I", "Empire", "Silent Lucidity", and "Jet City Woman" appear, as well as the underrated songs like "Falling Down", "Hit the Black", and "Break Down". Geoff Tate hasn't sounded this good in years and he proves he still has what it takes. **SANCTUARY**.

**RAPTURE... Futile... 83...** I guess Spinefarm/ Spikefarm's licensing deal with Century Media is not exclusive, as Finland's **Rapture** find a deal in America with Relapse. Bands like **Alchemist** and **Red Harvest** expand Relapse's self imposed boundaries but **Rapture** may be their most melodic band yet. Sure, vocalist Petri Eskelinen sings in a rough vocal style but the music behind him is melodic and depressive. The guitar melodies are slightly reminiscent of recent **Katatonia** and offer a profound depth to the proceedings. While they aren't on the same level as recent **Anathema** and **Katatonia** records, **Rapture** is clearly heading in a similar direction as those bands even though the vocals are less mature sounding. The striking talent that can be found on *Futile* is the intricately melodic guitar work of Tomi Ullgren and Jarno Salomaa. Check out "To Forget" on the beginning of "While the World Sleeps" for some excellent playing that is beautiful yet not fancy. **RELAPSE**.

**REIGN OF EREBUS... Humanracist... 83...** I was not fond of England's black metal upstarts **Reign Of Erebus** and their debut, *Of Blackest Magick*. It all seemed rather generic. **Reign Of Erebus** had as much of a chance of joining **Cradle Of Filth** in popularity as the ridiculed **Hecate Enthroned**. Something's different on *Humanracist*. Musically, the keyboards take a more prominent role and keyboardist Ewechymaen proves to be a unique talent. **Reign Of Erebus** still blast away like it's a race but there is far more experimentation and creepiness on this debut full length. "King of the Dead" is creepy and the vocal effects give it an original feel. "Humanracist" is a crushingly heavy song and even teeters toward industrial at times despite the extreme nature. The riffs are killer on "Prelude to Genocide" and even the fast stuff has something interesting happening most of the time. One must always keep an open mind. **Enthroned** surprised me two albums ago with an excellent release, now **Reign Of Erebus** have changed my opinion about them as well. **BLACKEND**.

## No Gods, No Fashion, No Trends



**ENFORSAKEN'S "EMBRACED BY MISERY" IS NOW AVAILABLE!**

All fans of Dark, Aggressive, Scandinavian style Black/Death Metal must add this C.D. to their collection!

Features killer cover art by Carlos Holmberg (EX-SOILWORK).

This C.D. also features a special bonus cover song that all

**CARCASS fans MUST HEAR!**

For ordering info please visit:

**WWW.ENFORSAKEN.COM**

ENFORSAKEN-P.O. Box 267- Arlington Heights, IL 60006-U.S.A.

At the Heart of Winter,  
Where the Blizzard Beasts dwell,  
**THE SONS OF NORTHERN DARKNESS**  
gather for attack...

March 2002

NUCLEAR BLAST

**REVENGE... *Attack Blood Revenge... 77...*** *Attack Blood Revenge* is a four song, sixteen minute disc of aggressive black metal from Canada, home of **Conqueror** and **Blasphemy**. The trio of **Attacker** (hellsaw commands), **J. Read** (hatehammers and war), and **Dehumanizer** (deathaxe annihilation) ravish the listener with this raw, brutal, and barbaric recording. No need for atmosphere, **Revenge** attack with no mercy. "Blood of My Blood" is unrelenting, "Vengeance Absolute" combines some gargling vocals with their black metal screams, and "Annihilation or Serve" is a blasting assault. **Revenge** do an effective cover of **Bathory's** "War". **Revenge** is as underground and confrontational as you can get. They succeed in going all out with no holds barred but don't people get tired of listening to this constant barrage? **DARK HORIZON.**

**RING OF FIRE... *The Oracle... 84...*** **Ring Of Fire** is a superstar project conceived from ex-Yngwie Malmsteen vocalist Mark Boals' 2000 solo disc which featured **Ring Of Fire** members; Boals, keyboardist Vitalij Kuprij (**Artenion**), and drummer Virgil Donati (**Planet X**). Joining them on *The Oracle* are guitarist George Bellas (**Mogg/ Way**) and Steve Vai bassist Philip Bynoe. While each member has their chance to shine, Kuprij's keyboard expertise is prevalent, and Bellas unleashes some amazing fretboard wizardry but the most impressive performance of all is Donati's drumming. "Circle of Time" is, rhythmically at least, the heaviest power metal song I've ever heard thanks to Donati's drumming. The majestic quality to songs like "Vengeance for Blood" and "Samurai", and of course, Boals vocals, will draw Yngwie comparisons. Sometimes Kuprij's solos feel forced and interrupt the flow. I wish we could hear more of Donati because on "Circle of Time" and "Dreams of Empire" his drumming is rivaled only by **Ark's** John Macaluso. Bellas has since been replaced by Tony MacAlpine, who was originally supposed to be the guitarist anyway. **FRONTIERS.**

**RINGWORM... *Birth Is Pain... 83...*** Those sad over the demise of **Integrity** will be pleased to find **Ringworm's** *Birth is Pain*, which picks up where late nineties **Integrity** left off. **Ringworm** even features some former members of the band. Their uncompromising brutally heavy metal with hardcore influences is distinctly American and **Ringworm** perfectly straddle the line between the two genres. The guitars are often straight forward hardcore but they also groove and thrash in a way that would make **Slayer** jealous. Human Furnace's deep, aggressive approach is more hardcore offsetting the metal double bass drumming of Chris Dora. The biography's photo shows **Ringworm** members wearing **Souless**, **Motorhead**, and the **Haunted** t-shirts- this should give you an indication of where they're coming from. *Birth is Pain* is a great brutal record and despite the eleven songs, it's running time of just over twenty five minutes leaves you wanting more. **VICTORY.**

**RIVERA/ BOMMA... *Invisible Force... 84...*** Guitarist/ bassist Rod Rivera and vocalist Johnny Bomma form an alliance and issue this debut c.d. of Christian hard rock/ heavy metal. They are joined by the brothers Faust; drummer Eddie (**60MD**, ex-**Etheria**) and keyboardist R. Sean, while bassist Dave Incognito contributes to about half of the eleven tracks. **Rivera/ Bomma** is an excellent songwriting tandem who at times hearken back to the days of **Deep Purple**, **Rainbow**, and **Uriah Heep**. *Invisible Force* is a varied disc that sometimes amazes. "Cry of Love" is simply a flawless ballad with deep hooks. The instrumental "Eclectic" starts as a shred fest before a jazzy mid section from Don Depola, conjuring images of Ritchie Blackmore. "No Win Situation" is the gem here. A seventies keyboard dominant, funky track like old **Deep Purple**, with a little **Uriah Heep** and **Thin Lizzy** thrown in. Rivera is an energetic guitarist, he can shred loudly or jam with some flamenco ("Hold On"). "Victory" is a **Riot** like metal track with excellent songwriting. *Invisible Force* is the type of record you would hear in the seventies in terms of songwriting, but is fresh enough for today.

**ROGUE... *Subliminal... 79...*** From Colorado comes **Rogue**, a metal band with an intense vocalist in Bill Terrell that you can not ignore. *Subliminal* is their second full length and with other bands like **Throcraft** and **Tread**, the Denver underground metal scene is going quite strong. It's hard to identify a specific style with **Rogue**. They are too heavy, both musically and definitely vocally, for the nu metal crowd. They are not that groove oriented or thrashy. They aren't hardcore or even death metal. It's just heavy and loud- that's a good thing. I like the fact that Terrell is such a commanding presence, but he is too overwhelming. Bassist E.A. Schuster allows his **Korn/ Fieldy** influence to show on tracks like "Puppet" and "Subliminal". I would be interested in seeing the vocals become more varied and a beefier production but it's clear that **Rogue** is on the right track. [www.roguemetal.com](http://www.roguemetal.com).

**JORDAN RUDESS... *Feeding The Wheel... 82...*** When you are a keyboard genius like Jordan Rudess (**Dream Theater**, **Dixie Dregs**) you can have first class musicians like drummer Terry Bozzio, bassist Billy Sheehan, violinist Mark Wood, and guitarist John Petrucci play on your solo disc. *Feeding the Wheel* is Jordan's fourth solo disc and represents his multi faceted playing. Jordan works best on the upbeat, enthusiastic tracks like "Quantum Soup" and "Dreaming in Titanium". Rudess' futuristic playing provides energy to the proceedings. The best track here is "Ucan Icon" which tangles his prog background with a modern, **Nine Inch Nails** (circa *The Downward Spiral*) influence. His mellow, atmospheric playing (i.e. "Shifting Sands", "Headspace") pales in comparison to the vibrant tracks. *Feeding the Wheel* is one of the better instrumental discs you will find. It's livelier than Derek Sherinian's recent work and leans more toward **Liquid Tension Experiment** than **Dream Theater**. **MAGNA CARTA.**

**SAM BLACK CHURCH... *For We Are Many... 85...*** This is a double disc, twenty five track epitaph to the great, underappreciated **Sam Black Church**. One of the most original, genre crossing bands that ever existed, **Sam Black Church** have reached the cult status of the **Bad Brains** and leave adoring fans sad because of their demise. There are covers (including **Van Halen's** "Romeo Delight" and **Thin Lizzy's** "Thunder and Lightning"), songs from *Boston*, *Let in Life*, *Superchrist*, *That Which Does Not Kill Us Makes Us Stronger*, *The Black Comedy*, and *Unincorporated*, an unreleased live track from 1996 ("We Are the Bastards"), live from 1999 we get "Not Fit for the Force", "The Devil in Rick James", "Ice Draft Lite Dry", and "Superchrist", and also an unreleased song called "No Time to Die". *For We Are Many* is a definitive moment for **Sam Black Church**. If you are aware of them and the incomparable vocals of Jet, this is mandatory. If you like them it's still mandatory as it represents the sad end. A beautiful eulogy from Duncan Wilder Johnson accompanies the two disc set. **WONDERDRUG.**

**SATANIC SLAUGHTER... *Dawn Of Darkness... 70...*** Sweden's **Satanic Slaughter** released two discs in the early nineties, a self titled debut and *Land of the Unholy Souls*. Some members went on to form **Witchery** and the rest is history. With *Dawn of Darkness*- history is exactly what you're getting. Even though people will lead you to believe that **Satanic Slaughter** simply changed their name to **Witchery**, thus implying a similarity in quality if not style, this is a far inferior product to anything **Witchery** has done. The production is wretched and musically, **Satanic Slaughter** are boring black metal with no cohesiveness. It's amazing that riff master Jensen (ex-**Seance**, **Witchery**, the **Haunted**) would be involved in such a poor sounding band. Don't be fooled by the **Witchery** connection. **Satanic Slaughter** may have created a racket back in 1995 but this sounds horribly dated and insignificant now. **NECROPOLIS.**

**SATHANAS... *Thy Dark Heavens... 90...*** *Thy Dark Heavens*, **Sathanas'** new third release is the best underground metal c.d. I've ever heard. Without resorting to gimmicks or unconventional instruments, **Sathanas** write songs that are fresh and catchy. Vocally, Paul Tucker sticks to a death/ black metal hybrid but *Thy Dark Heavens* charm lies in the flawless songwriting. **Sathanas** (Paul Tucker on vocals and guitars and Bill Davidson on vocals, bass, and drums) keep the music mid paced and headbanging. By throwing in some harmonics, some groove, and quirky melodies. **Sathanas** add subtleties most bands forget about. "Thy Dark Heavens" combines melodic guitar with thrashing riffs. "March through Fire" works the guitars and bass in such a way that **Megadeth's** Mustaine and Ellefson would be impressed. On "Queen of the Netherworld" they show a flair for epic black metal. There is nothing on *Thy Dark Heavens* that is shocking or even impressively played, but you will not hear another raw, underground band write songs better than any of these eight. **BLACKMETAL.COM.**

**SATHANAS... *Black Earth... 77...*** *Black Earth* is simultaneous release with **Sathanas'** new *Thy Dark Heavens*. *Black Earth* was originally released in 1996, but now is being issued with wider distribution. In comparison to *Thy Dark Heavens*, this debut is very primitive sounding, with poor production, and inferior songs. The thirteen tracks are unimpressive and offered only a few hints of the genius to come. Both Paul Tucker and Bill Davidson appeared on this release but they were joined by drummer Jim Baker. The guitars sound horrible, the bass almost non existent, and the vocals showed none of the diversity of *Thy Dark Heavens*. Overall, *Black Earth* is of demo quality and it is actually surprising the level of improvement that occurred. Obviously I highly recommend *Thy Dark Heavens* and if you like that as much as me, maybe *Black Earth* is worth your money also. **BLACKMETAL.COM.**

**SAXON... *Killing Ground... 89...*** Sure, some of **Saxon's** late 80's records were quite cheesy (*Innocence is No Excuse*) but there are so few bands that have sustained a twenty two year, fifteen studio album career and continue to put out such great music. *Unleash the Beast* and *Metalhead* proved **Saxon** were still a viable band, but *Killing Ground* is their best offering since 1984's *Crusader*. "Killing Ground" is a heavy, groove oriented slammer that almost sounds too

modern for **Saxon**. "Court of the Crimson King" is an excellently written epic power ballad and just may be their most impressive track ever recorded. "Coming Home" has that old *Denim and Leather* sound, while "Dragons Lair" proves **Saxon** can match today's power metal kings. "You Don't Know What You've Got" is catchy as hell and the heavy "Running for the Border" is an instant classic. Biff Byford, Paul Quinn, Doug Scarrat, Nibbs Carter, and Fritz Randow deserve a standing ovation for writing such memorable tunes, while sounding relevant to our current music climate and not leaving their roots. **SPV**.

**SCENE KILLER... Scene Killer... 80...** The origins of this energetic/ psychedelic/ stoner rock project started in New Jersey. You see, **Scene Killer** is a super group of the genre's stars- included in the line-up are members of **Atomic Bitchwax**, **Burnout King**, **Core**, **Daisycutter**, **Drag Pack**, **Halfway To Gone**, the **Lemmings**, **Monster Magnet**, **Rotgut**, **Six Sigma**, **Solace**, **Solarized**, the **Clone Obey**, and **Eternal Elysium**. Guitarist/ vocalist Jim Hogan provides a lengthy discourse on *Scene Killer* and each track. Starting on January 18th, 1999 through the final mixing stages on March 24th two years later, Hogan tells about each track, the people who played on them, and the process of recording as well as some commentary. The short, but kick ass instrumental "Island Zone" sets things in the right direction and the energetic rocker "Pit of the Soul" keeps things going. As expected, there is some filler and weak tracks here but a couple of great songs as well. Some of it even reminded me, musically at least, of **Black Sabbath's Never Say Die** from 1978. **METEOR CITY**.

**SCHOLOMANCE... The Immortality Murders... 87...** **Scholomance** floored me when they released their debut, *A Treatise on Love*, three years ago. The technical playing was simply awe inspiring and one could tell great things would come from them in the near future. Like **Red Tide's** sophomore disc (*Type II*), **Scholomance** have recorded another excellent, eclectic disc of technical virtuosity mixed with death metal, black metal, hardcore, progressive and atmospheric metal. Love it or hate it, Jimmy Pitts (keyboards) sticks with his raspy singing style, although if you do hate it, **Scholomance** were nice enough to include an instrumental disc as well. The playing on *The Immortality Murders* is simply awesome. The keyboards and piano (Pitts and Scott Crinklaw) is extravagant and captivating. As a guitarist, Crinklaw can solo with the best and come up with some intricate riffs while bassist Jerry Twyford holds it all together. Once again, **Scholomance** employ a drum machine and it works to near perfection. You get two discs (one instrumental), amazing artwork and layout, along with some of the most challenging music and lyrics you will ever hear. *The Immortality Murders* is not a disappointment, but it's not quite the masterpiece, landmark album **Scholomance** will deliver someday soon. **THE END**.

**SEASONS OF THE WOLF... Nocturnal Revelation... 92...** You may remember our cover feature with Florida's **Seasons Of The Wolf**, or you may have heard "Dead Zone" on an old c.d. compilation, or remember my praises of their 1999 debut full length, *Lost in Hell*, and if you still haven't caught on to them you are truly missing out. Vocalist Wes Waddell has a distinctive high pitched voice that, for lack of a better reference, is similar to King Diamond. His presence alone makes *Nocturnal Revelation* a fascinating listen. Musically, **Seasons Of The Wolf** are open minded metal musicians who incorporate keyboards and a futuristic/ new age/ gothic touch to give their metal anthems some originality. This disc's gem is three tracks in and it's called "Quilex". An astounding track that is impossible to describe- it represents the future of progressive power metal and never have keyboards been used so effectively. "Liar" is an emphatic anthem with tension. "Transmission" finishes the disc in enthusiastic metal fashion, but two or three tracks before are mediocre compared to the amazing first half of the album. **EARTH MOTHER MUSIC**.



"Stretcher keeps the beat unmercifully heavy and creates a real sense of mayhem that the new metal bands of today have failed to do."  
- Mike Sos  
SKRATCH MAGAZINE  
714.543.1411

[www.stretcher.net](http://www.stretcher.net)

**SEVENDUST... *Animosity*... 84...** Perhaps the hardest working band in today's new metal scene, Georgia's **Sevendust** give audiences their best album yet, *Animosity*. Despite new metal tendencies, there is something real and tangible to **Sevendust's** music and Lajon Witherspoon's expressive vocals. I enjoyed both their self titled debut and *Home*, but also found some less than stellar tracks amongst the great ones. With *Animosity*, **Sevendust** deliver an album that is a great listen from start to finish. The key here is that the band adds something that makes each song special. It can be a quirky groove ("Praise"), thasy guitar crunch ("Crucified"), or the emotionally charged "Xmas Day", and the sad but mega hit in closer "Angels Son". More than ever, **Sevendust** have mastered the contrasting aggression and melody. John Connolly and Clint Lowery supply an infinite number of guitar grooves and Lajon Witherspoon proves he is the most talented vocalist in a heavy band that gets radio airplay. Unlike all the **Staind's** and **Puddle Of Mudd's**, there's a reason for **Sevendust's** massive appeal- it's called talent. **TVT**.

**SEVERANCE... *What Lies Ahead*... 77...** **Severance** is a brutal death metal band which has been around for a dozen years now. *What Lies Ahead* is the North American release of the album which was originally issued by Repulse Records last year. This version includes four bonus tracks so death metal fans will be treated to twelve tracks for a total of seventy four minutes of brutality. *What Lies Ahead* is not a bad album, rather it's a predictable, no frills disc that follows the blueprint for death metal without any other thought put in. The vocals are brutal and guttural. Musically, it's mostly fast paced, but at least there are some cool riffs once in awhile. The songs needlessly run over six minutes in length and have that epic, **Incantation** like feel. This is the type of disc that death metal fans will enjoy but it's too genre limiting for other fans. **WW3**.

**SHOCKWAVE... *The Assembly Of Shockwave*... 81...** New Hampshire's **Shockwave** is a new band with some great ideas and a strong desire to make an immediate impact on a predictable scene. *The Assembly of Shockwave* features seven songs and about twenty minutes worth of music. "Child Beneath" is an excellent song with some effective ideas and no easy comparison. "T.F.A." has a punk attitude and sound. "Freak" is an alternative song with clear, old school gothic vocal from the talented and diverse, and recently departed Shawn. "Sins Habitual", "Gang Related", and "Justice Gone" have depth and an immediacy to them, the latter their strongest track. "Kill a Pig for Jesus" closes things with an emphatic aggression. *The Assembly of Shockwave* has a poor sound quality and the band doesn't execute all their ideas to perfection yet, but in their infant stages **Shockwave** have already proven they are hard working and are willing to avoid the norm and make an impact on an apathetic scene. [www.shockwavemetal.com](http://www.shockwavemetal.com).

**SIGNS OF DYING... *Desire Is Suffering*... 82...** *Desire is Suffering* is six tracks and twenty minutes of ultra technical death metal. The pace is viciously fast and the drum machine is virtually out of control but there is something oddly appealing about the speed these guys run on. It's almost like **Suffocation** on speed. Vocalist Steve Crumbley tends to stick to his brutal, guttural style but when he unleashes a scream like he does on "Godlike Necrophoria", he clearly has a flair for the dramatic. **Signs Of Dying** are at their best when the guitar playing is even more frenetic. "One in Chaos" sees Jonathen Gerhard and Sam Cape being talented enough to throw in some slow palm muted chords amidst insanely fast playing. The appropriate Gary Oldman sample from *The Professional* introduces *Desire is Suffering* and it's twenty minute playing time is a benefit because this is so fast you can't help but become dizzy listening to it. **DEATHGASM**.

**SILENT FORCE... *Infatuator*... 85...** **Silent Force** is the alliance of ex-**Primal Fear** guitarist Alexander Beyrodt and ex-**Royal Hunt** vocalist D.C. Cooper. Most of their sophomore disc reveals a **Judas Priest** (circa *Painkiller* and *Ram it Down*) admiration. Even the title appears to honor **Priest** (*Infatuator/Jugulator*) and songs like the title track and "We Must Use the Power" prove D.C. could've filled Halford's shoes in **Priest** (as if the Halford friendly effects or their cover of "All Guns Blazing" didn't show what **Silent Force's** intentions are). To their credit, **Silent Force** is more than a tribute band. Cooper offers an array of styles and he perfects high pitched wails with Euro-metal and even some hard rock like he did with **Royal Hunt**. Songs like "Fall into Oblivion" are catchy and even similar to Beyrodt's work with **Primal Fear**. "Hear Me Calling", "Last Time", and "In Your Arms" reveals a sensitive and dark side to D.C.'s soul. Great power metal with both a nod to the past and the present. **INSIDE OUT**.

**SINERGY... *Suicide By My Side*... 79...** In 1999 **Sinergy** released a killer debut album, *Beware the Heavens*, that proved vocalist Kimberly Goss was a metal warrior, while her boyfriend Alexi Laiho (**Children Of Bodom**) and Sharlee D'Angelo (**Arch Enemy**, **Witchery**) added star power. Their follow up, *To Hell and Back* was a derivative straight ahead metal record that was a huge disappointment. *Suicide By My Side* proves **Sinergy** is back with some exceptional metal tunes and an inspired effort from guitarist Laiho who shows off his entire repertoire, while Goss adds familiarity to potential hits like "I Spit on Your Grave" and "Violated". *Suicide By My Side* also offers the talents of ex-**Waltari** guitarist Roope Latvala, **Tarot** bassist Marco Hietala, and **To/Die/For** drummer Tommi Lillman who has since been replaced by Mats Karlsson. The problem with *Suicide By My Side* is that there are several great songs but also some worthless ones. I am waiting for **Sinergy** to get it right and give a concentrated effort for a full album. **NUCLEAR BLAST**.

**SINGLE BULLET THEORY... *Single Bullet Theory*... 92...** This three song demo proves that **Single Bullet Theory** should be signed and on M.T.V. already (as if several American tours with their own bus and releases on their own label weren't enough). The three songs here feature the talents of new vocalist Dave, whose aggression and distinctive clear style adds intensity to **Single Bullet Theory**. The other improvement is in the production of Eddy Garcia (**Pissing Razors**) and the powerful drum sound from John Sasso. "Abduction" exhibits Dave's talent as he screams with rage and also sings in a clear, quirky tone. "Senseless" sets into a heavy and powerful groove with some excellent riffing from Matt DiFabio and Doug Rush. The final track, "Into Thin Air" has some technical thrash and a grooving bass from Billy Mez (**Seven Witches**) and complementing growls from Matt. Any label that passes on **Single Bullet Theory** is foolish because no independent band is more hungry and motivated, while writing amazing songs. [www.monumentalgroupp.com](http://www.monumentalgroupp.com).

**SKIN TAG... *Beauty Mark*... 75...** **Skin Tag** is a New Jersey based hard rock band with some veteran musicians. Solo artist and vocalist Jimmy Lawrence, **Shotgun Symphony/ Bronx Casket Company** keyboardist Charlie Calv, **Shotgun Symphony** drummer Ron Sivilich Jr., guitarist Dave Isien, and **Arcara** bassist John Bongiovanni constitute the line-up for **Skin Tag** and songwriters for such notables as **Styx**, **Toto**, **Chicago**, **Celine Dion**, etc. contribute as well. With so much talent on hand you would expect *Beauty Mark* to be a better album. Like many typical acts of this hard rock genre, **Skin Tag** play everything safe and never really experiment or try anything different than the norm. The result is ten tracks of radio friendly (if it was 1988 anyway) bland rock with no style. Lawrence epitomizes the music- he has no originality, no discernable characteristics. Sometimes good songwriting isn't enough. Listening to *Beauty Mark* is like hanging out with a nice person with no personality. **FRONTIERS**.

**SLEEPLESS... *Winds Blow Higher*... 86...** As I anxiously await new masterpieces from The End Records (**Virgin Black**) **Sleepless** further expands this labels limitless boundaries by combining goth, prog, and atmospheric metal. Nothing immediately jumps out as brilliant, rather one must sit back and enjoy the dreamy journey **Sleepless** takes us on. The duo that comprise **Sleepless** have perfected the atmospheric edge and the whispered and surreal vocals magnify the ambience. The title track slowly builds in intensity despite the hushed tones before returning to the subdued female vocal melodies. Surreal numbers like "Moments" create a dream world no other band has accomplished. It is ironic this band is called **Sleepless** because it's the perfect disc to fall asleep to. It's an excellent dream enhancer. *Winds Blow Higher* will be too mellow for your average metal listener but there's no denying they create a particular vibe. **THE END**.

**SLODUST... *Twisted A Head*... 72...** *Twisted a Head* was supposed to come out years ago but finally **Black Mark** has gotten a release for it. Has it been worth the wait? If you're into subpar **System Of A Down/ Korn** wannabes then it is. There are rare occasions when Sweden's **Slodust** do write a killer track ("Inside Your Heart" is a prime example), but *Twisted a Head* is so derivative of the popular American nu metal scene that you swear you've heard these songs before. At times they try to be weird, with contrasting quiet and loudness ("Wicked", "Breathing Under Water") like **System Of A Down**, then you have that **Soulfly/ Deftones** vibe happening on songs like "Spit". Vocalist Niklas mimics everyone from Mike Patton to Jonathan Davis to Chino Moreno, but it's when he allows for a completely original style (aforementioned "Inside Your Heart") when you get the idea that **Slodust** just may find their niche and break free of their self imposed tribute band status. **BLACK MARK**.

**SODOM... *M-16*... 76...** **Sodom** is the symbol of longevity. *M-16* is the German thrashers eleventh studio full length. It is an aggressive, **Motorhead**-like, straight ahead metal album but *M-16* will not go down as a classic. Compared to 1999's *Code Red*, *M-16* is an average record. Interestingly, in this time of war, *M-16* is an appropriate album and anthems like "I Am War", "Minejumper", and "Marines" will offend some fragile minds, but may inspire warmongers with



it's Vietnam war themes. **Sodom** has not changed the basis of their sound or image (except the more commercial sounding **Agent Orange**), but the extra kick that makes **Code Red** and **Tapping the Vein** such great albums, ones that even rival **Slayer** in aggression and execution, is lacking here. **Kreator** and **Destruction** have had some embarrassing moments, only **Sodom** and **Motorhead** can claim to have always satisfied their fans and have never strayed from what made them popular in the first place. **SPV**.

**SOLARIZED... Driven... 77...** New Jersey's stoner rockers **Solarized** are one of the more popular bands on the scene. Their debut, **Neanderthal Speedway**, was one of **Man's Ruin Records** best sellers. Now they find a home on **Meteor City** and **Driven** is another dose of **Fu Manchu/ Nebula** like rock. When it comes to this style of music there needs to be something that stands out- either boundless energy or great riffs. After listening to **Driven** a few times I don't hear much of either. The energy is naturally there, to a certain extent, in this type of music- without the riffs, there's no identity, nothing memorable, especially because stoner rock rarely has dynamic vocals (**Elektrik Mistress**, **Sea Of Green**, **Hangnail**, and **Orange Goblin** are the exceptions to that rule) and **Solarized** has an average vocalist in **James Hogan**. I was expecting more from this acclaimed band. **METEOR CITY**.

**SOLEFALD... Pills Against The Ageless Ills... 84...** In the span of only a few months **Century Media** has released black metal's most original, forward thinking bands (**Finland's And Oceans**, **Japan's Sigh**, and now **Norway's Solefald**). After two exceptional albums via **Avantgarde** (**The Linear Scaffold** and **Neonism**) the duo of **Cornelius** (vocals, guitars, and bass) and **Lazare** (vocals, drums, and keyboards) find a new home and wider distribution. **Solefald** combine clean progressive sounding vocals with a coarse black metal style, thus complementing the music which is written in a similar fashion. Lyrically, **Solefald** have created a concept album following two brothers names **Pornographer Cain** and **Philosopher Fuck** (and you thought only **S.U.P.** came up with such weird concepts). The duo work at their best when alternating their two distinct styles within the same song. The repetitive "The U.S.A. Don't Exist" proves **Solefald** would become boring if they deserted their rougher black metal roots. No one can deny this band's creativity and talent, and nobody has perfected progressive black metal before **Solefald**. For open minded and intelligent metallers. **CENTURY MEDIA**.

**SOMNAMBULIST... The Paranormal Humidor... 84...** To try to describe **Somnambulist** would do the band an injustice. They are progressive rock and yet, so much more. The band released a self titled debut back in 1996 but many vocalist changes and line-up changes kept putting the band on hold. Bassist **Terry Clouse** and keyboardist **Jody Park** eventually had vocalist **Peter Cornell**, guitarist **Charlie Shelton**, and the return of drummer **Jo Whitaker** bolster the band and now comes **The Paranormal Humidor**. **Peter Cornell** is **Chris' (Soundgarden)** brother and he doesn't sound too much like him, although he is equally talented. "In the Mindwarp Pavillion" opens the disc in quirky fashion. The music is technical and extremely creative, **Cornell's** vocals stand out and he even uses some bizarre effects at times. "Destroy She Said" sees **Peter** conjuring an amazingly catchy and weird chorus. Musically, **Somnambulist** is all you would expect from a top quality prog rock act, even more at times, and with a vocalist like **Cornell** this makes for some incredibly interesting work. **LASERS EDGE**.

**SOUTHFORK... Straight Ahead... 77...** **Slodust/ Southfork, Twisted a Head/ Straight Ahead**- it all actually gets confusing. If only one band kicked ass, there would be no problem. Actually, **Southfork** is the lesser of two evils from this package I received from **Black Mark**. **Straight Ahead** is **Southfork's** second album and it's more stoner/ riff rock approach has much more sincerity than **Slodust's** nu metal. **Straight Ahead** is an alright album. It's very laid back and has none of the energy these genre needs which makes you want to crank the volume, nor is there any catchy songwriting. You can listen to **Southfork** all day and not remember a thing about the record. Sweden may be a revolutionary country for heavy metal but with the exception of the **Spiritual Beggars** and **Firebird**, this type of music is unremarkable at best. **BLACK MARK**.



# Blood Storm

DIRTY WRITERS OF HO

SOON TO BE AVAILABLE ON DOUBLE VINYL LP

ALSO COMING SOON  
EXCLUSIVELY THROUGH  
METAL WAR PRODUCTIONS...



Broken Jew/  
7" Fuck the Messiah

The 3rd Attack from the Warriors of BLOOD STORM.  
Intense, Apocalyptic & Uncompromising!  
War Spreading Black Metal in the Vein of Early  
Bathory, Celtic Frost, & Possessed.

Also for more Extreme METAL CD's, Rare Vinyl,  
T-Shirts, Bullet Belts and More... Be sure to visit  
the METAL WAR PRODUCTIONS website.

[www.metalwarprod.com](http://www.metalwarprod.com)

E-Mail: [metalwar@metalwarprod.com](mailto:metalwar@metalwarprod.com)

METAL WAR PRODUCTIONS  
P.O. Box 5996  
Philadelphia Pa. 19137  
U.S.A.  
Phone/Fax: (215)-533-6023



**STRIFE... Angermeans... 86...** One of the most eagerly anticipated records has finally arrived. It's been four years since **Strife's** *In this Defiance* upped the ante for metal/hardcore crossovers. The band suddenly disappeared and now they resurface, picking up right where they left off. Somehow **Strife** manage to merge the polar worlds of hardcore and metal better than any band. The guitar work of Andrew Kline and Todd Turnham is punishing, brutal but with a crisp edge. Vocally, Rick Rodney's style is more familiar to the hardcore scene. To throw things even further out of whack is **Strife's** penchant for the occasional experimental, instrumental passages that complete certain songs. To describe the distinct **Strife** sound is difficult, even though it certainly exists. You can not compare them to anybody. Since 1994's debut, *One Truth*, **Strife** has been their own breed. Never has metal and hardcore been better conveyed. **VICTORY.**

**STUDENT RICK... Soundtrack For A Generation... 82...** I'm always weary of emo bands. Too many sound whiney and annoying with no power behind their inner soul lyrics. Only **Thursday** and **Boyssetfire** have truly inspired me and now **Victory Records** bring another band that nearly match their intensity in Indiana's **Student Rick**. Vocally, **Student Rick's** vocals are very melodic and reveal no anger, but when combined with deep, insightful lyrics and music with deceptive power, *Soundtrack for a Generation* quickly grows on you. Over the course of this thirteen song effort there are some great songs ("Hideaway") and some throw away, **Green Day** sound alike songs ("I Wish"). Somehow, just when I'm on the verge of being annoyed, **Student Rick** come up with some vocal hook to bring me back into their world of catchy pop rock. It's not a flawless disc but there are moments when you think they just may be the next big thing. **VICTORY.**

**SUPERHIGHWAY CARFIRE... Shell Of A Man... 89...** **Infernal Racket Records** first came to my attention via **Rabies Caste's** debut, *For Vomiting Tractor Drivers*. It was a sludgy, brutal, technically proficient disc from a hardcore background. Two years later, their latest release from Pennsylvania's **Superhighway Carfire** is similar in quality and style. The eleven tracks on *Shell of a Man* combine the best elements of **Neurosis**, **Unsane**, and **Drowningman** into an original blend of cutting edge metal/hardcore. **Scrappy's** insane screaming is intense and a perfect match for the music. There are periods of quiet and experimentation but this band is raw and unpretentious. It's difficult to describe exactly what makes **Superhighway Carfire** so interesting and different, but I can't think of another disc this brutal with a combination of experimentation and catchiness which captivates the listener and always surprises. "Grace" is a fitting title with that distortion free, memorable riff amidst crushing mid to slow paced guitar. *Shell of a Man* is dirty, raw, and never pretty but it does challenge and enthrall like few discs I've heard recently. If I have to wait two years for discs this good, so be it. **INFERNAL RACKET.**

**SYMPHONY X... Live On The Edge Of Forever... 80...** *Live on the Edge of Forever* is a two disc set featuring fifteen tracks recorded from two European tours (October 2000 and June 2001). Disc two will be a treat as the fourteen minute "Through the Looking Glass" and the fan favorite, twenty minute "The Divine Wings of Tragedy" are among the six tracks. From 2000's *V*, "Prelude", "Evolution", "Fallen/ Transcendence", "Communion and the Oracle", "The Bird Serpent War", "On the Breath of Poseidon", "Egypt", and "The Death of Balance/ Candlelight Fantasia"; from 1998's *Twilight in Olympus* comes "Smoke and Mirrors", "Church of the Machine", and "Through the Looking Glass"; from 1996's *The Divine Wings of Tragedy* we get "The Eyes of Medusa", "Of Sins and Shadows", "Sea of Lies", and the title track. No tracks appear from *Damnation Game* and *Symphony X*. **INSIDE OUT.**

**TEABAG... Teabag... 96...** Who would've known that such horrible cover artwork would have such great music. **Teabag's** self titled debut is just the type of band many people have been waiting for. It's got **Meshuggah's** heaviness and technical abilities, but also a singer with paralleled talent. Fans of the revered **Psychotic Waltz** will be happy to see that band's former guitarist (Steve Cox) and drummer (Norm Leggio) involved in this band. Cox is a wonderful talent. The guitar riffs are heavy and thrashy, with groove and a sense that you are listening to a guy so talented he could do this in his sleep. Vocalist Ron Lerma sings in a clear, unique style. He adapts different melodies to make each song stand alone as a separate entity, united by the distinctive work of the musicians (Cox, Leggio, and bassist Marty). "Resisting Possession" is a perfect lead off track. "Mummify" has offbeat riffs and thrashes like a cross between **Ark** and **Meshuggah**. "Shadows" is Lerma's time to shine with some vocal acrobatics. "Earthbound" starts with a guitar lead run that would blow Yngwie away. Seek this at all costs, especially if you're into bands like **Meshuggah**, **Darkane**, **Soilwork**, **Ark**, etc. [www.teabagmetal.com](http://www.teabagmetal.com).

**TECHNOCRACY... Technocracy... 86...** This is a self titled debut full length from California's futuristic metal combo, **Technocracy**. **Technocracy** may interest old Bay Area thrash fans due to **Violence's** Phil Demmel's involvement on guitars, but like **Swarm** (ex-**Death Angel** members) and **Man Made God** (ex-**Forbidden** members), **Technocracy** have created a sound far from thrash metal. **Technocracy** play metal with electronic influences (Mark Hernandez) and groove. Unlike today's nu metal, Steve Machado sings in a clear, melodic style. "Prognosis" is a great opener, killer groove, catchy vocals. "Education" really focuses on groove and "Naiad" is simply an excellent song. By the time you are almost half way through *Technocracy*, their one main flaw is revealed. They have created a new, refreshing sound but they fail to vary the pace or change their momentum. I keep waiting for a song to take off, leave the futuristic groove and add some speed and even the promising "How We Die" fails to provide that change. Don't get me wrong- this band is one of the best new acts to come around in years, they just seem to be playing things too safe. If you like **Animate**, or vice versa, **Technocracy** is a nice complement. **MIGHT SPEC/** [www.technocracynow.com](http://www.technocracynow.com).

**TESTAMENT... First Strike Still Deadly... 85...** I was wondering why **Testament** would bother going back and re-recording songs from their first two albums (*The Legacy* and *The New Order*) but after listening to how powerful they now sound, I think it was worth their time to re-record these forgotten classics. My favorite here is "Trial by Fire", all classic elements are present here. **Testament** simply re-recorded these eleven songs without changing or updating their sound, keeping the music in the spirit it was intended. Chuck Billy's voice was better back then but he does a solid job here. Original vocalist Steve Souza (**Exodus**) even returns on "Along in the Dark" and "Reign of Terror". Also returning to record again with **Testament** are lead guitarist Alex Skolnick (**Attention Deficit**) and drummer John Tempesta (**Rob Zombie**). Current **Testament** members Eric Peterson (original member/ guitars) and the **Sadus** rhythm section of Steve DiGiorgio (bass) and Jon Allen (drums) also contribute. Among the classics rerecorded are "Into the Pit", "Disciples of the Watch", "The Preacher", "Over the Wall", and "Burnt Offerings". **SPITFIRE.**

**THERION... Secret Of The Runes... 84...** **Therion** are back with their eighth proper studio full length. *Secret of the Runes* is a concept album delving into Nordic tradition. Opening with "Ginnungagap" sets the pace, as this song is more guitar oriented but still retains their symphonic music and operatic vocals and choir. In addition to the heavier guitars, the female vocals, are not as prevalent as last year's *Deggial*. Now my major complaint and it has nothing to do with **Therion**. *Secret of the Runes*, along with the new discs from **Lacrimosa**, **Pungent Stench**, and **Grave Digger**, features almost all the songs cut and faded. When you're dealing with a band as deep and thorough as **Therion** this is ridiculously annoying. Nine of the eleven tracks are cut in half, therefore reviewers are left with only a sampling of the album. An accurate review is impossible when half the disc isn't even there. This is supposed to prevent promo cd's from ending up on ebay but they send these discs in slipcases which only have the artwork and track listing. It is illegal to sell and it is a crime that I have to go out and buy these discs when they are released in the stores so I can hear the album in its intended entirety. I commend Christofer Johnsson on what appears to be another brilliant effort. Sorry for the rant, and I know it's not the U.S. offices fault, because **Century Media** would never allow this to happen. **NUCLEAR BLAST.**

**THORAZINE... Geneticide... 95...** I heard a song from Canada's **Thorazine** on a *Brave Words* compilation and it blew me away. When I heard **Deathgasm Records** was putting out the band's third record I had to get it immediately. Thank you to Evan March for satisfying my addictions (wait until I start bugging you for the new **Abominant!**). Anyway, on to **Thorazine**. Their grinding death metal is played by some of the most talented musicians around. They are certainly brutal and extrem but show a flair for the unexpected. There is the right amount of melody to keep things off balance. The drumming is unbelievably fast and extremely technical. **Thorazine** will integrate some progressive influences at times, creating almost atmospheric melodies. There are some stunning solos and some crunchy breakdowns. Combine **Thorazine** and **Signs Of Dying** and you have two of the most skilled, uninhibited death metal bands on the scene. **DEATHGASM.**

**THOUGHT INDUSTRY... Short Wave On A Cold Day... 78...** Once upon a time, Michigan's **Thought Industry** released an album as bizarre as its Dali cover- *Mods Carve the Pig Assassins*. It was schizophrenic, with acoustic passages that would turn violent in a second and a frontman (Brent Oberlin) who gave a manic performance the great Mike Patton couldn't touch. No one caught on to this brilliance nor have they found an appropriate audience. The ensuing four albums, including their latest, *Short Wave on a Cold Day* sees the band going into a more alternative rock, **Weezer/ Radiohead-** like direction, with very mixed results.

Songs like "Satan in the Gift Shop" are among their best in years. It is confounding to me that this band can deliver songs that are so creative, deep, and groundbreaking but also offer mundane dribble like "Tall Ships on the Rocks". *Short Wave on a Cold Day* is **Thought Industry's** best disc since the aforementioned *Mods Carve the Pig Assassins*, I will admit that I do the band an injustice by comparing them to that great album but the genius in Oberlin only provides brief glimpses these days. **METAL BLADE.**

**THY PRIMORDIAL... *Under Iskall Troll Mane... 73...*** Sweden's **Thy Primordial** play raw, brutal black metal, corpse paint, and all. *Under Iskall Troll Mane* is a rerelease of their out of print debut from 1995. The band captures that **Dark Throne**, underproduced and extreme black metal sound to perfection on *Under Iskall Troll Mane*, but it is borderline unlistenable. The music is raw, totally underproduced and Isidor's vocals raspy and unintelligible. It amazes me that someone can make it through the entire album as nothing really varies among the nine tracks here. Listen to the first song and it is almost identical to any others. It is a cold, grim, and raw atmosphere **Thy Primordial** have produced but not something you would want to hear again. I have not heard their recent acclaimed albums but it appears they still play a similar style much to my chagrin. For those into this primitive style or others who couldn't find it, this reissue will be worth the money for some. **WW3.**

**TIDFALL... *Instinct Gate... 83...*** Samoth's Norwegian based label has created a new black metal scene which adds **Slayer/ Morbid Angel** heaviness with melodic synths, and a futuristic vibe (**Limbonic Art, Zyklon, Myrkskog, Sirius**, etc.). While **Zyklon** and **Mrykskog** found a home on Candlelight Records in England, **Sirius** and now **Tidfall** join Nuclear Blast's roster. *Instinct Gate* is a more focused effort than their debut, *Circular Supremacy*. The modern trademarks are all present- Zarthon's powerful double bass attack drumming, Aftaneldr's excellent synth playing, and Sorg's aggressive, borderline black/ death vocals show **Tidfall** have the talent to take over **Emperor** and **Dimmu Borgir's** throne. I can't help but wonder when one of these bands will take a step away from their innovative, yet saturated scene and take this extreme music to the next level. Aftaneldr proves to be a wonderfully original talent behind the keys and he complements **Tidfall's** heaviness. **NUCLEAR BLAST.**

**TOBER... *Purity Junkie... 83...*** This is a killer underground scene happening in the New York/ New Jersey area. Bands like **CO2, Nitch, 60MD, Manik Faze,** and **Tober** (who self proclaim their music "alt-emo-nu-metal") are rising with melodic, heartfelt hard rock/ metal with serious commercial potential. *Purity Junkie* features three tracks. "Burnt Iris" kicks things off and Ivo Zec proves to be an unpolished but very talented vocalist with an incredible vocal hook. "Sever" sets up a laid back groove with some funk before a heavy groove break down which creates some nice tension. "What Now" finds bassist Daichi Kono and drummer Mike Pasquaye working well together and the track is deceptively laid back until Ivo's psychotic aggressive/ melodic alternating. This track is on level with the **Deftones** and should capture some serious attention. [www.tobermusic.com](http://www.tobermusic.com).

**TO/ DIE/ FOR... *Epilogue... 77...*** I was not enamored with last year's *All Eternity* and upon hearing *Epilogue* I was happy to hear some improvement. I still find **To/ Die/ For** a little too happy sounding and devoid of any emotion despite being compared to deeply complex bands like **Anathema** and **Amorphis**. *Epilogue* sometimes teeter on the edge of gothic rock and progressive metal. The production is very clean and you can hear everything with, perhaps too much, clarity. Vocalist Jape Peratalo sings in a one dimensional clean voice that has no emotional depth. Only some powerful sounding drums ("Hollow of Heart") and occasional electronic influences or catchy guitar melodies ("Crimson Twins") make *Epilogue* listenable. Finland was once a beacon for innovative artists but now has seemingly lost a passionate spark amongst their rising generation (**Nightwish, Sonata Arctica, Lullacry, To/Die/ For**, etc.). **NUCLEAR BLAST.**

**Tzefa**  
feed me

Loud, Obnoxious, Operatic...  
**Thrash Metal**

feed me

New EP is coming this February  
All Details on [Tzefa.com](http://Tzefa.com)

**TOTTENKORPS... Tharnheim Athi-Land-Nhi Actocean Crypts Of Citadels... 78...** Chilean death metal from a band who've been around for over a decade and finally **Tottenkorps** have a proper North American release. I'm not sure what other releases this band has, with the exception of two early 90's e.p.'s, *The King Reclaims His Throne and Our Almighty Lords*. Musically, **Tottenkorps** is a talented band. They easily utilize slower, doomy passages with near grindcore paced blastbeats. There are some hints of Nile, **Morbid Angel**, and even **Incantation**. Where **Tottenkorps** really fall behind is in the weak vocals. They are incomprehensible and are presented in a ridiculous gargling fashion. As usual, WW3 Music also gives more bang for your buck. You get the eleven song full length and five bonus tracks from their *Our Almighty Lords* e.p. **Tottenkorps** is a band that would be better off if they discarded the contrived grind and stick to their slithery, slower riffs. **WW3**.

**TRAP... The Circle And The Light... 82...** At five songs running nearly half an hour, you get more music than your average demo/ e.p.- that's great because **Trap** have a lot to offer and *The Circle and the Light* is a diverse disc. "Choke" kicks things off and with the exception of a headbanging groove at times, this is **Trap's** most extreme song. Right away Steve (the only member not named Matt) proves to be a vocalist who can scream his lungs out as well as offer a melodic, emo like style. He is often on the verge of no control. Next track, "First Movement", has me scratching my head. Is this the same band? It's mellow and subdued, Steve's vocals clean through out. It sounds weak comparatively, although a beefier production would help. "Inside" starts the same way before **Trap's** unpredictable psychotic nature kicks in. "Revere the Frost" is *The Circle and the Light's* definitive track, showing off **Trap's** repertoire. "Forsaken" is a somber, dark song and Steven screams with ferocity in their his delicate crooning. At times they remind me a little of **Morgion** because **Trap** is the master of mood inducing music with psychotic tendencies. [www.defsonic.com/trap](http://www.defsonic.com/trap).

**TWISTED SISTER... Club Daze Volume II... 81...** *Club Daze Volume II: Live at the Bars* offers the two unreleased original tracks **Twisted Sister** recorded back in 1984 during the *Stay Hungry* sessions. Both "Never Say Never" and "Blasting Fast and Loud" were rerecorded (except for the original drums by A.J. Pero) last year. Following this are seven live tracks from Halloween in 1979. Among these are the classic "Under the Blade", "Follow Me", "Lady's Boy", "Come Back", "Can't Stand Still", "Honey Look Three Times", and "You Know I Cry". There is an undeniable energetic vibe that no one has captured in years. Finishing off *Club Daze Volume II* are "Without You", "Plastic Money", and covers of "Long Tall Sally", and "Johnny B. Goode". Without a doubt, this is a necessary purchase for **Twisted Sister** fans and novices alike. Many felt "We're Not Gonna Take It" and "I Wanna Rock" were overnight successes, but the truth is, as this album proves, **Twisted Sister** were hard at work many years prior to their hits. **SPITFIRE**.

**TWISTED TOWER DIRE... The Isle Of Hydra... 89...** The American power metal scene has spawned the two best original and unknown bands- the **Lord Weird Slough Feg** and **Twisted Tower Dire**. The bouncy, **Maiden** influence, and 80's sound found on *The Isle of Hydra* will please metal fans of almost any genre. **Twisted Tower Dire's** *The Curse of Twisted Tower* drew amazing reviews from the press and *The Isle of Hydra* should do the same. It's a more song oriented affair, but still maintains the trademarks of the debut. Vocalist Tony Taylor is in top form. The chorus on "When the Daylight Fades" is instantly memorable but also powerful. "Ride the Night" sees his talents ranging from the mellow, acoustic prelude to the intensity of the rest of the song. He reaches Geoff Tate highs while also aiding a surprisingly catchy, sing along chorus. The twin guitar work of Scott Waldrop and Dave Boyd is the other key ingredient to **Twisted Tower Dire**. Old school metal has never sounded better from a current band. Make sure you catch them live, only **Steel Prophet** puts on a more enthusiastic show. **MISKATONIC/ www.ttd.cjb.net**.

**ULTRAVIOLENCE... Superpower... 77...** England's techno Johnny Violent finally returns with a follow up to his mixed *Killing Ground* album from 1998. The fast paced techno and sex themes run rampant and once again the results are mixed. When Johnny uses the happy female vocals ("Sex", "Separation") *Superpower* is nauseating. There is a dark sinister vibe when Johnny Violent lets the hardcore techno rule and there is no place for the female vocals, even if they provide something to Johnny's themes. With **Atari Teenage Riot** and **Prodigy** missing in action, **Ultraviolence** may find themselves more in demand. My personal favorite was 1995's *Psycho Drama*. Since then I have waited for **Ultraviolence** to offer something voluntarily. In the techno world, **Ultraviolence** is extreme and challenging. Perhaps Johnny doesn't want to experiment or crossover appeal but I would love to someday see **Ultraviolence** expand their horizons. **EARACHE**.

**UNDER SUSPICION... Under Suspicion... 77...** *Under Suspicion* is another example of talented, yet no frills musicians coming together and providing no spark. Guitarist Peter Roberts may have helped make hits out of Irene Cara's "All My Heart" and George Benson's "All I Know", Klay Shroedel may have landed roles in blockbusters like "The Lost World", "Titanic", and "Batman Returns", and vocalist/ bassist Jeff Adams may have a killer voice, but the sum of these parts seemingly don't equal one of the trio's charismatic talents. Most of **Under Suspicion's** self titled debut is bogged down by dull ballads ("Hold On", "I Will Live", "Traveller of Time", etc.). It's truly a shame, because the album starts off with some great stuff. "Welcome to My Life" is an instant hit, "Love Without a Net" allows Jeff to show off his talents and the musicianship sparkles, and the third track ("End of the Game") has subtle yet emotional music and is bolstered by Kip Winger's always passionate vocals which mesh perfectly with Adams. If only they would avoid lifeless ballads, these guys may be on to something special. **FRONTIERS**.

**UNFISTED... Define Strength... 85...** Florida's **Unfisted** is the collaboration of a pair of brothers Bellar (Micah on vocals and guitars, Jesse on bass and vocals) and Martinez (Ernie on guitars, Eric on drums). *Define Strength* is a killer follow up to their independently released debut, *In Front of the Innerside*, **Unfisted** aren't that easy to identify. They blend hardcore, nu metal and rock musically, with clear and passionate vocals. The potential for break through success for **Unfisted** is very strong. They are deceptively heavy. The melody, especially vocally, is there but **Unfisted** also possess street credibility because they are heavy and are not easily comparable to the mainstream. Perhaps **Embodiment** could be a reference point. **Unfisted** have already performed on a leg of the *Warped Tour* and if there is any justice that momentum will continue and help **Unfisted** achieve the success they deserve. **BURNING**.

**VADER... Armageddon... 83...** *Armageddon* is a compilation of nineteen songs spanning **Vader's** entire career. There is an excellent story from Andy Kulosa from System Shock, the label who picked up **Vader** after their Earache debut and released seven of the eleven albums which these songs are taken from. You know **Vader** as the most dedicated and persistent death metal band in the world so let's go on to the songs, there are- *The Ultimate Incarnation* ("Dark Age"), *Sothis* ("The Wrath"), *De Profundis* ("Blood of Kings", "Revolt", "Reborn in Flames"), *I.F.Y.* ("An Act of Darkness"), *Future of the Past* ("Fear of Napalm"), "Dethroned Emperor", *Black to the Blind* ("Carnal", "Foetus God", "Distant Dream"), *The Darkest Age* ("Crucified Ones", "Omen/ Intro", "Hell Awaits"), *Kingdom* ("Creatures of Light and Darkness", "Breath of Centuries"), *Reborn in Chaos* ("Vicious Circle"), *Live in Japan* ("Red Passage", "Black Sabbath"), and from Litany ("Wings"). **THE END**.

**VANISHMENT... Never Knowing Why... 84...** I happened upon this four song, twenty minute demo (along with **Chamber Crypt**) while at the Prog Power Festival in Atlanta. It is very impressive. "Revealer of Secrets" is a heavy, prog influenced tune with a passionate, non typical for the genre, vocal performance from Dave Ayala. "Fallen Rain" has a mid paced style, Ayala sounding a little like Ray Alder (**Fates Warning**), but maintaining his originality around Dave Diorio's heavy guitars. "Strife" is a heavy instrumental and Ayala omnipresent but normally complementing keyboards take a lead role with some crafty guitar playing from Diorio. "Thin Ice" is a good song but not up to the high standards of the first two tracks, although there is some killer prog music in there. **Vanishment** is a nice surprise and proof that there may be bands out there that can match the talent of **October Thorns**, **Chiaroscuro**, and **Alchemy X** in the prog metal underground. [www.vanishment.com](http://www.vanishment.com).

**VAPOURSPACE... Sonic Residue... 72...** Instrumentalist Mark Gage has created an album remixing Magna Carta's popular artists (**Attention Deficit**, **Niacin**, **Steve Morse**, **Explorers Club**, **Liquid Tension Experiment**, **Bozzio Levin Stevens**, **Steve Walsh**, and **Tempest**). Gage used the master tapes of ten previously recorded tracks and added his self proclaimed ("neo classicist electronic") to create new, more experimental versions. There are a few moments when he does create something new and cutting edge but after awhile (this is a long disc and over an hour) it becomes to repetitive and watered down. Some people may enjoy hearing these songs in remixed versions but it is really nothing more than a novelty. I would much rather hear Gage create his own material and find his own musical voice. The songs which have vocals (Steve Walsh's "Another Dimension" and **Explorers Club's** "Time Enough") sound forced and unnatural. Gage has some creative ideas, I would rather hear some original material than his interpretations of songs that should be left alone. **MAGNA CARTA**.

**VEDIOG SVAOR... *In The Distance...* 87...** Esoteric, dark, black metal doesn't get much better than this. Thanks to the fine people at Paragon International (The Forgotten, now known as **Dementianon**) comes this six song debut full full length from France's **Vediog Svaor**. *In the Distance* is not an easy disc to describe. "Ravel" opens with some bizarre, eerily quiet moments before briefly being interrupted by some fast black metal. Vocally, **Vediog Svaor** incorporate chillingly screamed, intense vocals with some cleaner, ominous tones. Listening to *In the Distance* I am often reminded of early **Bethlehem**, **Diaboli**, and even some **Burzum**. There appears to be a perfect balance of quiet and aggressive moments, witness "Yipsoq Dav" for example. Somehow, the band does an excellent job making the seemingly schizophrenic styles sound cohesive. Even the quieter more melodic moments have a bizarre touch to them. **Vediog Svaor** are the essence of dark, esoteric metal. [www.paragonintl.cjb.net](http://www.paragonintl.cjb.net).

**VESPERIAN SORROW... *Psychotic Sculpture...* 84...** **Vesperian Sorrow's** sophomore disc, *Psychotic Sculpture*, shows this Texas black metal band has more talent and depth than almost all their peers. Listening to these songs one has a feeling that a lot of thought goes into their vicious attack. Vocalist Donn Donni screams with the best of your black metal frontman, but musically, **Vesperian Sorrow** have an epic feel to their music. They don't have to blast away all the time (even though that is part of their repertoire), songs like "Spiral Symphony" and "Astrodramatica" build in intensity and have some creative thought, both musically and lyrically, behind them. The artwork (reminiscent of Travis Smith) is excellent. I have been bored by a lot of the U.S.B.M. scene but bands like **Veneficum**, **Night Conquers Day**, the **Aphelion**, and **Vesperian Sorrow**, and to an extent **Aurora Borealis** are restoring my faith and taking black metal's extreme sound and adding intelligence and thought (and a touch of doom) to their attack. **DISPLEASED**.

**VIKING CROWN... *Banished Rhythmic Hate...* 65...** If I were to bestow "the worst band ever" tag on any band- it would be **Viking Crown**. Despite a lineup of Philip Anselmo (**Pantera**, **Down**), Killjoy (**Wurdulak**), and Opal Enthroned (**Southern Isolation**), this is the worst crap ever. All three do far better work in **Necrophagia**. The keyboard instrumentals that Opal Enthroned creates ("Christianity Has No Chance" for example) are genuinely creepy. When Anselmo's noisy guitar and Killjoy's screams join in with the worst production (I take that back, **Harvist** wins that award) ever, **Viking Crown** sound like a joke. Their intention is to invoke the true spirit of black metal but even bands like **Thy Infernal** and **Kult Ov Azazel** know a good production is necessary to get their message across. I may be mistaken, but it's almost like the joke's on the record buyer. Let's make the most ridiculous music with the production value of a four track recording and see who buys it. Don't make the mistake of wasting your money. **SEASON OF MIST**.

**VIRGIN STEELE... *Book Of Burning...* 84...** In February, **Virgin Steele** will release two new compilations of track which celebrates their twenty year existence. First up is *Book of Burning*. This disc features eight unreleased new tracks, an acoustic version of "A Cry in the Night" and re-recorded versions of "Don't Say Goodbye", "Children of the Storm", "Minuet in G Minor", "The Redeemed", "I Am the One", "Birth through Fire", and "Guardians of the Flame". For legal purposes, these early 80's tracks were re-recorded by **Virgin Steele's** current line-up. Of the new songs, the fast and heavy "Conjunction of the Flame" and the mid paced stomper "Hellfire Woman" are great songs. Not only do you get eight new songs which did not fit into **Virgin Steele's** concept minded late 90's releases, you also get new versions of old, rare classics and over seventy minutes worth of music. **NOISE**.

**VIRGIN STEELE... *Hymns To Victory...* 83...** Like the complementing *Book of Burning*, *Hymns to Victory* features nearly eighty minutes of music. The thirteen tracks here feature remastered versions of "A Symphony of Steele", "The Burning of Rome", "I Will Come for You", "Emalaith", "Kingdom of the Fearless", "Crown of Glory", "Invictus", and the great "Saturday Night" reveals their rather cheesy early eighties sound. Another unreleased track, the ballad "The Mists of Avalon" shows **Virgin Steele's** soft side. There's also an acoustic version of "The Spirit of Steele" and an early mix of "Noble Savage". I prefer the nineties era of **Virgin Steele** as these six discs are heavier, more grandiose albums but they aren't ashamed of the five eighties discs (*Virgin Steele*, *Guardians of the Flame*, *A Cry in the Night*, *Noble Savage*, and *Age of Consent*) which put them on the map. *Hymns to Victory* is more a celebration of that era of **Virgin Steele** than *Book of Burning*. You take your pick but both these discs are worthy and essential for **Virgin Steele** fans. **NOISE**.

**VULGAR PIGEONS... *Summary Execution...* 81...** San Francisco's **Vulgar Pigeons** are one of the acclaimed bands from the Bay Area's grind/ crust scene and *Summary Execution* is a definite improvement upon last year's annoying e.p., *Genetic Predisposition*. Songs like "Skullcap" see them using dynamics (blastbeats, slower passages, and some creepy fast picked notes). "Carve" sees a punishing groove that you can headbang to, "Lampshade Desire" is noisy, "Sunderland Sickness" has some pounding bass and death metal riffs- all in all, **Vulgar Pigeons** know how to vary their sound and keep the listener with them. Lyrically, *Summary Execution* is as extreme as the music and social ills and political injustices are thrown to the forefront. Vocalist Mike Gilbert does an exceptional job screaming, growling, and yelling his way through the labyrinth of styles. What I enjoy most about *Summary Execution* is the punishing heaviness that complements the insane speed and occasional technical outbursts. This is a well rounded grind disc. **NECROPOLIS**.

**WARMACHINE... *Warmachine...* 83...** This is a three song demo from Canada's **Warmachine**. This is a young band (the oldest member is twenty three) but they play with shocking maturity. The guitar work is melodic, not heavy and simplistic like modern metal. **Warmachine** have more in common with the N.W.O.B.H.M. scene. The vocals are clear and there are some decent hooks. "Beginning of the End" is quintessential **Warmachine**. Guitar melodies galore and memorable vocals. "Forgotten Demise" shows some original ideas. "Alone" starts mellow and builds like classic **Iron Maiden**. In an era when bands shove anger, hostility, frustration, and other blunt, obvious motives, **Warmachine** deal in real music. Their talent is not in showing off, rather in the forgotten art of melody and timeless songwriting. [www.warmachineonline.com](http://www.warmachineonline.com).

**WAYLANDER... *The Light The Dark And The Endless Knot...* 72...** The name **Waylander** "conjured images of warriors, magic, and ancient times". The sound of **Waylander** conjures apathy, dread, and sleep. *The Light the Dark and the Endless Knot* is **Waylander's** follow up to their more power metal sounding debut, *Reawakening Pride Once Lost*. **Waylander** is a band that always wanted to do something original, but has never gained focus. *The Light the Dark and the Endless Knot* bounces with happy melodies and a variety of influences but nothing tangible. The vocals are directionless and plain awful. Since the release of this disc, the band has once again been disturbed by line-up changes. Guitarist Peter Boylan and drummer Bo Murphy have departed but now that **Waylander** still has a couple more albums to deliver to Blackend you can expect a new line-up shortly. Perhaps fans of **Einherjer** or even **Primordial** may be interested but this is nothing exciting. **BLACKEND**.

**WILL HAVEN... *Carpe Diem...* 85...** California's **Will Haven** releases their fourth album, *Carpe Diem*, their best and most dynamic yet and still I beg- why aren't they accepted on a large scale like **Soufly** or the **Deftones**, or critically accepted like **Converge** or the **Dillinger Escape Plan**? Perhaps it is because **Will Haven** fall somewhere in between. *Carpe Diem* comes across like a slightly more listenable and more experimental **Neurosis**. It is an album which builds in intensity. Behind each calm moment, you know there is a dark menace brewing, ready to explode. The end of "B.A.T.S." gets a little too long on quiet instrumental experimentation but the rest of *Carpe Diem* is ambitious, intense and a great disc to listen to. Grady Avenell screams with a vengeance but never becomes unbearable. There is enough experimentation to make *Carpe Diem* always engaging but not so much that it becomes a distraction. Maybe someday **Will Haven** will receive their due. **REVELATION**.

**WIND WRAITH... *The Fortune Tellers Gaze...* 85...** Long Island's **Wind Wraith** offer this beautifully packaged, diverse debut of metal tunes. **Wind Wraith's** strength is in the guitar work of Pat Blair, Diana Dellasala, and Brian Fingerhut. Check out the **Maiden**-esque "Shameless Desires" or the excellent "War in the Sun". Neither **Leatherwolf** nor **Iron Maiden** for that matter, have utilized a guitar trio so effectively. Vocalist Steve Ronsen is a talented and powerful singer. His style fits perfectly with "High Hopes: The Amityville Murders" and the title track. The inspirational ballad "Watching Over Me" provides a change of pace. "Tempted by Death" is Steve's shining moment, with an oddly familiar chorus that has hit written all over it. *The Fortune Tellers Gaze* is an exceptional debut from a band that brings traditional metal songwriting and a talent for catchy songs. [www.windwraith.com](http://www.windwraith.com).

**WITCHERY... *Symphony For The Devil...* 85...** **Witchery's** previous two full lengths and covers e.p. seemed to be nothing more than a side project, especially with key members; bassist Sharlee D'Angelo (**King Diamond**) and Patrick Jensen (the **Haunted**) busy with their own bands. **Witchery** was a celebration of all that was good about metal in the eighties. It was fun, but nothing to be taken seriously. With *Symphony for the Devil* all that has changed. The songs are vibrant, still nodding toward the past but relevant in today's metal world. Toxine still has that black metal rasp but the music is diverse and always interesting. Check out the find thrashing and interspersed intensity on "Bone Mill" or the eerie "Inquisition". **Witchery** has made a complete album with riffs and

atmosphere. New drummer Martin Axe is a great improvement as he adds flair to songs like "None Buried Deeper". **Mercyful Fate** guitarist Hank Sherman guest on "Hearse of the Pharaohs". No longer a tribute band, **Witchery** step out on their own with killer results. **NECROPOLIS**.

**WITHOUT FACE... Deep Inside... 87...** **Deep Inside** is Hungary's **Without Face**'s debut. It was originally released in Europe a year and a half ago but now that they have signed with Dark Symphonies, the label is making **Deep Inside** available for American audiences. **Without Face** is a fascinating band that should do some excellent things in the future. Musically, the guitars are heavy, almost thrashy with some groove, meanwhile the keyboards give it a progressive like feel. In some ways, musically at least, I am reminded of **Godgory**. Vocally, **Without Face** combine the operatic talents of Juliette with the heavier, male vocals of Andras. Andras is an interesting specimen as he uses creative styles on "Hymn to the Night" and his style on the amazing "I and I" is simply captivating. Juliette is a nice complement, although, unlike most bands who use the male/female vocal contrasts, the male vocalist is the more talented figure in **Without Face**. Some average tracks later on **Deep Inside** help **Without Face** lose some points but as I alluded to earlier, watch this band as they will do great things in the future. **DARK SYMPHONIES**.

**WURDULAK... Ceremony In Flames... 83...** The superstar project **Wurdulak** unleashes an excellent debut with **Ceremony in Flames**. Featuring a line-up of **Necrophagia**'s Killjoy, **Immortal**'s Iscariah, **Mayhem**'s Maniac, **Gorelord**'s Frediablo, **Perished**'s IHzang, the **Forsaken**'s Fug, and **Bloodthorn**'s Jehmod, **Wurdulak** almost delivers on this highly anticipated record. "At One with the Beast" is a thrash classic, with Killjoy's sick vocals over top. For the most part **Ceremony in Flames** is a grooving, mid paced old school thrash disc (except the black metallish "Containment of Inferno") and less crushing and less impressive than the superior **Gorelord** debut. To their credit, **Wurdulak** do sound more like a cohesive band than a side project. Anytime you get Maniac and Killjoy to do vocals on the same record you know it will be sick. I'm beginning to like these side project bands better than I do **Necrophagia**. **BAPHOMET**.

**WYKKED WYTCH... Angelic Vengeance... 75...** There is nothing angelic about **Wykked Wyтч** or venom spitting frontwoman Ipek. Their debut, **Something Wykked This Way Comes**, created a stir in the U.S. metal underground. There were high hopes for **Angelic Vengeance** but I'm not sure **Wykked Wyтч** delivered. Ipek's vocals are nearly a dead ringer for Dani Filth (**Cradle Of Filth**) and musically the band treads similar territory minus **Cradle Of Filth**'s superior songwriting. On a positive note, Kit Woolven (**Anathema**, **Cradle Of Filth**) provides great production. I can't get past the obvious **Cradle Of Filth** worship; the music, the vocals, the cover, the gothic atmosphere. It is all overbearing, especially because there is a lack of variety. The pace is always fast with no breaks. The keyboards aren't as apparent as one would expect. Since recording **Angelic Vengeance** **Wykked Wyтч** has doubled their line-up with drummer D. Sancho guitarist Stern, and **Divine Empire** bassist Jason Blachowicz joining Ipek, David (guitars), and Salvatore (keyboards). **DEMOLITION**.

**YATTERING... Humans Pain... 79...** Renegade Records gives us this reissue of Poland death metallers **Yattering**'s debut, **Humans Pain**. Last year's debut was a top notch death metal album that Relapse Records introduced to the North American audience. **Yattering** and **Lost Souls** jumped to the Polish death metal forefront and challenge **Vader**'s throne as a result. **Humans Pain** is a mixed affair. Songs like "Annihilation of Fellow Creatures" reveal what was to come on their follow up to **Humans Pain** (technical bass playing, great guitar riffs, and experimental vocal approach) but there's too many tracks that don't stand out in the same capacity. Included on this disc are three bonus tracks; ("Exterminate", a cover of **Brutal Truth**'s "I'll Neglect", and **Slayer**'s "Dittohead"). The second generation of Polish death metal (**Yattering**, **Lost Souls**, **Decapitated**, etc.) will create some great music in the near future, **Humans Pain** is a glimpse at the origins of **Yattering** and will be a spring board for a bright future. **RENEGADE**.

**VARIOUS ARTISTS: COLORADO COLOSSUS... 88...** Root Of All Evil Records has compiled fifteen tracks of Colorado's metal, courtesy of **Malignari**'s Jim Renner. I have become familiar with many of the area's bands thanks to the killer **Throat Culture** magazine run by Rob Brown. **Serberus** (death thrash), **Tread** (groove metal), **Haddy Poppish** (alternative metal), and **Silencer** (power thrash) are staples of **Throat Culture**. Elsewhere on **Colorado Colossus**, **Corruption** and **Tirade** impress with their precision metal a la more extreme **Pantera** or Root Of All Evil's own **Opaque**. **Drudgery**, **Throcult**, and **Bleeding Faith** are death metal based with some old school influences. **Undecided**, **Dames Rocket**, and **Majority Rules** are plain dull. **Voltaire** play a weird style of extreme industrial and **Last Supper** have a **Faith No More** vibe happening. It's great to see this thriving underground from Colorado get some deserved recognition. **ROOT OF ALL EVIL**.

**DESTRUCTION OF THE HEAVENLY REALMS... 83...** From the rising death metal label **Deathgasm Records** comes this nineteen song compilation of underground brutal death metal bands. Members of **Deathgasm**'s roster; **Evil Incarnate**, **Avulsion**, **Avenger**, **Abominant**, and **Signs Of Dying** appear with popular California death metallers **Deeds Of Flesh**, the amazing **Regurgitation**, and many others. From America we get **Unblessed**, **Mad Cow**, **Vore**, **Demoney**, **Apotheosis**, **Vastion**, **Unholy Death**, **Dark Cycle**, **Inner War**, **Amoebic Dysentery**, along with Czech Republic's **Four Seats For Invalides**, and Uruguay's **Ossuary**. The technically amazing **Signs Of Dying**, the brutal **Regurgitation**, the classic death metal of **Abominant** and **Deeds Of Flesh**, I knew would all be highlights but I'm equally impressed by **Vore**, **Vastion**, and **Dark Cycle**. **Destruction of the Heavenly Realms** is a great reference for underground death metal. **DEATHGASM**.

**FIRE ON THE BRAIN VOLUME I... 82...** **Fire on the Brain** is a twenty one track compilation taken from various current and former members of **Olympic Recordings** roster. **Olympic** specializes in death metal and they have some of the best American acts around. The bands appearing on **Fire on the Brain** are; Canada's **Gorguts**, Poland's **Behemoth**, Long Island's **Internal Bleeding**, Florida's **Diabolic**, Chicago's **Macabre**, Wisconsin's **Jungle Rot**, New York's **Withered Earth**, Sweden's **Diabolical Masquerade**, Florida's **Divine Empire**, Illinois' **Fleshgrind**, Florida's **Monstrosity**, and Texas' power metal/ doom legends **Solitude Aeternus**. Also present are past death metal favorites **Oppressor** and **Angel Corpse**. My personal favorites are **Gorguts** and **Behemoth**, although I do enjoy **Solitude Aeternus**' "Mental Pictures" (a nice change of styles) and **Internal Bleeding**'s newest song "Alien Breed". If you want top notch death metal go to [www.olympicrecordings.com](http://www.olympicrecordings.com). **OLYMPIC**.

**MERCENARY MUSIK 2001... 84...** This is another compilation featuring songs from **Mercenary Musik** which is subsidiary of **WW3**. This compilation doesn't have any power metal and sticks to the underground extreme metallers. There are tracks from licensed bands who have released albums in the past few years among them **Carpathian Forest**'s **Strange Old Brew** and **Black Shining Leather**, **Dawn Of Dreams**' **Darklight Awakening**, **Mystic Circle**'s **Infernal Satanic Verses**, **Keep Of Kalessin**'s **Agnen a Journey Through the Dark**, **Belfhegor**'s **Blutsabbath**, **Throes Of Dawn**'s **Binding of the Spirit**, and **Enter My Silence**'s **Remotcontrolled Scythe**. Other tracks from bands **Headhunder D.C.** (death metal), **Diabolical** (Swedish death metal), **Aborym** (avantgarde black metal), **Nephasth** (Brazilian death metal), and **Astral** (weird space metal). Like the **World War 3 Sampler 2001**, **Mercenary Musik 2001** gives people a taste of what this label has to offer. **MERCENARY MUSIK**.

**ROOTS V: THE PENTACLE... 86...** **The Pentacle** is the fifth installment of the **Roots** series which shows what a great label **Root Of All Evil** is. Best known for bringing 90's era of **Impaler** to the world, the label has recently brought us rising U.S. acts like **Somnus** (atmospheric epic black metal), **Opaque** (brutal groove metal), and **Aesma Daeva** (orchestral metal). Other label favorites like **Theatre Of The Macabre** (symphonic black metal), **Walhalla** (death metal), and **Demonicon** (technical death thrash) also appear. Of interest are **Ancient Ceremony**'s "Choir of Immortal Queens" from their hard to find third album, a **Sigh** cover of **Venom**'s "Black Metal", and Earl Root's old death thrash band, **Disturbed**. There's plain weirdness from **Maphead**, stoner rock from **High On Fire**, and **Sabbath** doom of the **Unholy**. These twenty tracks exhibit **Root Of All Evil Records**' penchant for underground talent and spontaneous humor. The **Roots** series is a great budget priced disc, to find out what Earl has going on for current bands and special tracks go check this out. **ROOT OF ALL EVIL**.

**A TRIBUTE TO ACCEPT... 75...** Another tribute record... ho hum. It does seem as if there are less and less nowadays. Of course, **Accept** is worthy of one when you consider bands that started fifteen years after them are getting tributized. Some bands seem appropriate for an **Accept** tribute, among them are **Witchery** with their excellent version of "Fast as a Shark", **Breaker** with "Breaker", and **Vanize** (featuring Udo's brother on vocals) with "Predator". **Darkane** cover "Restless and Wild" their own way, as do **Therion** with the early **Accept** classic "Seawinds". Elsewhere, **Agent Steel**'s version of "Demons Night" is cool and hearing Udo sing "X.T.C.", a song from the only **Accept** album he did not appear on- 1989's **Eat the Heat** which had David Reece singing. Other bands covering **Accept** here are **Raise Hell**, **Disbelief**, **Godgory**, **Tad Morose**, **Rough Silk**, **Custard**, **Darkseed**, **Spiral Tower**, and something called **Rock 'n Roll Stormtroopers**. Once again, I have to say that I would rather hear the original **Accept** versions over these any day. **NUCLEAR BLAST**.

# Sonic Cathedral

Interview with Rick Harper

I first met Rick Harper at the Third Annual Powermad Festival in Baltimore. He proved to be one of the nicest people I have ever met, always going out of his way that year and the ensuing two years, to say hello and he has a genuine warmth about his presence. We he told me about his new mail order company, Sonic Cathedral, this past year I knew he was going to have a successful, customer oriented business. I sent him some questions to find out more about this specialized business and their future plans. Make sure you check out their website, [www.soniccathedral.com](http://www.soniccathedral.com), for more information and a complete list of the titles that they carry. Even though Sonic Cathedral specializes in carry female fronted bands, they still have a very large selection of other bands that have an artistic edge, several hard to find. Also, check out the amazing artwork supplied by Audre on this site as well. Here are Rick's responses:

**Tell me about the origins of Sonic Cathedral.**

My partner, John Wolff and I, really started to get into female fronted progressive metal type of albums. John and I grew up together and have been life long friends. We were both helping Keith Menser out with Siegen Records and Powermad so we had a little experience in dealing with underground metal bands. Out of the blue John said, "hey, do you want to start our own company?". I thought he was crazy at first, but I knew he was serious. The more I thought about it the more sense it made to me, so I jumped at the opportunity.

**Why do you mainly carry female vocalists?**

There are so many bands out there, with so many different styles that we decided we needed our own niche. We looked around and saw a void when it came to vendors that specialized in female vocals. We saw this as our opportunity to make a quick splash. In hindsight it was a great decision. Female vocal bands are very easy to deal with, and very appreciative of attention that is paid to them.

**Do you place any limitations on the music that you carry?**

No. We have a fine appreciation for all forms of music. Sonic Cathedral carries every genre of fem music from ambient, industrial/ techno, goth, to progressive/ power/ death metal. There's no accounting for someone's musical taste, so we try not to be critics, as long as we feel that we can sell the c.d. we are interested. Variety is the spice of life. We even carry some of our male friend's music too.

**How has business gone so far? Are you happy with your progress?**

Yes sir, I'm happy. We have a long way to go, but everyday we make a little progress. We have started to build a core of devoted customers and more people find out about us every day. Our message board is active too.

**What separates Sonic Cathedral from other distros?**

There are a zillion on-line vendors. There are a number of vendors that I see as being in the upper echelon. What John and I are trying to do is put Sonic Cathedral at the same level as other highly reputable mail order services. When you order from Sonic Cathedral you'll know that you can expect timely delivery of quality music. We may even throw in some extra goodies, if we have them. If we are dealing directly with a band we will always ask them to autograph the c.d.'s that we buy from them. We don't disclose which c.d.'s are signed because we don't charge anything extra. If you order a c.d. from Sonic Cathedral it may very well show up tastefully autographed.

**What is the toughest part of your operation?**

Being a new company, it's tough for us to gauge how many of each c.d. to buy. We've purchased too many of some discs, and not enough of others. It's tough also to purchase c.d.'s from bands blindly. We've been burned a couple of times. What we do now is ask every band that is interested in Sonic Cathedral

buying c.d.'s from them to send us a single copy to sample. We're figuring it out.

**Have there been any surprises, positive and negative?**

Our website and the positive response it has received has been a very pleasant surprise. Our web designer, Audre, is incredible. Working with her is so easy it's unbelievable. She was able to take our vision and apply it to paper like no one else. Negativity? No, we don't have negative experiences, only unexpected outcomes.

**Why are you so passionate about music?**

I don't know, is it passion or an obsession? I have fun being involved with music. Music and music business give purpose to my professional business life. I always have something new to strive for, I'm always reaching for that pie in the sky dream.

**How has the internet helped your business?**

We have about three thousand hits in two months in business, and we've yet to advertise anywhere else. The internet is an incredible vehicle to get your company known. The resources on the internet are limitless, it's really just a matter of figuring out what is pertinent to your business, and then making it work for you.

**Do you have plans to start a label as well?**

That's exactly what we are doing. It's been our goal from the start. First we're trying to establish our mail order business. From the profits of the Sonic Cathedral mail order business will come the Sonic Cathedral record label- specializing in female vocals, of course. Working with Siegen gave us the practical experience to start a record label, and we plan to apply that experience to Sonic Cathedral as soon as we are financially able. So girls, send demos.

**What are some bands you carry that really have impressed you?**

Guano Apes, Backlash, Brave, Persephone's Dream, Atrosis, Dying Passion, Lacuna Coil, Theatre Of Tragedy, After Forever, Lullacry, Em Sinfonia, Headline, F5, Within Temptation, Tristania, Casket, Cruachan, MacBeth, the Sins Of Thy Beloved, On Thorns I Lay, Gothica, the Killer Barbies- I could go on all day.

**Will you be at any of the annual festivals?**

We did the Powermad Festival in August, Prog Power U.S.A. was filled up before we started our business up or we'd be there, and we're currently researching other possibilities. If you run a festival and are looking for vendors, please e-mail us.

**What can we plan to see from Sonic Cathedral in the future?**

Consistent improvement and expansion of our site and store. We will always strive to be a little better. We know there are a zillion places that the c.d. purchaser can spend their money. We want to make every encounter with Sonic Cathedral a pleasant experience, so that our customers are willing to do business with us over and over again. Expect perfection.

**What are your ultimate goals?**

Ultimately, we would like to expand Sonic Cathedral into a successful indie record label. We'd then like to take that company and merge with a company of like size to form an even bigger company and so on. We really want to be in a position business wise to be able to invest in band that we feel can pay dividends, and to do so without hesitation.

**Website:**

[www.soniccathedral.com](http://www.soniccathedral.com)



Interview with Jason Tipton

Willowtip Records first caught my attention when they released *Upheaval's Testimony of the Atrocities*, a stunningly fast and intricate death metal album. Through subsequent releases I have come to expect this small Pennsylvanian label to continue to put out the best in grinding, fast, insane metal. Their most recent release, *Commit Suicide's Human Larvae* may just be the best grind album of the year. Here is label boss Jason Tipton to engage us in an interview about his label.

**Tell me about the origins of Willowtip.**

I originally started the label while I was attending college and basically ran the label out of my dorm room. Originally, I wanted to do a zine with one of my friends, but what was to be a zine ended up being a record label. I did the label with a friend of mine, but that only lasted for the first two releases before we started getting into problems as I soon discovered I was doing all the work and would be better off just doing the label by myself. I was friends with a band who was looking to release a split 7" and they didn't really have anyone to put it out, so instead of starting the zine I decided to but out a record. That record was the *Creation Is Crucifixion / [fate of] Icarus split 7"* which came out in the summer of 98'. The 7" was really well received and both bands started to develop a pretty decent underground following. That was the first release and things just started happening from there.

**What made you decide to go ahead and create a label?**

I created the label for the sole purpose to release music that I thought needed to be heard. I'm not even sure if I had a vision at the beginning I never really thought I would be doing this as seriously as I am today when I started. It was all just a hobby and a way to contribute to the scene by releasing records by bands I was friends with. After putting out a few more releases and decided that I really wanted to try to do the label full time and see what I could do with it and how big it could get. So after graduating in 2000 that's what I have been doing. I guess the basic vision I have is still the same for the most part as when I started. I am still for the putting out records for bands that I am friends with and I only put out records for bands that I like. There have been demos and stuff that I have gotten that I knew would sell a lot of copies and some that have even signed to bigger labels, but if I don't like it I'm not going to put it out. The label for the most part is still made up of bands I am friends with that come from Pittsburgh.

**What can a potential fan expect when they order a Willowtip product?**

You can expect something that is brutal, intelligent, and metal. A product that does not follow all the clichés and trends found in metal today. Writing about Satan and gore has been done by 10,000 bands already, and how original is a mutilated corpse for an album cover? The music on Willowtip is very extreme, yet I really think it is artistic and intelligent.

**What made you want to sign some of the bands on your roster?**

**What do you look for in your bands?**

The music is by far the most important thing to me. All of the bands on this label are on it because I'm a huge fan of their music. A bands live show is really important too. *Commit Suicide* blew me away the first time they played in Pittsburgh and I knew right away I wanted to work with them. *Sadis Euphoria* is one of those bands that just kept getting so much better every show they played and I knew they would be something special.

**You release a lot of unique items- (splits, clear cd's, etc.) are these more for collectible purposes?**

This all comes back to wanting to make the records look good. This was something really important to Nathan from *Creation Is Crucifixion* and its since become real important to me also. None of the splits are limited and they can all be easily obtained so there really isn't much of a

collectible value in my mind anyways, though some of the colored vinyl is I guess. All of the 7"s have been uniquely packaged. The clear cd holds 19 minutes of music, and I think they look really great. For those who don't know the clear disc is basically a 3" cd with a clear ring of plastic around it to make it the size of a normal disc. So instead of making normal cdeps the plan is to make them clear discs just because I think they look cool and there are some different packaging schemes and concepts you can do with a clear disc outside of the normal jewel case.

**What can we expect from Willowtip this year?**

You can expect some amazing releases. There are a lot of releases planned and coming soon. The *Commit Suicide* disc just came out and the new *Year of Our Lord* c.d. should be here next week. The *Cephalic Carnage* disc should be done in April. The *Cephalic* disc is a clear cd and they decided to do something totally different for this release, a doom song. Man, its such a great track too. Then full lengths from *Harakiri* and *Sadis Euphoria* are coming. Also, a split mcd / 7" between *Misery Index* (ex members of *Dying Fetus*) and *Commit Suicide*. Both bands will be recording two original exclusive tracks and one cover for this split. I like all styles of metal from death/black/grindcore/doom to power/progressive metal so I think the sounds of the label will be expanding a bit.

**What do you think is needed for your label to take the next step?**

It just takes time. If we continue to put out new and exciting extreme music I think the label will have to get some recognition and ultimately sell more records. The bands on the label need to work just as hard as I do. There is no doubt that the music on willowtip is far superior in many ways to the music other larger labels are churning out, in my mind anyways. Its just a matter of letting more people know about the bands and the label. It is real important for the bands to work hard by touring and promoting themselves too. I'm just going to continue to release great records and I think things will naturally move to the next level with a bigger advertising and promotion budget to become more successful.

**What do you think makes your bands unique and different?**

I think a lot of the bands on the label take influences from all different styles of extreme music and sorta blend them together to create their own sound. Everyone is doing their own thing I think. The bands on this label usually deal with personal, social, and political topics lyrically instead of dealing with the usual "metal" topics and themes. The bands are every bit as "sick and brutal" musically as bands on other labels, however.

**What goals do you have set for your label?**

I just want to continue to expand and make the label bigger by releasing quality music. I'd like all of our releases to begin to sell a minimum of 3,000 copies and I want to have a release that sells over 10,000. I want Willowtip to be how Earache and Roadrunner were in the early 90's, where if you saw the logo and name on the back of the disc you would buy it knowing that the label always released great music. I want this label to turn into one of the leaders in extreme music today.

**Any final comments?**

If you like the music on Willowtip help support the label by buying our releases and tell your friends how good they are. Please make sure to visit the website: [www.willowtip.com](http://www.willowtip.com) you can order all of our releases online and there is a large distribution section with tons of great music from other labels at cheap prices, everything is \$10 or below.

**Releases:**

*Creation Is Crucifixion/ Fate Of Icarus split*  
*Creation Is Crucifixion: Automata*  
*Circle Of Dead Children: Starving The Vulture*  
*Creation Is Crucifixion/ Unruh split*  
*Fate Of Icarus: Suffocate The Angels*  
*Creation Is Crucifixion splits discography*  
*Circle Of Dead Children: Exotic Sense Of Decay*  
*Upheaval: Testimony To The Atrocities*  
*Circle Of Death Children: The Genocide Machine I.p.*  
*Fate Of Icarus: Cut Your Throat Before They Do*  
*Sadis Euphoria: Frigid Silence Spilling*  
*Commit Suicide: Human Larvae*



# rabies caste

Interview with vocalist and guitarist Dave K.

Israel's Rabies Caste made an immediate impact on the scene with their 1999's *Infernal Racket* debut, *For the Vomiting Tractor Drivers*. They ended up with a contract on Earache Records and this fall sees the release of *Let the Soul Out and Cut the Vein*, an obvious extension of their impressive debut. Their style of music consists of the modern intricacies of bands like Neurosis, with some abrasiveness and havey surprises.



Taking a rare path of transplanting themselves from Russia to Israel, the trio of Dave K. (vocals and guitars), Russell Bear (bass), and Dale Rabid (drums), took an unconventional route to the spotlight. Here is a conversation I had with frontman Dave K.

**What are your thoughts on the new record?**

We recorded it in two different sessions. We mixed the album again, I think the record came out better.

**Are you doing any touring?**

Oh yeah, we're touring the U.K. and the U.S.A. as soon as possible.

**Do you still live in Israel?**

We still live in Israel, but we're thinking of moving to the U.K. so we don't have to travel all the time. It's difficult for us living here because of these tours. We have to make all these travels again and again. In the past, we concentrated more on writing material and recording it, but now we're more concerned how mobile we can be. It's difficult now because we're not close to Europe.

**What are some obstacles you've had to overcome living in Russia and Israel?**

It's hard because we're not connected to Israel musically. We don't have anything in common with where we live right now. It's difficult to play in this area musically. We don't have places to play and we don't have crowds to play to. We have to concentrate on Europe and the United States. We're isolated here.

**Is it hard to get music there?**

Yeah, it's depressing. The album is coming out and we don't see the record here in the shops. I couldn't imagine myself putting a record and not be able to see the press coming out or see the record in the shops, but that's how it is here.

**What are some influences on your sound?**

After we recorded the first album three years ago, we began looking for a different direction. We explored new ways, and searching for a new way to create our music. It took three years to write this record. I think these songs represent the direction we are right now. It's not easy for us to write this music. It takes us ages to write. When we're going to start writing a new record it's going to take awhile because we want to do it right. We are going to push this record as much as possible. We've been around for three years without promotion or shows so we're ready to expose our music to people. We now write songs that are chorus, verse, chorus, verse, unlike our first album. We didn't want to go underground, we want to be on the surface.

**How did everything work out for your debut?**

It was more experimental. People don't really dig experimental stuff, they like straight forward. People don't want to get messed up music. I think the debut was too much underground and different. I don't like to

listen to experimental stuff myself right now. I want to hear heavy and simple. We tried to make something awesome, I think we succeeded without doing experiments with the music. It's straight forward.

**Tell me about the album cover.**

We want to make it memorable. I think everybody will remember our first album cover. You will notice it right away because it is different. We didn't want a typical cover, we wanted it original and different.

**How many years has Rabies Caste been together?**

We started in 1995. This is the original line-up. We've had up and downs. We had another guitar player on the previous record who was with us with just a couple of months. This is everybody's first band so it's exciting. It took us a while to write a beautiful record but here we are now. We don't always get along well and we will fight with one another, but we survive and this is the most beautiful product. After five or six years of fighting we're still together and writing so it can't be that bad.

**Discography:**

2001... *Let The Soul Out And Cut The Vein* (Earache)  
1999... *For The Vomiting Tractor Drivers* (Infernal Racket)

**Current line-up:**

Dave K.... vocals and guitars  
Russell Bear... bass  
Dale Rabid... drums

**Website:**

[www.rabiescaste.com](http://www.rabiescaste.com)

Special order and hard to find CDs

Sonic: Cathedral.com

Specializing in FEMALE Vocal Metal

CDStore      Message Board  
News      Interviews      Chat

[info@soniccathedral.com](mailto:info@soniccathedral.com)

design by audre [www.audres-attic.com](http://www.audres-attic.com)



**Interview with guitarist Fabiano Penna**

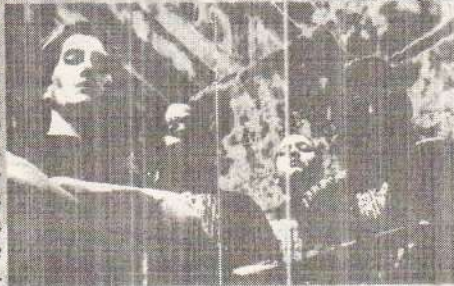
Brazil has become a breeding ground for quality death metal bands. All the way back in the eighties when Sepultura became popular worldwide. Recent bands to make an impact are Krisiun and Rebaelliun. The latter have just released their second full length album, *Annihilation*. While I preferred their debut, *Burn the Promised Land*, *Annihilation* is still an excellent quality of fast and technical death metal. I sent some questions of to guitarist Fabiano Penna and here is what he had to say.

**How do you feel about your new album?**

We are really satisfied with everything concerning *Annihilation*, our performance recorded in this album was great, the whole conception of the album is really mature in our viewpoint. The cover fits very well with the title and *Annihilation* is getting huge response all over the world due to a strong promotion that the label has been doing of it. We are sure the response from the fans will be great as well, it seems we are on the right way.

**How has the band grown since your debut?**

When *Burn the Promised Land* came out in 1999 not a lot of people knew Rebaelliun. In some European countries like Belgium and Holland we had already a strong fanbase due to the shows we had played in those countries between 1998 and 1999, but even in Brazil Rebaelliun was not so known within the death metal scene. This album made our name much bigger, especially in Europe and Brazil. We played two European tours promoting this album, I mean a lot of things have happened to us since we released *Burn the Promised Land*. We believe that with *Annihilation* the response will be even bigger. We want to establish Rebaelliun in the scene with this album.



**How do you feel your band stands out from the rest?**

Our songwriting is really different than most of the bands, although we play extreme and fast death metal as many other Brazilian bands, we have different influences and we face music in a different way than the others. I think our music offers more elements to the listener and each song has a very particular feeling. Our album is not like one big song as many other death metal bands.

**How have your tours been?**

We have toured quite a lot since 1999, when we released *Burn the Promised Land*. Hammerheart has supported Rebaelliun for these tours and we know how important is to be on the road promoting the albums and working with the music everyday. Of course we had already a lot of problems on the road, the biggest problem was probably in the tour we made in Europe with Limbonic Art last year. We lost about three gigs in the East for we didn't have the visa to go to some countries. That was a bad moment, we knew that the shows in Poland and the other countries would probably be the best ones in the tour, and we had to come back.

**What would we expect from Rebaelliun in the next decade?**

I can not say what will happen in the next ten years. We will surely record some more albums, play several tours, and work hard to develop our music in every sense. This is probably our main goal- developing our music to reach a very high level. In the end all the rest will depend on this, I don't mean that we want to make our music technical and expect to get bigger with this. We want to develop our music in all senses, to show that extreme death metal has quality and must be respected.

**Any chance of you touring in America?**

*Annihilation* and our previous albums have finally been released in America. We have received a good response from the American fans since last year and I think it will be natural to get the chance to tour America soon. We already played a lot in Europe since 1998. We have played quite a lot in

Brazil as well, and so, concerning tours, America is our goal from now on, so be sure that as soon as possible. Rebaelliun will be there playing some shows. About the best place to play, Belgium has been an important place for us in Europe since the beginning, we have a strong response from the Belgian fans, and countries like Poland and Portugal are also really receptive to Rebaelliun.

**Tell about living in Brazil?**

If you have money, if you are rich, the paradise is here. The weather is wonderful, the beaches are fucking beautiful, the culture is incredible, the girls are amazing; however most of the Brazilian people are completely fucked up in every sense. The government is corrupt and people have no conditions to live a decent life. We were born in Brazil and we like to live here, although this is not the right place to live if you play death metal.

**Which do you feel is more important: songwriting or flashy playing?**

We rehearse three times a week, because we still don't have our own studio to rehearse, but in the future we want to rehearse five or six times a week to let our music tighter. We try to practice a lot individually as well, death metal is not an easy kind of music to play and you have to dedicate yourself to the music if you wanna get results with this. I think that songwriting is always the most important thing for a musician. I've heard a lot of bands sounding just the same, although they have great musicians. People will always pay attention in the music itself first, if it's not original or the songwriting is not original, this band will not get response at all.

**Why do you play death metal?**

We play death metal because we have been listening to this kind of music for ten years now and we all feel that we have to play death metal. We like several different kinds of music, but playing death metal is always a great experience, because this music goes really further and deeper than other styles. Our personality is also different than the most of the

people, I mean we have different pointviews than most of the people concerning life and stuff. I believe that the death metal community nowadays represent the old warriors in the past, if you compare their society to ours.

**What is your opinion of the impact religion has on the world and the actions in today's society?**

I think that religion is just one more form to enslave people in the end. Religion has to do more with power and money than with spirituality. I believe that each human being has a unique potential, and so you can not create rules and laws that will work out for everybody. We live in a kind of society and we have to respect the others to be respected as well, but when you are part of a religion, you have to do whatever they preach, your own will is not important then. I think religions have been one the most effective kinds of enslaver to mankind since they showed up, so I could not find any positive points in the end.

**What makes you angry or happy?**

The way people behave makes me really angry, sometimes you see people behaving in such a form, in a way that animals wouldn't behave. This makes me angry, and this makes our music extreme and aggressive. About happiness, I'm doing what I chose for me, I really enjoy playing death metal and everything is concerned to this career.

**Discography:**

- 2001... *Annihilation* (Hammerheart)
- 1999... *Burn The Promised Land* (Hammerheart)

**Current line-up:**

- Lohy Fabiano... vocals and bass
- Fabiano Penna... guitars
- Ronaldo Lima... guitars
- Sandro Moreira... drums

**Website:**

[www.rebaelliun.com](http://www.rebaelliun.com)

[www.hammerheartusa.com](http://www.hammerheartusa.com)



#### Interview with vocalist John West

**Royal Hunt** is one of those bands which are underrated. They have released five proper full length albums, they're latest the amazing *The Mission*, all of which are well written and produced progressive hard rock gems. Since the 1999 e.p. *Fear*, **Artension** vocalist John West (who also did work with the **Lynch Mob** and **Badlands**) has made his presence felt with his powerful vocals and great hooks. A native of upstate New York, John loves the country and all it has to offer, while his main gigs involve musicians from the other side of the world (Denmark, the Ukraine). Here is the latest interview we conducted with vocalist John West.

#### How was it putting together *The Mission*?

It's a lot of work but it's always good to pull off a concept album. Andre thought of these cool concepts, bringing in the *Mission to Mars* idea and the story line for the Ray Bradbury book. Lyrically, we've gone outside the realm of the book, but it goes by a chapter to chapter theme. It's very rewarding in the end. It's not like writing ten rock songs.

#### How did you approach this record as a full time member now?

This is the first time Andre has shared any writing credit with anybody. I had to learn to work with him on the writing. I've always written with people and he's always written all the material on the albums so it was a new experience for him. I ended up writing two songs with him on this one. I'm new blood in the band and I was able to put my thoughts in, this is something none of the other singers were able to do. Technically speaking, I didn't do anything different. I tried to sing in my own style. There's a theme production wise too; the tone of the mic, the sounds of the backing vocals, and the effects. It's all in line with the futuristic theme. I try to make his lyrics my own. Neal Peart wrote all the lyrics for **Rush** but Geddy Lee is the one telling the story, it's all about getting into the lyrics and getting the story across.



**I know the distance was a problem for D.C. Cooper, has this been the case with you as well?**

It hasn't been so far. The only problem so far has been with the situation, the

flights. Now we're looking at a different world. I can't comment on the future now. Since I've been in the band I show my passport and I fly over there and it's no big deal, but now I think it's going to be more time consuming and more of a hassle. When we see each other we jump back into it. We're a band, we don't have to catch up on old times.

#### Do you have tour plans?

The first show we have is in Denmark, that's where we rehearse. Shortly after that we go to Moscow, Tel Aviv, a festival in the U.K., and they're still adding shows. The U.S. probably won't happen this time. We've had things come along but it's just the timing. We try to hook up with other bands doing the States, that's the easiest way to get out there. We can't do it on our own. We have to find two or three bands in the same situation and put it together. There's a lot of bands like **Royal Hunt** waiting to do the U.S. There's not a lot of opportunities where we can open up for somebody.

**Has it helped the band being on Century Media in the States now?**

So far I can tell the difference because the album is in the stores. The connections are there with the press, distribution is better, and they also handle South America. We've never had anybody handle that for us down there. We do a lot of interviews for South America.

#### What's up with Artension?

We did a new **Artension** album this summer called *Sacred Pathways*. We have the original line-up, from the first two albums. They all came to New York and we stayed here together and wrote all the songs in about a month or so. It was different for us, over the years we used to do it in California. It was our first opportunity to do an album on our own, not under the Shrapnel cloak. We have a deal with a Japanese label and it will be coming out on Frontiers Records. We spent a lot of time on the songwriting. It's the highest quality we've ever done. It's great having Mike Terrana and Kevin Chown back. I had the whole summer off from **Royal Hunt** because I did my vocals back in February. I've got to make a living and be creative. **Artension** allows me to write all the songs.

#### Do you have any other projects?

I've written enough material for a new solo record. I'm writing with Chris Caffery from **Savatage** and Mike Chlasciak from **Halford**, and Lonnie Park who played on my *Permanent Mark* record. I've got the line-up all set, it includes the drummer from **Halford** too, Bobby Jarzombek. When I get the chance we'll put it all on tape. We have demos all done, then we just have to get in the studio and do it. Chris lives three or four hours from. Mike lives in Jersey, he's not too far either, and Lonnie lives right here and he has the studio.

#### How did they like upstate New York?

They loved it. There's no traffic, cool people, everything's cheap. We all had a great time. Everything is cheaper when you're in the country. Where you live you have a lot less rednecks and more culture. I grew up here in Cortland and I'm used to it. Even though I'm world traveled, there's certain things here I have to have. I need country living. I hunt all the time. I ride snow mobiles and dirt bikes. I love long rides in the country on my Harley. If you can put up with the people it's great. I know how to handle the people here, they're not all bad but it's a mentality you have to deal with. I lived in California for almost six years and I liked that a lot too. That's a completely different lifestyle out there. Nobody smokes, everybody is health conscious and there's sunshine all the time. There's certain things I like about both places. I bought a house here. My freezer is full of wild game. I turned Caffery into a hunter. He's chasing turkeys by his mom's in Orange County. Benjamin Franklin wanted to have the turkey the national bird instead of the eagle because turkeys are so smart. I guess the eagle looks cooler.

#### I just spoke to a near colleague of yours, John Macaluso.

I was only able to put up with Yngwie for about three days, I didn't even get to meet John. It's amazing the amount of talent that goes through his doors. The money isn't even that good. There's only so many hours in the day and I like to surround myself with quality people.

#### Discography:

- 2002... *The Watchers* (Frontiers)
- 2001... *The Mission* (Century Media)
- 1999... *Fear* (Rondel)
- 1998... *Moving Target* (Magna Carta)
- 1997... *Paradox* (Magna Carta)
- 1995... *Clown In The Mirror*
- 1994... *Land Of Broken Hearts*

#### Current line-up:

- John West... vocals
- Jacob Kjaer... guitars
- Andre Andersen... guitars and keyboards
- Steen Mogensen... bass

#### Website:

[www.royalhunt.com](http://www.royalhunt.com)

# Jordan Rudess

Interview with keyboardist Jordan Rudess

New York based keyboardist Jordan Rudess is perhaps best known for his work in the **Dixie Dregs** and **Dream Theater**. For fans of his keyboard virtuosity his instrumental band **Liquid Tension** and his latest solo disc, *Feeding the Machine*, must be checked out. Among the players on the disc are the drummer Terry Bozzio, bassist Billy Sheehan, guitarist John Petrucci, and violinist Mark Wood. *Feeding the Machine* runs the gamut from aggressive, almost industrial sounding songs to more in depth, introspective tracks. Here is the pleasant Jordan to tell us about his career.

**What are your thoughts on the new record?**

I'm very excited about having it out there. It's some of my best stuff. I want to have a lot of people share with it. I've always had a lot to say musically, now I have this whole group to do it with in **Dream Theater**. That's part of what I do, but there's a whole other side to Jordan Rudess and it's great to have this opportunity to do a solo record with Magna Carta.

**Do you have future plans for more solo material?**

I will definitely continue, I don't know if the next one will be with Magna Carta but I will make that decision when the time comes.



**What have you been up to lately?**

We just finished the new **Dream Theater** album which will be released in January. I think it features **Dream Theater** doing our best stuff. We took each avenue that we're known for and went firmly down that path. It's very dark, rocking, guitar based, but we also have a lot of prog stuff. **Dream Theater** fans will have a nice portion of prog metal to listen to. We have the live album been reissued again, it was supposed to come out on September 11th. Our album cover had a picture of the World Trade Center in flames, with a big apple in front of it, the record company freaked out about it and

pulled it immediately. We were upset as well, but they overreacted.

**How was it working with these players you have on the album?**

The person who did the most stuff was Terry Bozzio. He was on every track. John Petrucci helped me beef up a couple of sections with a couple of leads, Steve Morse played a couple of leads here and there, Billy Sheehan played on one track, Mark Wood played on a few things, Eugene Freisen, who's a cellist, also played on a few things. It's was neat to work with all of those guys. Ever since we were playing in the **Dregs**, Steve Morse and I have wanted to record together. This is a nice opportunity to invite him to be on my record.

**How did you approach your songwriting on this album?**

My songwriting was much different since it was just me playing the instrument. I write in a lot of different ways, but one way was I called up Performer Software the Sequencer program, and I'll start improvising into it and get some ideas. I would lay it down to the sequencer as it was being written and then orchestrating on top of that. Another form of writing I used was standard notation. I used piano and got out music paper

and wrote it. Even when I do it with the Performer though, I have a great notation part of the program. If I play something into the program you can actually see the notation. I don't have to write it down by hand while I am doing it. When I work in this way I do all the orchestration in the room with all the keyboards and I even laid down the drum parts, of course knowing that Terry was going to replace them. This allowed Terry to know where I was coming from and what I would like to hear and where the accents were. You could walk into my studio before any of the guests touched the c.d. and hear me semi-completed tracks. It all ended up sounding much better, even though to the average ear it would sound complete.

**How was the transition to Dream Theater for you?**

I was asked to join **Dream Theater** about eight years ago. At that point I couldn't do it. I couldn't go on a year or two year tour. I said no, even though I did one big gig with them. After that I went and did some gigs with the **Dregs**. Luckily for all of us, when the idea for **Liquid Tension** came together, it was something that Mike was putting together and he put me on his list as one of his favorite people to work with. That was with Petrucci, Portnoy, and Tony Leven. It was a great way to stay in touch with the **Dream Theater** guys. With two **Liquid Tension** albums we established a rapport. We enjoyed working together. By the time **Liquid Tension** was coming to a close, we decided it was time to realize the idea of me joining **Dream Theater**. The guys asked me if I would think about it again, it didn't take very long. It worked out much better at this point in my life. We went right into the **Dream Theater** sessions right after **Liquid Tension**, part of me thought that it would continue along the same way. When I went in with **Dream Theater** I realized there was a whole new set of stylistic limitations. Only because they're such an established band. With **Liquid Tension** we could do whatever we want. With **Dream Theater** there were a lot of parameters that were already established. You can hear what didn't make it on the **Dream Theater** album on my solo disc. I was very welcome on *Scenes from a Memory* and I was able to write some of the stuff. We realized we had a very powerful thing going there. We found a very compatible band. If you look at music styles, they are formed by their limitations.

**Are you working on anything else?**

I was just in the Catskill mountains for awhile playing on David Bowie's album. I also just played a solo concert with myself. I played on September 24th and raised twelve thousand dollars here in Nyack, New York. I'm also working on a new album with Rod Morgenstein. We've still got to find a deal for it, we just have to figure out what's best.

**How did the last tour go?**

We were on the road for about a year. It was a phenomenal tour. We opened up a lot of new markets. We sold out the house most nights. We incorporated a video element, which is ground breaking for the band. I'm looking forward to going out again.

**Are you satisfied with your career?**

My career has been a slow and steady climb. I feel I have a secure foundation. If somebody looks at my career line in the last five or ten years, there's a whole lot more going on than before that. I'm supporting my family and I'm making music, so I'm very happy.

**Discography:**

2001... *Feeding The Machine* (Magna Carta)  
1999... *Resonance*  
1997... *Secrets Of The Muse*  
1993... *Listen*  
1988... *Arrival*

**Current line-up:**

Jordan Rudess... keyboards  
Terry Bozzio... drums

**Website:**

[www.jordanrudess.com](http://www.jordanrudess.com)

# SATHANAS

Interview with vocalist and guitarist Paul Tucker

Sathanas' two discs, 1996's *Black Earth* and their new one, *Thy Dark Heavens*, were recently sent my way and they blew my mind. Finally, an underground metal band who incorporated black and death metal with top notch songwriting and some random surprises. It's pure metal, brutal yet catchy. I had to track down the band to find out more. Here are some questions I sent to frontman Paul Tucker.

**Are you happy to finally have these c.d.'s released?**

We are glad to see these c.d.'s finally get released. *Black Earth* went through three different labels till its release. As for the *Thy Dark Heavens*, Supternal Music of London was supposed to release that until they started having money problems. We are excited to see them both unleashed upon the metal scene.

**How do you go about writing for Sathanas?**

I usually start by getting most of my rhythms in the order I think they should go. Then I show them to my bass player, Bill, in which we come up with more ideas. At the same time I'm fitting different lyrics here and there until I'm satisfied with them.

**How would you describe your music?**

We call it ripping evil music. We are not trying to be black or death. It is just the way it comes out. It's got to have brutal guitars.

**All your songs have their own identity, is this intentional?**

Most of our songs have their own sound and style. They don't all sound the same, like you will get from a lot of bands. We try to make the c.d. interesting as well as dark.

**Do you see your sound developing from here?**

The band has got a great cult following, which we are glad to see. As musicians we came a long way, but we are not steering away from the style of Sathanas. This is what it's supposed to be. There might be some technical parts here and there but it will always go into destructive blasphemous metal.

**Is there any chance of *Armies of Charon* being re-released?**

It is still available through some distros, but we will get it released again as long as people want it. I think Blackmetal.com has it.

**Tell me about Blackmetal.com.**

Blackmetal.com has treated us great. They released both c.d.'s, l.p.'s, and shirts soon, as well as possible releases the beginning of the new year. We shall see what happens, but we have no complaints. Great distro and label.

**Do you plan on getting a full line-up?**

The lineup we have now is an awesome. We have Bill Davidson on bass, our new drummer, Dr. Vent, and me on guitars and vocals. We are playing in Europe in October. We will have dates on our site soon.

**Discuss your thoughts on the current underground scene.**

That's cool that the scene is still going strong. There are a lot of killer bands out there. As I said in another interview, the true bands will survive all the trends and wanna be's. I don't follow that many bands but there

are a few like Nunslaughter, a new band called Goatrot, Shadow, Migauss, Somnus, to name a few. The underground will always be here I believe.

**Why did you get involved in this style of music?**

Listening to Venom, Bathory, Sodom- that was it. I am a very black hearted person. I give respect to those who deserve it. This style of music gives a release. All the hatred you feel can come out in the music.

**What is your personal view of Satanism?**

Satanism is humanism. Live life to the fullest. Don't rely on God to help you. Be your own master as Satan did.

**Discography:**

2001... *Thy Dark Heavens* (Blackmetal.com)

1998... *Armies Of Charon*

1996... *Black Earth* (Blackmetal.com)

**Current line-up:**

Paul Tucker... vocals and guitars


Bill Davidson... bass

Dr. Vent... drums

**Website:**

[www.geocities.com/sathanas1](http://www.geocities.com/sathanas1)







ECLECTIC DARK EXPERIMENTAL SOUNDSCAPES

"...experimental, atmospheric and hypnotic vocals with compositions and music near comparison with Burzum..."  
- Dark Wave Radio/Zine

"... as good as Shagrath of Dimmu Borgir... the vocals will give you a chill to your spine and would remind you of Norwegian Black metal..."  
- Metal for Life

"...majestic, inspiring, grand, monumental, boundless, timeless... a PURE MASTERPIECE. It's TRUE CULT and CLASSIC. This is genuine Art."  
- Fortitude 'zine

Book of Illusions: Chapter I CD

<http://www.mp3.com/vle>  
VLE c/o J. Ross 455 W 34th St Apt 14C New York, NY 10001 USA

# SCHOLOMANCE

Interview with guitarist/ keyboardist Scott Crinklaw

Scholomance is one of the most unique bands to ever come out of America. Their extremely technical, death metal with dark, esoteric themes is not the easiest to digest, but any fan of stunning musicianship can not pass on this band. They have released a two disc set known as *The Immortality Murders*, the first disc features the aggressive vocals of Jimmy Pitts, the second is an all instrumental affair. Thus, this is a work of art that will appeal to both death metal fans and progressive fans. I spoke to the dedicated and talented guitarist/ keyboardist Scott Crinklaw about it all.

## What are your plans at the moment?

We're talking about playing some local gigs. We haven't played for about a year so we're kind of rusty. It's hard to get a show around here in Missouri, because there's no scene whatsoever. We're about three or four hours from both Kansas City and St. Louis. There's not a big city close to us.

## What are you trying to accomplish with your music?

We started with the idea that we wanted to do something really different



from what was going on. Jimmy and myself, we were both into classical music. We weren't hearing classical music incorporated into death metal how we wanted to hear it. That's what we started to do, at the same time we were both

into early death metal like *Malevolent Creation*, *Resurrection*, *Monstrosity*, *Cynic*, *Atheist*, and a lot of the Florida bands. We took those influences, some of the classical stuff, some progressive stuff like *Dream Theater* and pour it into one thing. We can't play anything simple. Our brains don't allow us to do that. There's a fairly small group of people into this type of stuff. Being a fan of this type of music myself, it's really hard to find bands that are doing this stuff and dedicated to it. I'm happy just pleasing that group of people.

## Is there anything that you've heard that impressed you?

I haven't been blown away for awhile. The last thing that dropped my jaw was *Gorgut's Obscura*, after that it was the *Dillinger Escape Plan*. There's a band from Poland called *Sceptic*. I have both of their c.d.'s and I listen to them a lot. The new one is called *Pathetic Being*, it's similar to the first one but it's tighter with better guitar solos.

## How does your new album compare to the first album?

It blows it away soundwise, the songs are better, the layering, the complexity, even the lyrics and the artwork all buries the first one. I'm proud of some of the songs on the first one but the production on it really hurt it. I didn't have as much control over the first one. I did the layout and the graphics on the new one myself. I wanted it to be impressive as a whole. A lot of bands will have a great c.d. soundwise and musically, but the layout will suck.

## What was the reason for the instrumental c.d.?

We thought of it awhile back. We didn't know if we were going to be able to do in time. We decided at the end that we would do it and put the tracks from the first c.d. on it but then we decided that it needed something extra so we did those piano improvs the last night at the studio. Me and Jimmy sat down that night and recorded about forty five minutes to an hour each and threw a lot of it away. We kept the good parts and put them on there.

## Do the aggressive vocals turn off some listeners?

On the first c.d. we got some reviews from progressive zines and they really liked the music but not the vocals. We kept hearing that more, but at the same time we didn't want to get a new singer because we liked the death metal vocals. We decided to put that on there for those people and the instrumental fans. Some of the goth/ doom people who like stuff a little more mellow like it. At the same time we wanted to do it for our families and some of our friends so they have something to listen to.

## What's the idea behind the lyrical concept of the record?

I didn't really know what it was going to turn out like when I started. I wrote the lyrics for the first four songs in one night. It was around New Year's or shortly after Christmas and I have the tendency to be pissed off and depressed around the holidays. It incorporated a lot of different things. We continued some things from the first c.d. and I pulled in some personal stuff. We have a lot of obscure, personal experiences. I wouldn't tell anyone who or specifically what they deal with. There's things from dreams and nightmares that have stuck with me through the years. What it evolved into was a murder mystery. I plan to completely expand upon it on the next c.d. into something a little more concrete but I'd like to leave it open to interpretation for most people. Some of it is blatant and you know what it means, others are pretty bizarre. You can't have technical music and simplistic lyrics. It needs something more thought provoking.

## How long have you been playing?

I started playing guitar when I was fifteen, I've been playing for eleven or twelve years now. I started playing piano about five years ago which was the result of starting this band. I ended up getting a keyboard. I found I really liked it. When I started that was around the time that *Megadeth's Rust in Peace* came out and some of the good *Testament* stuff. The Bay Area thrash stuff was going strong back then and that's what I was really into. That's what I wanted to play. I've listened to metal and rock since I was a little kid. First it was *Def Leppard*, *Kiss*, and *Black Sabbath*, later *Iron Maiden* and *Metallica*. It's always been something that I listened to and wanted to play. Those are the early influences. Nowadays, it's some of the more technical death metal stuff, and some progressive stuff. I've never been ashamed of what I listen to. Jimmy and Jerry are both very open minded. I'm a huge *Bjork* and *Tori Amos* fan. We listen to everything. It's important as a composer of music to know what's out there.

## Can we expect you to stay in a similar style or will Scholomance change and evolve over time?

I don't think we would change drastically. Right now we're looking for a drummer. That might change us a little bit as for how the songs are written. It's definitely going to stay heavy and technical. We're not going to change and get a prog metal vocalist. We won't drop the keyboards.

## Discography:

2001... *The Immortality Murders (The End)*  
1998... *A Treatise On Love (The End)*

## Current line-up:

Jimmy Pitts... vocals and keyboards  
Scott Crinklaw... guitars and keyboards  
Jerry Twyford... bass

## Website:

[www.angelfire.com/sc/scholomance/main.html](http://www.angelfire.com/sc/scholomance/main.html)

# Silent Force

Interview with vocalist D.C. Cooper

During this November Prog Power U.S.A. 2.0 I got to spend some time with the staff from Inside Out and vocalist D.C. Cooper from their latest band, **Silent Force**. One of a trio of finalists for the vacant Judas Priest vocalist slot a few years ago, **Silent Force** gives D.C. a chance to shine and prove he has comparable talent to the metal God. Combined with the killer axe work of **Sinner** guitarist Alex Beyrodt, **Silent Force's** second disc, *Infatuator*, has fans of bands like **Judas Priest**, **Gamma Ray**, and **Primal Fear** taking notice of their brand of metal. I had a candid and detailed conversation with D.C. in Atlanta about his current status.

**This disc came out pretty quick.**

We were able to get the manufacturers to push up the date because I was going to jump on stage with **Vanden Plas** tonight. I have to respect their decision for not coming over, but it's going to hurt them in the long run. I'm just happy to be here and push the album. Glenn and I have already talked about bringing the guys over. We start a tour in Greece on March 1st, we have nine countries scheduled so far. It would be nice to have the United States in there. I did my first concert in almost nine years in May. My home's here in the United States but it's strange to come home for just one concert. We have high hopes for the new album.

**Have things progressed the way you want it to with Silent Force?**

I'm so far removed from the album because of all the terrorist attacks. My European promotional tour, my Japanese promotional tour, and my

South American promotional tour have all been cancelled. You work so many weeks and you get no feedback. It's important to me that the quality and the caliber of this album exceeds anything that I had done previously. I'm real pleased



with the album. I'm real proud of the guys. This is our sophomore album together and we work as a team. This new album is mature. We've matured as business people, as friends, and musicians. That's real important. I'm trying to make sure that I juggle both my solo career and **Silent Force**. This new album is very aggressive. We centered around the European market because that's strong. A lot of people feel this is what it would've sounded like if I had sang in **Judas Priest**. That's one reason why we put "All Guns Blazing" on there. I'm not happy with that song. I wasn't able to be there for the mix down of that song, the high range backing vocals are supposed to be buried in the mix, barely audio, but they mastered it one to one with my lead vocals. It's strange because it's one octave above my original voice. Other than that, I thought everybody did a phenomenal job on that album.

**What's up with your solo career?**

I've just about finished writing for the next album. It has to match or exceed the first album. Team work is very important to me. I refuse to work in a situation that doesn't involve team. I'm not a guitarist or a drummer. I play piano and keyboards, and that's where I'm writing all of the new album. I can't do it without a team. I'm writing most of the solo album myself. I'm working with a guy from Pittsburgh named Wayne Bartlett, he played for me at the solo concert I did in Pittsburgh. He's helping me do the composing and the arrangements mainly. I'm real pleased with it. I played a couple of things for Jim at Inside Out and he's real happy with it. I'm in a debate right now with my management

company in Germany. They want me to go back in the studio as soon as possible to do the next **Silent Force** record all ready. They think I should do it because the new **Silent Force** album is getting great reviews and they don't want to miss on the momentum. We did the first album and it's about fifteen months for this second one to get out. Whenever **Silent Force** is finished touring, then I will be ready for my solo stuff to come out so I can promote that. I don't like having any down time.

**You've got some friends here at Prog Power this year?**

Yeah, Tore Ostby is here, Gunter Werno, and Jan from **Superior** is also here. He played for me on the South American tour because Gunter couldn't make it while **Vanden Plas** were still in the studio. I didn't even know **Superior** was going to be here. We just finished the mixing and mastering of a musical I wrote last year. It's going to be real strong. It's very progressive with a lot of theatrical parts. The line-up was great. There's only one weak spot, I won't even say the name of the weak spot but everybody will know when they hear it. It's not because of how she sang, it's the style. She's an opera singer. This person was the playwright. She came to me and asked me to write the music and the lyrics. I didn't have the time to write the music so I turned it over to the guys in **Vanden Plas**. The playwright demanded to have this person on the album and there wasn't too much we could do about it because she was paying the bill. It's still extremely strong and we've already had some offers to have it released. It's a Greek tragedy and I play the God of Fire.

**I thought "The Union" from your solo disc was amazing.**

That was an extremely difficult song to write. It has a lot of emotional ties for me. Everybody is able to get a good glimpse of me off the solo album. It is very personal. A lot of it comes from the heart. That was a good example of my personality.

**Is the Silent Force record a glimpse into your soul as well?**

I think so, that's just my way of writing. On the new album, I open myself up. It was very emotional for me. My brother was killed a few years ago and I never accepted it. I was never one to talk about it too much. I think about him every day. He was my best friend, my biggest fan. I'm still dealing with this. Especially right now when things are going great, I wish he was here to see what was happening. I held everything in for so long. I refused to let it get me down. On this album it started opening up for me. Alex is one of my best friends in the world, we tell everybody we're brothers. He realized before I even did, the first song we had written and recorded was "Hear Me Calling". I'm having a discussion with my brother in this song. I want him to show me signs that he's okay. There's a song on here called "Last Time", I'm talking about the last time I saw him alive. I realized this was a good thing for me. It was good therapy. I was always afraid, but I still have this fear of dealing with it for some reason. There's another song on here called "Promised Land", a friend who I grew up with was killed a year after my brother in a car accident. It was strange because he helped carry my brother's casket, less than eleven months later I was standing beside his brother carrying him. Ever since then, I've had this extreme fascination with death. I'm not afraid of it. Everybody thinks it's a suicidal tendency, it has nothing to do with that. I want to know what it's like on the other side. I was somebody to show me, whether it's in a dream or not, what it's like.

**Discography:**

2001... *Infatuator* (Inside Out)

2000... *The Empire Of Future* (Inside Out)

**Current line-up:**

D.C. Cooper... vocals

Alex Beyrodt... guitars

Torsten Rohre... keyboards

Jurgen Steinmetz... bass

Andre Hilgers... drums

**Website:**

[www.silent-force.ocks.de](http://www.silent-force.ocks.de)

# single bullet theory

Interview with guitarist Matt DiFabio and vocalist Dave

**Single Bullet Theory** is simply the best metal band out there. Since the demise of **October Thorns**, I have not heard a better band. There is no unsigned band that tours more, writes better music, or has a more professional surrounding network. They have recorded an e.p., *An Anatomy of Being*, and now return with a new three song demo, along with a new, more aggressive singer in Dave. Here is guitarist Matt DiFabio and vocalist Dave.

**How do you feel about the new demo?**

**Matt:** Much heavier than anything we have done in the past. The production is great, the songs are more in your face. It actually takes a lot out of you while listening to it. When it's over, you feel like you just gave birth.

**Dave:** I love it, it has power and a sense of destructiveness that leaves you in a state of peril.

**What was it like working with Eddy from Pissing Razors?**

**Dave:** Best days on the fall tour, hands down. He took us out, got us fucking blasted, and engineered a demo that sounds phat.



**Matt:** Eddy is a trip, that guy knows how to party and keep the fucker going. His sense of professionalism is also really stellar. When it came time to get it together, he was 100% all business. Great guy even if he still is the Rumpelminz champion.

**I thought the vocals and drums were amazing and a major improvement on this disc, do you agree?**

**Dave:** Of course the vocals are better- it's me. Drums are clean, tight, and pasta filled. Good job Johnny.

**Matt:** Dave likes to hit Johnny with the Italian heritage. Yes, the vocals are better and I'm glad you noticed. Dave's styles seem more appealing to most. The drums, hey, what can I say, Johnny's killer.

**What does your new singer add to the band?**

**Dave:** I add a bad tempered attitude. Mark, the old singer, was very talented with his writing ability and use of big words, that I still don't understand, but he lacked the anger.

**Matt:** Dave also brings a lot of fun. The guy is a blast to hang with. While on the road Dave takes a fancy to organizing fart contests. Another thing that he brought in was that damn ballsack ring and I'm sure most of the world will have to see those damn balls before we get as big as **Metallica** or **Creed**. Aside from that, he brings a massive amount of aggression into an already explosive musical drama.

**Why did you feel a change was necessary?**

**Dave:** Because change is sometimes necessary.

**Matt:** No comment, you be the judge

**You've been on the road a long time, what have you learned out there?**

**Matt:** The ability to crush even the smallest of audience. Also that most promoters have their heads firmly buried in their asses.

**Dave:** That seven guys in a bus usually smell the same by the end of the tour.

**What type of label are you looking for?**

**Dave:** One with a lot of money and resources.

**Matt:** One that will give us a good advance to record and real fucking tour support.

**What can a label expect from you?**

**Dave:** We are the hardest working band that has no label support. We are already doing more then a lot of signed bands so we can only do more and dominate.

**Matt:** They better know what they're doing. We as a band have a good business head and the fact that we are out touring, have an agent, own a bus and have a publicity company really says alot.

**How do you feel the band has grown and changed over the past few years?**

**Matt:** The easiest way to answer this is to quote Dan Lorenzo of **Hades**: "These guys, and Matt in particular, remind me a lot of myself in my youth". "They have a burning desire to get their music out there and to get this band to the next level with whatever means are necessary". "I've seen them grow from a good band to a well oiled machine capable of crushing the opposition".

**What do the new songs sound like?**

**Dave:** Pain.

**Matt:** Anger.

**What are your plans for this year?**

**Dave:** Tour, drink, fuck, smoke, annihilate, crush, crap, pee-pee, maybe O.D.

**Matt:** We just hired a good publicity company so the basic plans now are to get the bands name out in a massive way. Hit as much press and radio as possible. I'm not sure if I support the "maybe O.D." part, but as long as he lives through it.

**Do you feel Single Bullet Theory has defined its sound now?**

**Dave:** I hope so, Matt keeps my head spinning with his writing process.

**Matt:** We are always writing and evolving, as of now I think our sound is really solidified. Dave's induction has made it real heavy so I'm pretty happy with where we are musically.

**Final comments?**

**Dave:** I am looking forward to the near future I just hope my brain doesn't hemorrhage and that paxal comes out with a stronger pill. Europe would be nice, with **Iced Earth** or **Shadows Fall**.

**Matt:** Barring any death within the band, I think that most of the metal community will be introduced to us very soon. Keep music fucking heavy and visit us as often as possible on tour this May across the U.S.A.

**Discography:**

2000... *An Anatomy Of Being*

**Current line-up:**

Dave... vocals  
Matt DiFabio... guitars  
Doug Rush... guitars  
Billy Mez... bass  
John Sasso... drums

**Website:**

[www.monumentalgroup.com](http://www.monumentalgroup.com)



www.BeyondProd.com



## Ensoph

"Bleeding Womb of Ananke" De-Luxe Ltd. Dig. CD

A Masterpiece of  
Avantgarde Gothic Extreme Metal  
with Prog and Electro inputs



## ANTROPOFAGUS

Italian Brutal Gore Massacre!!!

Available:

"Alive is Good... Dead is Better" m-CD & Long-Sleeves & "No Waste of Flesh" CD



## Paul Chain

"Sanctuary Hebe"

"Solitude Man"

The Singles Collection On  
Vinyl 7" ep Ltd. Handnumbered  
For the Master of Italian Doom!!!

Also Available:

"Master of All Times" CD (Andromeda) "Yellow Acid" 7" ep (New LM)  
Out Soon: "Park of Reason (Contrarius Volt)" CD



## SATARIAL

The Most Original

Folk Metal Band from Russia!!!

Available:

The New CD "Heidenlam" - The First Album "The Queen of the Elves' Land"



# CD Duplication

We specialize in low run CD duplication

From 1 to 500 copies!

Call NOW

or visit us on the web

[www.duplication.net](http://www.duplication.net)

100 CDs as low as \$125!

Instant On-Line Quotes!

24 Bit Digital Mastering Available.

631-732-0124

Thinking Field Inc. Box 549, Farmingville, NY 11738

# SOMNAMBULIST

Interview with bassist Terry Clouse

The progressive rock band **Somnambulist** released a debut album several years ago that was overlooked by the record buying public, but with their latest, *The Paranormal Humidor*, they can no longer be ignored. Featuring the soaring and talented vocals of Peter Cornell and the ultra complex and thoughtful music, this is one of the more intriguing albums of the year. Here are some questions I e-mailed to bassist Terry Clouse.

**What are your thoughts on the new disc?**

I feel that the new album better represents the musical idea we had intended to start with. The first disc was forced in many ways, chiefly by the fact that Henry Bones was thrust into the position of vocalist, which he resented. He is a guitarist and has no desire to write lyrics or sing. Therefore, we were unable to sustain a significant vocal approach to the material. Some of those songs really needed good, strong vocal injection as opposed to the artsy-fartsy angle that Henry came from. I mean, yeah, it's weird, but now we have a true singer on board who is a crafty lyricist and has a decidedly superior set of pipes. I found the end result of this c.d. to be more cohesive, a better match of components and truer to the spirit of the band. It rocks a little more.



**How would you describe the music you play?**

It's really just a mixture of our influences. We

like to consider ourselves a rock band more so than a prog band. I don't think we are doing anything new, the freshness is the approach and the way the various influences shine through the finished song. Charlie likes Tool, Jody likes Alice Cooper, Jo likes Latino music. The list goes on and on. A lot of the ingredients may not be noticeable for what they are, but they add a new, interesting flavor sometimes.

**What makes your band special?**

I feel that our strongest suit is our components. The individual players give the band a distinctive sound. Also, having varied styles and influences. I think some of it too can be attributed to the fact that we are hackers and very rarely know what the hell we are doing.

**How would you describe your approach to bass playing?**

I started playing guitar when I turned fifteen. Myself and a couple of friends of mine were really into **Black Sabbath** and **Led Zeppelin**, so, we decided it was time to start a band. I was the worst guitarist of the bunch, so they handed me a bass. Afterwards, I grew to enjoy the instrument, especially after hearing bands like **Yes**, **Rush**, the **Who**, and **Queen**. Since those days I've never really had the notion to pick up a guitar except to write songs. I haven't analyzed my playing especially. I learned licks off records by Entwistle and Squire and just kind of mutated from there. There was a period in the mid-80's where I got into funk and fusion, but I never had the patience to learn to play them properly. Then I was in a few jangly alternative bands where I used a pick. To me picks suck unless you have blisters and can't comfortably play with your fingers. Playing with Jody has greatly improved my musicianship. He pushes me sometimes into places I wouldn't have imagined to go myself. He helps me keep it grounded as I tend to overplay from time to time.

**Why was there a delay between your new disc and your debut?**

Lack of personnel. Between '97 and '99, this band had a revolving door of musicians. First, Henry Bones and Scott Ratchford leave, then comes in drummer Mike Kite. He collaborated with us for a few short months to help write new material. He was a co-writer for the track "Laudanum" from *E Tu Vivrai Nel Terrore*, an Italian compilation saluting horror films. Afterwards, we teamed up with a couple of guys from label-mate band

**Volare**. We wrote and partially recorded a second album only to have it shelved by Laser's Edge. In retrospect, it was good that the record never came out because it simply wasn't that great. After the fallout from that incarnation, we regrouped with Charlie Shelton and he in turn suggested re-enlisting Jo Whitaker (who had been the drummer for our previous band **Privy Member**) and trying Peter Cornell. Finally, after all that, we have a real band and a real album.

**How does the debut compare to the new disc?**

They are like night and day to me, not to say that the first one isn't good, it just doesn't have that much in common with the new disc. For starters, *Paranormal* is a vocally driven album. The first album has very few vocal passages and what it does have are very abstract. Also, Henry's voice is very different than Peter's, he kind of sounds like David Byrne to me. Different guitarist and drummer as well, though ironically, there are moments when it sounds like the same band musically, but they are brief. I am proud of that album, but not as much as I am of the new one.

**How would you describe Peter Cornell as a singer?**

Very meticulous. He won't let anything out until it is absolutely perfect. His harmonies are very dense and precise and it amazes me how he can effortlessly go from a soft lilting passage to a glass-shattering caterwaul. His versatility seems endless. The man never tires. Also, I consider his lyrics to be some of the best I've ever heard. I tend to like oblique writing and that's exactly what you get with Peter.

**Many people seem to immediately bring up the point that Peter is Chris Cornell's brother. Does this become annoying or is it a benefit for the band?**

It may be annoying to him but certainly not to the rest of us. We didn't ask him to sing because of who his brother is; we did so because he is very talented and seems to dig where we are coming from musically. He told Charlie he was looking for something different from his other projects, so we asked him if he would fancy joining. I'm sure in some ways his **Soundgarden** connection has maybe made us a little more visible outside the established prog-rock venues of press, but I think the album stands on it's own regardless.

**Do you think Somnambulist can be a commercially viable band and if not, do you care about mainstream acceptance?**

Yeah, I think it's possible that we could gain commercial success on some level, however, highly unlikely. Not to compare oranges and apples here, but I never would have thought **Tool** would have become so popular with the mainstream without changing anything about what they are doing, but they have. I think that's remarkable, not that they are popular, but that they didn't compromise their music. It seems that the general listening public is steadily growing weary of things being dumbed down to protect them from having to think on their own. Some of the artists who are getting a lot of attention these days, like **Radiohead** and **Bjork**, are very lofty in their creative aims. We don't sound like either of them, but we certainly aren't any more strange. In the meantime, we are quite content to create music we love and have it enjoyed by the few adventurous souls willing to buy an album by a band they have never heard. If the big numbers start tugging at us I can say that I honestly believe **Somnambulist** will always go the path taken least.

**Do you plan to bring the band into a live setting?**

Actually, we had scheduled a handful of shows ending in June with Nearfest 2002. Peter had some previous obligations creep up and bite him on the ass, so we had to cancel them, all for uncertainty of his availability. We hope to set some shows up as soon as Peter can commit.

**Discography:**

2001... *The Paranormal Humidor* (Lasers Edge)  
1997... *Somnambulist*

**Current line-up:**

Peter Cornell... vocals  
Charlie Shelton... guitars  
Terry Clouse... bass  
Jody Park... keyboards  
Jo Whitaker... drums

MANOWAR  
DIAMOND HEAD  
DEICIDE  
TWIZTED  
CANNIBAL CORPSE  
SAXON  
DARK FUNERAL  
THE CROWN  
STEEL ATTACK  
CADAVER INC.  
D.R.I.  
DYING FETUS  
EDGUY  
FLESHCRAWL  
GRAVES  
HATE ETERNAL  
MACABRE  
MASTODON  
DISINTER  
DECEASED  
BONGZILLA  
BLITZKRIEG  
ARTCH  
ANAL BLAST  
WITCHFYNDE  
THY INFERNAL  
SHAI HULUD  
SKINLESS  
ROB ROCK  
RABIES CASTE  
NUCLEAR ASSUALT  
EXODUS  
ALABAMA THUNDERPUSSY



Fri & Sat  
April 5 & 6  
Convention Hall  
Asbury Park, NJ

Tickets **"NOW"** on sale at all Ticketmaster locations.

Phone charge at 201-507-8900 or 212-307-7171.

On-line at [ticketmaster.com](http://ticketmaster.com).

\$55 for a two-day pass \$35 for a single day pass.

Complete Information on our web site

[www.metalfest.com](http://www.metalfest.com)

Metalfest HOTLINE at  
414-225-9060

"...the only show that matters."

# souldivider

Interview with vocalist Jonas Gustafson, guitarist Martin Henricksson, and bassist Mattias Nilsson

Souldivider is a Swedish stoner rock band with killer riffs and a great vocalist. They do a great job mixing energetic, heavy riff with catchy vocal hooks. Their latest e.p., *The Big Relax*, has been properly reissued through Canada's 12th Planet Music. They are currently getting ready to record their debut full length. Here are Jonas, Martin, and Mattias.

## How is work for the debut full length coming along?

**Martin:** It's coming along just great. The new songs are asskickers. We will hit the studio on the 25th of January.

## How did your deal with 12th Planet come about?

**Mattias:** After that we had recorded *The Big Relax*, we sent the demo/promo out to a lot of zines and magazines and pretty quick we started to get a lot of real good reviews. Some labels said that they were interested in doing something with us but nothing happened more than a couple of mails back and forth. When 12th Planet Music contacted us things started to roll right away. After just a week or two we had the contract in our hands. Then 12th Planet re-released *The Big Relax* a couple of months later. How do we feel about it? It's a great e.p. The songs are okay but on the other hand these songs were old stuff to us but since the artwork was refreshed a little bit and with the knowledge that we were gonna record our first full length just a couple of months after the release of *The Big Relax* it felt great, and it still does.

## Why did you choose the name Souldivider?

**Jonas:** I don't know really. The name doesn't mean anything, but at the time when we had to decide a name we just thought it sounded good.



## Why did you decide to get a band together and play this type of music?

**Martin:** We had played in all kinds of bands before, everything from punk rock to death metal and we wanted to try something else and this is the result.

## What makes Souldivider different than your typical stoner rock band?

**Martin:** It's hard for us to make that analysis. We just try to do our own thing and we have a lot of different influences that might contribute to our sound in a special way.

## What do you think makes a Souldivider song special?

**Jonas:** I think it's the variation of all songs. The fact that we're not trying to write songs that should fit into only one category. We use elements from all heavy rock music and the result is what you hear on our album, catchy songs with a nice groove.

## How is this style of music accepted in Sweden?

**Mattias:** In Sweden there's a lot of bands that play heavy 70's influ-

enced metal, and a lot of fans that listen to it as well, but when it comes to the media they're somewhat blindfolded. There are some magazines and zines that are pretty well informed about the scene but when it comes to t.v. and radio it's almost nothing. Sometimes they do have a metal/heavy rock feature but that's not often. A couple of weeks ago they showed an hour with *Morbid Angel*, *Slayer* and a bunch of other cool bands so now we'll have to wait another ten years or something. The radio isn't much better they have only one station (P3) that is broadcasted nationwide that's worth tuning into and that heavy rock show that station has is only on the air two hours a week. It's not easy to get your shit out. There is a bunch of local radio stations that do a pretty decent job but we need more pro-metal/rock medias over here.

## What is the lyrical meaning behind "Strange Feeling 4 AM"?

**Jonas:** It's a song about having mixed emotions. When you've managed to escape from your mind for awhile and you're feeling great, all of a sudden something tells you that this is not the way things really are. When you've realized that, where do you go from there?

## Is "Inhale Your Destination" a reference to marijuana? Do drugs play a role in Souldivider?

**Jonas:** It could be marijuana. I'll let you decide that for yourself. Regarding the drugs, I can say that the music plays the biggest part in Souldivider.

## How has the band developed since your first two releases?

First of all we have developed as musicians and by that the music has developed as well. When we first started we used a lot of the traditional stoner rock attributes, but since we in the band have different taste of music but still the same in a way, we started to bring in different influences into our sound and that is something we have developed along the way.

## What do you do for fun?

**Mattias:** We play music, that's fun. Of course we do other things as well like hanging out with friends and party. Whenever we get the chance to spend our hard earned money on beer we'll take it. Some of us are pretty hard on computergames. I think we're pretty much regular guys that likes women, wine and song.

## What do you do to relax?

**Mattias:** That's depends on what you mean by relax, it could be relaxing in a way to be wasted and fried out on the town with the boys. But if you mean taking it easy, I think listen to good music is very relaxing. When I want to relax I put on my favorite record for the moment, grab my self a bottle of cold beer and just sit down on my balcony and gaze at the stars if it's dark outside. I find it very relaxing just to get a couple of minutes of contemplation if your stressed up about something. If I think about the universe, life and death my other day to day problems becomes more or less irrelevant. That's my way to relax. I guess everybody got their ways to relax.

## Any final comments?

**Mattias:** As mentioned earlier we will record our first full length album soon and it will be called *Supersound City*. It will feature twelve new tracks and the album will be out on 12th Planet Music in a couple of months. Check our website at [www.souldivider.musicpage.com](http://www.souldivider.musicpage.com) or our the site that our labels website at [www.12thplanetmusic.com](http://www.12thplanetmusic.com) for the latest updates.

## Discography:

2001... *The Big Relax* (12th Planet)

## Current line-up:

Jonas Gustafson... vocals  
Martin Henricksson... guitars  
Andreas Hahne... guitars  
Mattias Nilsson... bass  
Claes Lysen... drums

## Website:

[www.souldivider.musicpage.com](http://www.souldivider.musicpage.com)

NOW AVAILABLE FROM: [WWW.12thplanetmusic.com](http://www.12thplanetmusic.com)

**Souldivider:  
The Big Relax**

"There is nothing stopping them from making a very big future. Souldivider has a great sound, everyone needs to check out this band and do it real soon."

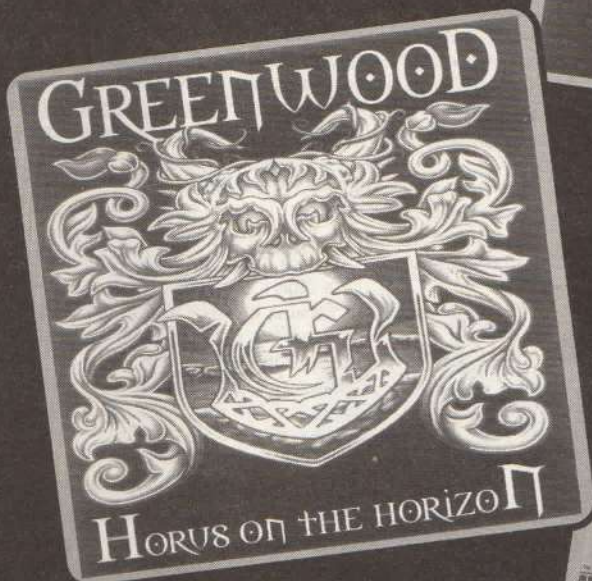
Rating 10/10 Matt Frighetto, High-Beam



**Greenwood:  
Horus on the Horizon**

"There is something for everyone on this CD. It's for lovers of Black Sabbath, Datura, etc., So get your copy today, cuz I've got mine and I will not give it away anymore!"

Rating # 1 Daredevil Online Magazine



**Burnout:  
Thunder Tits**

"Lots of thick ass grooves tuned down low with harsh but melodic vocals painted over the top at times, other times the vocals are soft and mellow, the power is still there."

Robwrong, [www.StonerRock.com](http://www.StonerRock.com)



Ad Design by

WWW.MEDIARoar.COM



**12th Planet Music**

12th Planet Music: 1881 Yonge St. PO 48040, Toronto On., Canada, M4S 3C0

# Superhighway Carfire

Interview with bassist Mick Mullin

Some labels put out several albums a month, not only do these bands not get the proper attention, but these labels also put out sub standard albums. One label that is all about quality is Pennsylvania's Infernal Racket. Their latest release is **Superhighway Carfire's** long awaited sophomore release. *Shell of a Man* is an intense, well written and executed disc which one can never tire of listening to. Here is bassist Mick Mullin, an intelligent individual who knows all about this record business.

## Give a brief history of Superhighway Carfire, including your releases.

We started out in late '94 as a five piece with the same line-up as it exists today, except I was playing guitar along with Randy and Adam, from Escape Artist Records, was on bass. We recorded a 7" at a small studio in Delaware and after about a year and a half Adam left to start his own band, **Ganglahia**. We weren't too happy with the production on that 7", so Randy and I bought some recording equipment and tried it ourselves. Our first attempt with the new gear surfaced as the *Defective Immediately* c.d., which we put out on our newly formed Infernal Racket label in late '97. It showed more of our noisy side and two songs from it actually appeared in a movie called *Waiting*, which featured the legendary acting skills of one Ron Jeremy. Next came the split 7" with Baltimore's **Meatjack** in '98, the first song we ever wrote together was on that one. I always thought **Meatjack** kicked our ass on that split, their song kills me. Fast forward to late '01 for the *Shell of a Man* c.d. and that brings you up to speed.

## How do you feel about the new recording?

It's a little difficult to step back and actually listen to the songs in an unbiased way, as I tend to focus on things I would like to hear mixed or recorded differently, but for the most part I'm pretty happy with it. Some of the songs on the disc are years old and after practicing, recording, re-recording in some cases, mixing and editing them, I've just grown tired of them - not that they're bad songs. I just need time off from them. I've also always been a huge fan of Steve Albini's approach to production and wanted to get a similar "in the room with the band" sound that he captures so well, I think we did pretty good with what little recording equipment we have. Although a better sounding room would've been nice to record in, effects processors just don't cut it. I also have to mention that I love the graphic design work Orion did for it. He did it as a favor to the band and we all really appreciate his help.

## Why did it take so long for this full length to come out?

We're lazy bastards. I guess that's partly true. No, the main reasons would be our old studio, where we recorded the c.d., was in my dad's basement, so we only had limited access to it, we've since moved it into my new house. We had to divide that time between practicing for shows and recording, we also spent some of the time recording this studio project that Randy, Dan and I are involved in called **Slacks** - which we've yet to finish. That one's been in the works for about six years now. We also re-recorded a few of the tunes on the disc, because we just weren't happy with the production or we eventually changed the song structure from it's original form. Randy and I also spent a lot of time mixing all the songs until we felt we had a clear and balanced mix. That took quite a while. I guess you could say we're somewhat perfectionistic, if that's even a word.

## How would you describe your sound?

We throw all our influences in a blender and hope something good comes out. All of us in the band have a wide variety of music we like, everything from **Willie Nelson** to the **Doors** to **Hendrix** to **X.T.C.** to **Iron Maiden** - it's all in there in some way or another. Live we have somewhat of a different feel, it's not as controlled. As our drummer Dan says:

it's occasionally like giving the drunkest guy in the room the microphone. It makes for an interesting show.

**Your lyrics are very dark- what is the inspiration behind them?**  
Fueled by alcohol. I know **Scrappy** bases his lyrics on the "write what you know" theory and each song has a personal meaning for him, whether it's about torment over an ex-girlfriend, the hypocrisy of religion, etc. It's definitely a very therapeutic exercise for him.

**What are your plans for Superhighway Carfire this coming year?**  
To leave the state of Pennsylvania. We haven't really played out much beyond the tri-state area, so we're gonna focus on taking the show on the road. It'll most likely be extended weekend trips, as we all have full-time jobs, but we have some good things in the works. We just got confirmed to play the Emissions from the **Monolith 4** fest in Youngstown, Ohio in late May - lots of good bands on the bill so far for that one, and we'll most likely do the **Metal Meltdown** in April. We also have three new songs already written for our next release, which we plan to do as a five or six song e.p. that we'll, again, record ourselves and hopefully have out sometime this year. It's gonna be a busy one for us.

## What is your opinion of the independent record industry?

I think it's the best route a band can go to get their music heard by the people that should hear it and/or want to hear it. I have a very jaded view of the majors from working at Tower Records, it's all about profit to them, the music is secondary. I'm in my third year of working at Relapse and I love it. It's nice to work with extremely dedicated people who honestly are about the music they release to the general public.

## If you could change anything about it, what would it be?

Wider audience acceptance. There is so much more music out there than what's played on the radio or M.T.V. and it's a shame that most people will never hear it. **Katatonia's** last CD could've/should've been huge, but it didn't get much airplay, other than college radio, because it wasn't backed or funded by a major label. There's a band on Relapse/Release called **27** that, unfortunately, suffers from the same problem. I guess my gripe is more with people not seeking out music than it is with the industry. It's somewhat frustrating.

**The genre of music Superhighway Carfire plays has become more and more popular, but has yet to break through to the mainstream- what do you think has to happen for this to occur?**

It seems like all it would take would be for M.T.V. or commercial radio, for example, to take a chance and give the music more airplay. It just doesn't seem possible for it to become mainstream if it doesn't go through the usual mainstream channels.

## If it weren't for music, what would you be doing with your life?

Doing a lot more fishing, that's for sure, but I typically don't like to entertain the thought of music not existing.

## Is music a form of catharsis more than one of frustration?

Of the two, I would say it's more cathartic -speaking for myself anyway.

## Any final comments?

Shameless plugs: To get the disc go to [www.indiebytes.com/infernalracket](http://www.indiebytes.com/infernalracket). Thanks to all our friends and family for making it out to the shows and supporting us and thanks to *Transcending* for the interview.

## Discography:

2001... *Shell Of A Man* (Infernal Racket)  
1997... *Defective Immediately* (Infernal Racket)

## Current line-up:

Scrappy... vocals  
Randy Garvine... guitars  
Mick Mullin... bass  
Dan Ballinger... drums



# TESTAMENT

Interview with vocalist Chuck Billy

It has been a year of tragedy for Testament's Chuck Billy. The recent deaths of Chuck Schuldiner and Paul Baloff, along with the illness that plagues old band mate James Murphy, all have made an impact upon the vocalist. However, Chuck is a positive story. Like Overkill's Bobby Ellsworth, Chuck Billy has seemingly defeted cancer. He has just received more positive news and it appears that Testament will be recording again soon. In the meantime they have rerecorded old tracks from their first two albums, including original members Alex Skolnick, Louie Clemente, and even Steve Souza. Here is the inspirational and positive minded Chuck.

## How do you feel about the re-recordings?

I feel real good about it. We wanted to remix and add some video footage to the first two records. Ever since Time Warner bought out Atlantic, we couldn't do anything with that record. We decided to re-record it. We chose five songs off each record. I asked Alex Skolnick if he wanted to play on the record. Our last tour he came to see us in New Jersey with Louie. We hadn't seen each other in seven years. They came up and jammed with us and we've kept in contact with them since then. If we were going to re-record this, why not get them involved. Alex decided to do it, but since Louie hasn't played in so long he didn't think he could do it. That's why we asked Johnny Tempesta to do it. We recorded the record and then we find out that Rhino Records is putting out a very best of Testament record.

## How did it feel re-recording those songs?

It was good, especially with Alex playing with us. No one plays like Alex. For him to come out and hang out with us for a week, it was really good. It brought back all the old memories. We had a really good time. When Alex was in the band when we first started he was only sixteen years old. He grew up a lot in the past seven years. He found his calling in life with the music that he plays, he's now a much happier guy. We hung out, drank beer, reminisced, and it was so cool. The timing was perfect. I had just finished my last week of chemotherapy. I had to get open heart surgery about eight weeks ago, but before that I had enough time to record the record. I wasn't sure if I could pull it off, it took me awhile because I didn't have much energy, but the timing all just fell into place. If Alex didn't come do it at the time, he wouldn't have been able to do it because of other obligations. Johnny Tempesta had to go on tour with Rob Zombie so we had a time window to do this record. We recorded and mixed the record in thirty one days. It went by quick and the timing was perfect.

## How are you doing?

They removed ninety percent of the tumor. The tumor grew around one of the valves in my heart. When they went in there they shaved it back as far as they could without damaging the valve. At that point they already had me opened up for six hours. They didn't want to keep me open any more so they shaved it down as close as they can to the valve. Whatever is left has tested non cancerous. They feel my body should absorb the rest of the tissue in there. It's been a waiting game. They're watching me. Around January 1st I've got to do a catscan and blood work to measure the size of what's in there and see if it's shrinking or growing. They will keep testing it to see if it's cancerous or not. I'm starting to feel like myself. My hair is growing back again.

## What kind of mind frame do you approach something like that?

It's a wild ride. When I first was diagnosed it went in one ear and out the other. It didn't hit me until I got home. My wife asked me what the

doctor said. Then it hit me. I sat on the couch and sulked for the day. I didn't say a word. I felt sorry for myself but the next day I knew I couldn't do this. I had to strong and get my head together. The first thing I did was contacted some Indian medicine men. I went down to the Santa Barbara mountains and had a ceremonial healing. I went to three of those and I had some medicine men come to the house. I read a lot of books on Indian medicine men and how powerful the mind is and how you can control your mind over your body. People have been doing it for generations. One of the medicine men tried to teach me self healing; making th etumor shrink and getting the sickness out of my body. My tumor was the size of a squash when they found it. The average size is supposed to be like a baseball. The doctors had never seen it that big. My body was fighting it for about a year and it built a wall and contained it. The doctors were surprised it hadn't erupted. I started chemotherapy right away. I was in chemo five days a week, six hours a day. I was doing a lot of reading and keeping positive. I told my mind every single mind to strengthen my spirit. When I had chemo I didn't even get sick. I kept telling myself that I wasn't going to get sick. It was a waking up call for me spiritually as far as my heritage goes. Everything happens for a reason.

## How did you find out about the cancer?

It was a fluke. I didn't have any illnesses. A lady knocked on my door and asked me if I wanted to sell my house because she knew somebody who wanted to buy my house. My first reaction was that I didn't want to move. She gave me a price. I told her if she could get that much money for the house we would think about moving. She called us back and we sold it. I was jamming with the guys in Sadus. We bought a house out here and we had to change our dentist and our doctor. We scheduled appointments with the doctor to get physicals and meet the new doctor. He did x-rays with me. He called me back the next day and told me he saw a mass in my chest. He wanted me to do a catscan. He found it even though I had no symptoms. I never get sick, I never get sick and I never go to the doctor. If that lady had never knocked on that door it could've been a different outcome. I totally believe things happen for a reason. I had a twelve week chemo. Six weeks into it everytime they did a test on the tumor growth, the doctor was amazed because the tumor was shrinking incredibly. I didn't tell him anything about the medicine men, I believe that in my head I was helping it shrink. Your mind has power over your body. I heard horror stories and I saw the horror stories from the people who were getting chemo and I kept waiting for it to happen to me and it never did. I stayed focus and I led myself to believe that I was going to get better. I was very fortunate.



## Discography:

- 2001... First Strike Still Deadly (Spitfire)
- 1999... The Gathering (Spitfire)
- 1997... Demonic (Burnt Offerings)
- 1994... Low (Atlantic)
- 1992... The Ritual (Atlantic)
- 1990... Souls Of Black (Atlantic)
- 1989... Practice What You Preach (Atlantic)
- 1988... The New Order (Atlantic)
- 1987... The Legacy (Atlantic)

## Current line-up:

- Chuck Billy... vocals
- Eric Peterson... guitars
- Steve Smyth... guitars
- Steve DiGiorgio... bass
- Jon Allen... drums

## Website:

[www.testamentlegions.com](http://www.testamentlegions.com)

# THORAZINE

Interview with guitarist Joe Sikorski

When I first heard Canada's Thorazine via a sampler through *Brave Words and Bloody Knuckles* I was floored by the technical virtuosity and extreme nature of their music. Mixing grindcore, death metal, with progressive ideas, Thorazine were one of the most impressive extreme bands I've ever come across. I was excited to hear the Deathgasm Records would be releasing their third c.d., *Geneticide*, early this year and I was once again blown away by this incredible band. Here are some questions I e-mailed over to guitarist Joe Sikorski.

## Tell me a brief history on Thorazine.

Thorazine formed in 1996 with a different lineup that the current one featured on the new c.d. In late 1997 we recorded a fifteen song demo c.d. self titled, which we received label interest on. Due to problems with a certain European record label, whom I will not even give the pleasure of mentioning their name, we had some of our master c.d.'s and all the artwork originals disappear into thin air. At that point we decided to not release that c.d. We went through some lineup changes a short while later, and proceeded to write our second c.d., *Seed the Black Sky*, which we released independently of any labels. That c.d. really got the ball rolling for us, and now we are releasing our newest c.d., *Geneticide*, through Deathgasm Records on January 15th.



## How do you feel about *Geneticide*?

We are all very pleased with the final c.d., as well as all the positive feedback we are receiving also, on initial reviews. We all agreed after we finished the last c.d. this time we wouldn't be rushed in the recording process. Anyone who has recorded in a studio now the pressure to complete your recording phase as fast as possible

to be able to afford to release it themselves. We were paying over seventy dollars per hour on the last c.d. for studio time and even more in the mastering phase. On *Geneticide* we did it ourselves, using recording equipment I have been hoarding the last few years. I would recommend this process to anyone who wants to make music.

## Describe your music to someone unfamiliar with Thorazine.

We best describe ourselves as "Canadian Injected Death/Grind". To the person unfamiliar with this phrase, we play a hybrid style of music with influences ranging from thrash to death to grindcore stylings. Some have compared us to *Cryptopsy* or *Dying Fetus*, but I would like to think that we are developing our own sound. I have been known to be wrong, so people should form their own opinions about us by checking us out.

## What made you want to play music that is so technical?

Most of us have been playing music since we were all in grade 7-8 in school. Over the years, we all have progressed in our playing styles, and as a result our writing styles naturally progressed this way. However, the major motivating influence was every time I got a new c.d. like *Nile* or *Deeds Of Flesh*, I would be so impressed at the level of musicianship that I wanted to better myself and the music I was writing. In a manner of speaking, "Keep up with the Jones".

## Do you think death metal/ grindcore can effectively mix with the technical prowess of progressive metal?

That is a tricky question to answer. If you made grindcore more progressive in nature, you find yourself getting away from the essence of what is grindcore. However, if you integrate progressive metal into grindcore,

you find yourself moving away from that technical progressive element. So, in order to mix the two styles, I find that it is a fine line to walk, because I sometimes find some riffs lend too far in one direction or the other, but that is all part of the challenge in writing music; finding limits then pushing them.

## Tell me about your prior releases.

*Seed the Black Sky* came out in 1999, and featured nine tracks. We distributed that c.d. on our own, as well as distro assistance from some small labels also. We sold out of all c.d. in about a year, which this was mainly our first attempts as an independent band to sell c.d.'s. We actually hooked up with Deathgasm Records around then, as they helped us distro that c.d. in the southern U.S. The previous fifteen track self titled c.d. never got an official release, or any manufacturing other than a couple dozen CDR burns for people whom really wanted a copy of the that c.d. It doesn't reflect our direction we have gone in the last couple of years, but it was recently made available online for people to download and burn, for their own copies.

## How is the scene for this type of music in Canada?

The scene just like everywhere else we have played, is small but very dedicated to building better scenes. Locally, we are based out of Calgary Alberta, scene of the 1988 Winter Olympics. People respond in different manners to us. Some praise the music, while others praise the musicianship, but the majority in the end praise the fact that we are down to earth people, who are easy to work with and want to see a more kickass metal scene created.

## How often do you practice to get so good at your instruments?

As individuals, we are all pretty busy, either running this band, or smoking pot. We practise our instruments as often as possible, which is usually three to four nights a weeks for about two to three hours. We also use this time to hang around and relax at our jam pad. It's kind of like a home away from home.

## Was Death/ Chuck Schuldiner an influence for you?

Yes, ever since I can remember Chuck has influenced not just myself, but every metal band I know personally. It was a sad day when I learned he departed this mortal coil. However he did leave us a rich legacy of music to remember him by and his ideologies.

## Why did you call the new album *Geneticide*?

It is a bit of continuation of the last c.d. *Seed the Black Sky* in terms of lyrical content. The main underlying issue here is basically about man playing God. From a scientific point of view did man create god, and if so, is it time to reclaim the crown of the heavens by playing god through manipulation of man and nature? Look at cloning and plastic surgery. They are changing the random element that makeup nature, and are twisting it to man's new design. What if there was no Darwin-ism anymore? This intrigues us, and I hope it raises questions in the listeners, and make people think. That is part of the reason we picked the name *Thorazine*, because it is an example of man modifying his environment.

## Any final comments?

If you are interested in checking out *Thorazine* go to [www.thorazine.ca](http://www.thorazine.ca) or [www.mp3.com/thorazine](http://www.mp3.com/thorazine) to check out some of our older material. Let the metal flow, and stay brutal.

## Discography:

2001... *Geneticide* (Deathgasm)  
1999... *Seed The Black Sky*  
1997... *Thorazine*

## Current line-up:

Shane Hawco... vocals  
Joe Sikorski... guitars  
Dave Rooks... bass  
Ryan O'Neill... drums

## Website:

[www.thorazine.ca](http://www.thorazine.ca)



# BORKNAGAR



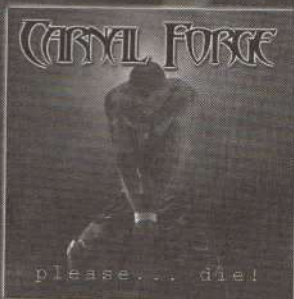
# EMPIRICISM

WWW.BORKNAGAR.COM

EMPIRICISM IS NOT ONLY THE NEW ALBUM FROM NORWAY'S EPIC BLACK METAL PROTAGONISTS BORKNAGAR, BUT ALSO A NEW VISION FROM SIX OF SCANDINAVIA'S GREATEST VISIONARIES. NOW FEATURING THE TALENTS OF VINTERSORG (ON VOCALS OF VINTERSORG AND OTYG FAME) AND TYR (ON BASS FROM EMPEROR AND SATYRICON), THE RESULTS OF THIS NEW MUSICAL BRAIN TRUST SPEAK FOR THEMSELVES.

# CARNAL FORGE

please... die!



"BRUTAL, BELLIGERENT... CARNAL FORGE HAVE JUST PROPELLED THEMSELVES ABOVE THE EURO-METAL PACK. FAST AND RAW, YET TEXTURED AND MELODIC... *PLEASE...DIE!* IS AS DEEPLY DISTURBING AND RELENTLESSLY PSYCHOTIC AS ITS TITLE SUGGESTS."  
- KERRANG!

WWW.CARNALFORGE.COM

AVAILABLE IN STORES OR ORDER ONLINE AT [WWW.CENTURYMEDIA.COM](http://WWW.CENTURYMEDIA.COM)  
OR CALL TOLL-FREE AT (800) 250-4600

CENTURY MEDIA RECORDS  
1453-A 14TH STREET #324  
SANTA MONICA, CA 90404



# THY PAIN

Interview with drummer David Skocynski

**Thy Pain** is the duo of vocalist and guitarist Damien McNeil and drummer David Skocynski. Their debut, seven song e.p., *More than Suffering*, is simply one of the best albums I've heard this year. Their music is a combination of extreme and melodic, both vocally and musically. The production from **Living Sacrifice's** Rocky Gray is absolutely crushing. Here are is an interview I sent to drummer David Skocynski and his rather brief answers.

**How do you feel about the new disc?**

We love it. It's exactly what we had planned on doing- a brutal and punishing seven songs that you can't get enough of.



**What was it like working with Rocky Gray?**

Me and Rocky have been friends forever and I can't imagine doing a project without his input. He knows the studio we record at inside and out and gets the full potential out of the band and the studio.

**What makes Thy Pain different than other bands out there?**

Just the fact that we mix all the styles within the metal genre to make a sound that is our own.

**You play fast, yet also incorporate a brutal groove- why is it important to combine power and catchy riffs?**

We just play what we feel like playing. I can't explain it, we don't sit down and map out- okay we have blast, then do a melodic chorus, then do a groove riff- we just play and if we like it, that's how it stays.

**What is the next step for Thy Pain?**

We want to do a full length but God knows when that will be.

**Will you incorporate a full band and is this a side project?**

**Thy Pain** is me and Damien. If we do a live show ever we will get some more people but for studio stuff it will just stay the two of us.

**What's the meaning behind the title, *More than Suffering*?**

It's in the lyrics of "Wounded Heart" and it's talking about the mental and physical abuse of a child being more than pain and more than suffering. It eats at you for a lifetime in some cases and affects not only the mental and physical but the spiritual. That's what Damien is getting across on almost every song. The lyrics are very personal to Damien and he really didn't want to print them but after a lot of friends were asking what he was talking about he decided to go ahead and release them. He was releasing a lot of anger and letting some wounds heal with these lyrics.

**What does suffering and pain mean to you?**

It means the same to me as everyone else. The things Damien talks about on this e.p. is a pain and suffering I wouldn't wish on anyone.

**What bands are you influenced by?**

Early Napalm Death, Slayer, Carcass, the classics. Damien loves Pantera, Exhorder, and Ratt.

**Discography:**

2001... More Than Suffering

**Current line-up:**

Damien McNeil... vocals and guitars

David Skoczynski... drums

**Website:**

[www.thypain.com](http://www.thypain.com)

SEASONS OF TORMENT

PROGRESSIVE - GOTHIC - NEW AGE METAL

1997  
SELF TITLED

1999  
LOST IN HELL

SUMMER 2001  
NOCTURNAL REVELATION

SOTW RELEASES NOW AVAILABLE!!! AT AMAZON.COM



## PUNGENT STENCH

### MASTERS OF MORAL - SERVANTS OF SIN

The unholy ministers of porn metal return to the pulpit with their latest gospel of truth, *Masters of Moral - Servants of Sin*. Bare witness to the Testament of Stench and become a believer.

# NUCLEAR BLAST

## AGATHODAIMON

### CHAPTER III

Extreme. Diverse. Growth. The three words that define *Chapter III*, an album that shows Agathodaimon's mastery over black metal. Destined to be usurpers of the throne.



Today's hottest underground bands pay tribute to the ball-crushing sound of Accept. Featuring Witchery, Therion, Darkane and an appearance by the voice of Accept himself, Udo Dirkschneider. Plus many more!

## NUCLEAR BLAST

1453-A 14th Street # 324, Santa Monica, CA 90404  
www.nuclearblastusa.com • order toll free (800) 250-4600

# audre vysniauskas

I first came across Audre Vysniauskas' artwork at this past year's Powermad Festival. I picked up a copy of the third *Persephone's Dream* c.d. which was just released and featured some eye catching artwork. You have to check out her website, her work is stunning. I immediately contacted her and sent some questions her way.

## Why did you decide to become an artist?

Fundamentally, Audre is a computer dweeb with an addiction to eyecandy who is fascinated with 3D software as well as fractals, bright colors, and loud noises. I've a technical background, electrical and software engineering, but have always been a closet CG (computer graphics) nut. I've been doing CG in general for a very long time - since 1992 or so, when the very first Macintosh came out with MacPaint and the images were printed on 24 pin dot matrix printers. I remember doing ascii art on my typewriter, yes I am easily amused. Unlike traditional art, computer and 3D art engages both sides of the brain and is therefore more fulfilling for me. I've taken alot of flack from traditionally trained artists who are enraged by this statement, which they take as some sort of slam against them. It's not. What I am trying to explain that part of what appeals to me in computer and 3D art is the very technical and analytical side of it. The attraction for me to this medium is not the same as the technicalities of say, mixing paints and pigments, which can indeed be very technical but not engaging to my particular brain. Also, CG it is created on the computer, which is a real plus, since I love computers and the technology they encompass. The fact that it is related to computers is part of it's attraction to me. I really love the whole process, starting from that germ of an idea, selecting the right tools/software, and then creating a piece and experimenting with it each step of the way. I also love the ability to go back and try a different path anytime I want. This non linear work flow is something else I find lacking in traditional media art and technicalities. I also like that I can explore the myriad possibilities of a 3D scene, change a texture here, move the camera over there, play countless 'what if' games with the elements in the image to see what effect it will have. It is like going on a trip without leaving my chair. Actually I view it as a cross between gambling and treasure hunting- looking for digital gems.

## What made you decide to take the plunge and make it full time?

Well, only in recent years has the computer been recognized as a valid art medium so it's been pretty rough trying to survive in the traditional-media-centric art community as a Computer Graphics artist. This prevailing attitude is why I've bided my time and stuck with my dweeby day job until very recently, when I decided it was finally feasible to make a living doing Computer Art. I've been doing computer consulting for many years and frankly, have gotten tired of it. While the money is great, I found myself waiting too much for weekends and time off. At this point in my life I started questioning the importance of "the acquisition of stuff". I also determined that if I were going to make a career change, I had better do it soon so I had time to do something with it.

## Describe your art and where do you get the inspiration for it?

Describe my art? Stange? Mental? Slightly Off? Fun even? I really have no idea how exactly to answer you. It is really just my twisted little mind having a good time with colors and concepts. I have been accused, by more than one person, of using way too many colors in my work to the point of hate e-mail. I have also been attacked for my use of fractals as well. To these folks I have to reply that I have way too much fun creating my art to limit myself to traditional colors or mindsets. I am not out to make a statement or vent my angst and fury at an insensitive universe, I am just enjoying myself and doing the best I can to make a living with it. The other complaint I've gotten, from traditional minded folks, is that my style is all over the map. They love one piece but really dislike another. There is this huge pressure from the establishment to conform and be catagorized and I am just naturally resistant to that. About the only thing constant about my work is that it is inconsistent. This makes me very hard for a traditional artist-agent to represent well, that, plus the fact that they can't hang my work in an art gallery which is where their power stems from.

## What are your inspirations?

Art inspires me. Nature- chaos and fractals, electron microscope imagery, Hubbell space pictures, macro views and natural scenes. Odd perspectives and juxtaposition is nice too. Sometimes music does. Often, personal experiences inspire me to attempt the capture of a mood or feeling or convey a thought. Being around talented people inspires me too. Working with creative and supportive people is probably the most inspiring thing for me. I get a charge from other people's ideas and enthusiasm, their perspectives, their views, techniques, and style. I love experimentation and learning. I also think a bit of genteel competitiveness is really motivational, which is what I find so engrossing about the internet and online communities. I am definitely a Cyber-Junkie. Finally, technology inspires me. I am very happy that computer technology has finally caught up with my passion for computer art. Five years ago, it was almost unheard of for an everyday computer to create the stunning graphics we now take for granted. Talk about mind boggling, awe inspiring and down right exciting. I am so happy about it it's almost disgusting chuckle.

## What is the hardest part of your job?

Self representation, competition. The business end and collecting money.

## How did you become involved with Persephone's Dream?

*Persephone's Dream* contacted me via email after seeing some of my work at Elfwood. That was a few years ago. Since then, I've sort of become an adopted band member and they are some of my fondest friends. The artwork I did for their *Opposition* c.d. was really a lengthy and personal process, as much a part of the production as the music. I evolved the art while they wrote the music, and, was a direct response to their music. The relationship I have with them is wonderful. Their trust of my judgement and acceptance and support of my ideas really paved the way for some wild, wild artwork, thanks guys.

## Are you doing artwork for any other bands or anyone else?

Currently doing work for *Minster Hill*. Howard has got some amazingly and delightfully warped ideas and I am really loving the challenge. If we can pull this off, it will definitely be an eye popper. This c.d. should be out in a few months so get ready. I have also been talking to the *Grim* about a themed c.d. they are currently recording, however, no definite plans have been made. Most of my contract work right now consists of book covers for an imprint of Wildside Press called Cosmos Books. I get to do a variety of topics including mystery, horror, sci-fiction and fantasy. It definitely has forced me to expand my sights and buckle down to do serious illustration. I enjoy the challenge and variety and the chance to test my limits with every project. In this respect, it is kinda like the c.d. work. I am also doing some product package art for absolute multimedia. They make high end video and computer peripherals and have some very slick products.

## If someone is interested in using you as an artist, what should they do?

Anyone interested in hiring me to do their artwork should have their head examined- no, wait. What I meant was anyone interested in hiring me to do their artwork should just e-mail me with their ideas and preferences. Based on the complexity and detail of the art, we can work out pricing and/ or other suitable service or product exchange. I am pretty easy really. As for the type of people that I look forward to work with? Someone who isn't a back seat driver for starters. I don't do well with folks to give me too much detail as a requirement. Some artists need that to perform, for me, it's somewhat inhibiting. Not that I haven't done work to exacting standards, but I find that such work is not as compelling in the end as something which grew out of spontaneous and undirected reaction to the project goals. That sounds way too wierd, I am not that dorky really. At least I don't think so. I hope for people who are open minded, and patient. Sometimes the first or second attempts aren't quite there and what I've found is after a few dry runs I can usually zero in on what they had in mind, flavor wise. Often, clients have a hard time communicating what they mean, especially when they are trying to impart a mood or mindset for a piece.

## Website:

[www.audres-attic.com](http://www.audres-attic.com)

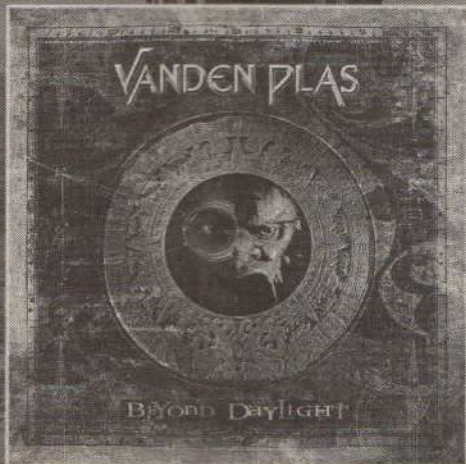
INSIDEOUT MUSIC AMERICA  
LET THE PROGRESS BEGIN

PAIN OF SALVATION



FEAR, ANGER, SADNESS,  
HOPE...INSPIRATION  
TAKE A WALK DOWN REMEDY LANE  
YOU MAY FIND THAT YOU'RE NOT  
THE SAME PERSON  
THAT YOU WERE BEFORE.

REMEDY LANE  
THE INCREDIBLE NEW CONCEPT  
ALBUM FROM PROGRESSIVE  
METAL MASTERS  
PAIN OF SALVATION



VANDEN PLAS

BEYOND DAYLIGHT  
THE LONG AWAITED,  
MONUMENTAL, NEW EPIC  
FROM VANDEN PLAS

EXPERIENCE THE PASSION  
AND ENERGY OF GERMANY'S  
PREMIERE PROGRESSIVE  
METAL BAND



EVERGREY  
"IN SEARCH OF TRUTH"



CHALLENGING, DARK, AND INTELLIGENT METAL  
FROM GOTHENBURG, SWEDEN  
PRODUCED BY ANDY LARROQUE (KING DIAMOND)

SILENT FORCE  
"INFATUATOR"



BLISTERING, MELODIC POWER METAL FEATURING  
THE SOARING VOCAL FORCE OF DC COOPER (EX -  
ROYAL HUNT) AND BLAZING GUITAR WORK OF  
ALEX BEYRODT (EX - PRIMAL FEAR)

SYMPHONY X  
"LIVE ON THE EDGE OF FOREVER"



ALL THE POWER AND FINESSE OF THE REIGNING  
KINGS OF SYMPHONIC METAL  
RECORDED LIVE ON THEIR 2001 EUROPEAN TOUR

DESIGN: WWW.VIVIDIMAGEDESIGN.COM



InsideOut Music America  
proudly offering the very best in progressive rock and metal.  
Stop by our website to see and hear more about these and our other releases.  
[www.insideoutmusic.com](http://www.insideoutmusic.com)

DISTRIBUTION FUSION III  
[www.fusion3.com](http://www.fusion3.com)

# Tzefa

## Interview with Tzefa

New York's Tzefa is one of the most original metal bands you will ever hear. They combine heavy metal with killer riffs with the classically trained female vocals of Slava, who also plays violin. Tzefa's members and friends have been dedicated supporters of *Transcending the Mundane*, so when I finally got a chance to see them opening for Moonspell and Lacuna Coil at L'Amours I was shocked at how good this unknown band was. They are currently finishing recording a four song e.p. that should be out around the same time as this issue. Here is the band to answer some questions.

### Explain a brief background of your band.

**Oleg:** In 1996 Yuri and I met through mutual friends. For a while all we would do is sit around my apartment and jam on two acoustic guitars. I have written some songs and Yuri would use just the top four strings of his guitar as a bass. Since Yuri knew how to play bass and drums we decided that if we find a bass player first he would be the drummer, if we would find a drummer he would play bass. We went through at least five people before we met Alex, also through a mutual friend. He joined as a bassist and now we were a three piece band. All three of us came from completely different musical backgrounds. Slayer and old Metallica heavily influenced Yuri's drum style. Alex was really into funk, and at that time I was listening to Deep Purple almost exclusively. Alex brought in our first lead guitarist, Igor. It is a given that whenever a new guitarist joins a band the style of music shifts. With Igor we moved closer to 80's metal sound like Iron Maiden and old Metallica. I really do have to thank Igor for making us sound mature. After Igor left the band we got Bryan and our sound became a little more current and raw. For some reason we always had problems keeping lead guitarists. Both, Igor and Bryan left because their real jobs got in the way. In February of 2001, my sister introduced me to Kostik and as far as I know he is still as dedicated to the band as he was when he joined. We met Slava in the spring of 2001. Since Slava never really listened to metal before it took here a while to get used to the noise. She came into the situation with a clean slate. The style she brought to the band was pure classical with no addition influences.



### How would you describe your sound?

**Kostik:** Melodic trash metal, or whatever. I fail to put a proper label on our sound. I know we play some type of metal, I don't like the idea of associating our sound with anyone. I don't want to put us next to a stereotypical image of any metal style. I like having that freedom of moving in any direction. It removes the compositional barriers and promotes creativity.

**Yuri:** I would say that in our sound there is a mix of any type of style starting from classical and ending with death metal. Every one of us has our favorites. Alex listens to jazz, funk, and classic rock like the Stones. Slava prefers opera and even pop music. Oleg loves old school metal. He would also stop talking to anyone would dare to say that Beatles is not the greatest band of all time. Lately I am really into death, black, doom, and progressive metal. Finishing up the list, Kostik is into technical, very complicated rock.

**Oleg:** If you toss all these influences into a rehearsal studio you will get Tzefa.

**Why did you add Slava (female vocals and violin) to your sound? Do you think it's possible to mix metal with classical influences?**

**Alex:** We didn't make a decision to get a female singer who can play violin. It kind of all came together. Slava came to a rehearsal and we said

"Holy shit, that's what we were missing!"

**Yuri:** Incorporation of operatic styles into metal is something relatively new. It's a trend that came from Europe in mid 90's. Both, metal and classical music is very powerful at the core so eventually some one had to put these two styles together. Bands like Therion and Haggard, by the way we sound nothing like them, are perfect examples of a brutal mix of death metal with classical accents. We added the female vocals and violin to expand on our sound and so far I think its working out well.

**I noticed your members are from the Ukraine, Latvia, and Russia- how did you all get together here in New York?**

**Yuri:** All of us came here as immigrants in search for a better life and so on and so forth, U.S. is the best fucking place in the world. We all met here in New York through friends and relatives because we love to play music. I did know Slava back from Ukraine. Our parents are old friends and we know each other since childhood. I heard her sing and play violin very often. She does not like to brag, but I will do that for her. She has ten years of musical education, which really helps the rest of us since we are all self taught musicians.

**What was the most difficult adjustment when you moved here?**

**Kostik:** I live in Jersey now, but I lived in New York when I just moved into the country. New York is the first place all immigrants go to. Believe it or not, those same qualities of New York that are used to promote life in it, such as diversity, individualism, and fast paced everyday life were very frustrating to me at first.

**Slava:** The most difficult thing about adjusting, most likely the language barrier. That's the first difficulty anyone faces coming to a different country.

**What is your opinion of war in general, do you think it is something necessary in certain circumstances?**

**Oleg:** Going to war is all about gaining power, wealth and therefore, control. We are all aware that there are countries that still live in the 15th century state-of-mind and just do not know any other way to communicate with the rest of the world. These societies are still driven by religion. I don't see Bin Laden strapping a bomb to himself and walking into a building. The reason is because he is a wealthy man who controls through religion. Even our own leaders employ the same control through advertising, PR, and the promises of material wealth through capitalism. Capitalism is our religion. Fight fire with fire is a cliché, but it does make allot of sense when troubles hit too close to home.

**Kostik:** Sometimes you get slapped in the face and you can't just turn the other cheek so they can slap you again. What if your mother is the one who got slapped? That hand better fall off and disintegrate before I come for it. That's why I am enlisted in the U.S. Marines.

**How has your life changed living in New York since the attacks in September?**

**Slava:** Our lives have definitely changed since September 11<sup>th</sup>. However, for me personally right now, it is more of a changed mind set than a way of doing things. It is like a clear awareness of what has happened and the possibility of new attacks. Certainly there are pain and disbelief that is still very unsettled in my mind. There is also grief for all those lives that were lost. However, as a New Yorker, I believe that right now the best thing I can do is to go on with the usual everyday life as much as it is possible.

**Kostik:** I took it personally. It was pretty rough. I saw people jumping out of the windows. But we all have to move on, right?

**Tell me about your recording plans.**

**Oleg:** We are working on an e.p. that should be out late January, early February. It will contain four songs. We made sure that every song on the record is different in sound, arrangement and style, so people can see our full range.

**Current line-up:**

Oleg... vocals and guitars  
Slava... vocals and violin  
Igor... guitars  
Alex... bass  
Yuri... drums

# VANDEN PLAS

Interview with guitarist Stephan Lill

For years Germany's **Vanden Plas** have released top quality progressive metal, yet still have been basically ignored despite their excellent 1999 release, *Far Off Grace*. Many people compare them to **Queensryche** and **Dream Theater** but one listen to this talented band will tell you they are carving their own niche of commercial progressive metal. The five members have remained the same for a decade, testament of their hard work and commraderie. Here are some questions I forwarded over to guitarist Stephan Lill.

## How is the new album coming along?

The title of the c.d. is *Beyond Daylight*, and the release will be end of January 2002. We are just finishing the recordings and we will start the mix after the Prog Power Europe. For the moment we are totally happy with that what we've recorded because we really like the songs. We hope that we will get a powerful sound so we will have a strong progressive metal c.d. at the end.

## How does it sound compared to your previous work?

There will not be a complete change of our style on this c.d. We kept the progressive parts off *Far Off Grace* and tried to include also the atmospheric feeling of *The God Thing* and the rock basics from *Colour Temple*. At the end we have for example the title track which is a real progressive song more than twelve minutes long, on the other side we have a fast title which is like a modern version of "Judas", and we have typical **Vanden Plas** songs in the tradition of "Far Off Grace" or "Rainmaker". I think it will be a good mix for people who like progressive music and listeners who like more the real hard rock and metal stuff.

## How do you feel about coming to America for Prog Power?

We are really looking forward to play in the United States, because it's the first time we will play there. Because of this terrible terror acts against New York we had real doubts of going there, because it's maybe dangerous, also we were in deep sorrows with all Americans, but we think it's the best is to go on like we've planned and to show all these crazy terrorist people that they can't stop all the activities in the world, no matter what they do. It's important to go on, but not to forget.

## What songs do you plan to play?

Because of our studio work we've decided not to play new songs, that would have been too complicated. We will choose songs of our three regular previous c.d.'s, and for sure we will play the live faves of our fans.

## Looking back to *Far Off Grace*, were you pleased with all that happened once the album was released?

Every time you release a new c.d. you have certain goals you want to reach. We got great reviews all over the world, did a good tour all over Europe, so everything was okay, but honestly we thought that we would a little bit more success with *Far Off Grace*. Nobody knows why it didn't happen because the product was well accepted by the people. We are sure that we will make a big step forward with *Beyond Daylight*, because it will be a strong c.d.

Looking back to when you started, did you ever imagine still being together now?

*Transcending the Mundane*

I think we still believed in being together such a long time, because as I mentioned above I think it's maybe necessary to create a unique sound. A band always grows up together, a permanent coming and going of the musicians couldn't be too good for a band. That's only the point of view for our band, you can't project it on other bands, because every group is different and has a different band feeling between the musicians.

## What has been your greatest struggle to date?

Fortuntely until now we didn't have big struggles which we couldn't handle, and I hope it will be like that in the future. You can imagine that when you are together as a band for such a long time there are always little things you have to take care about. I think for a lot of bands it's the greatest struggle being motivated after a few years, but we don't have that problem because we still feel that's it's getting better with **Vanden Plas**, maybe also because we are making music not only with the band but also at other projects or in the theatre.

## What has been your most rewarding experience?

Two things: 1.) The long European tour in 1997 together with **Dream Theater**, because that was the result of our hard work we've put into the **Vanden Plas** songs and c.d.'s for years. 2.) Our engagements for the several theatre productions, because that was the reward for every musician in the band for his work at his personal instrument.

## What are you currently up to besides working on the new Vanden Plas?

Besides the work at the new c.d. we are playing *Evita* at the theatre in Kaiserslautern, Germany. We will also play *The Rocky Horror Picture Show* there, the start will be in January 2002. This time we are also responsible for the arrangement of the music, what we are also currently doing. Andy Kuntz is working again as producer with a band called **Snails House**. He's also working at another rock project where Günter Werno and Andreas Lill are involved. As far as I know it's a kind of concept c.d. where Andre Matos (Ex-**Angra**) and Ian Parry (**Elegy**) are singing some songs. I'm writing songs in different styles, I have to see what happens with them. At the end of October the new **Consortium Project** c.d. will be released, where Günter and me are playing on.

## Were you happy with the live album?

We really like the live c.d., especially the powerful sound and the unbelievable atmosphere at this concert in Paris. I think that's the way our new studio c.d. should sound. I think the time was perfect to release a live-cd, because it gave us a little bit more time between the release off *Far Off Grace* and *Beyond Daylight* to work on all the other things. The reactions of the fans and the

reviews in the mags confirmed that it was a good idea.

## Discography:

1999... *Far Off Grace* (Inside Out)  
1997... *The God Thing*  
1995... *The Colour Temple*

## Current line-up:

Andy Kuntz... vocals  
Stephan Lill... guitars  
Torsten Reichert... bass  
Andreas Lill... drums  
Gunter Werno... keyboards

## Website:

[www.vandenplas.de](http://www.vandenplas.de)

[www.insideoutmusic.com](http://www.insideoutmusic.com)



# Vediog SVAOR

Vediog Svaor is a one man project from a dark, twisted mind. The music is harsh, extreme, esoteric, but oddly compelling. Bands like Bethlehem, Diaboli, and Darkthrone come to mind when one listens to their full length debut, *In the Distance*. I sent the following questions to this enigmatic musician and here's his responses.

## How do you feel about your new disc?

I'm very proud of what have been done for this album. The sound, the booklet is amazing. My producers did a great work. They trust in Vediog Svaor, I thank them for that.

## Your music is very dark, experimental and different- care to explain what your intentions are?

My intentions, since the first demo, are to mix raw black metal with psychedelic music. I'm trying to not compose artificial songs playing only on an alternance of brutal and mollifying passages. I'm not looking either for harmony, I don't like bands like *In The Woods* for example.



The psychedelic parts are not just a gimmick, they define the songs in there structures. I think there are connections between black metal and psychedelic bands. I can listen to *Darkthrone* as psychedelic band and looking to what is dark and rotten in *Pink Floyd's* or *King Crimson's* music. These connections exist and they influence my music to the core.

# Vediog SVAOR

## What is your opinion of music?

I'm listening to a lot of music. In a Vediog Svaor's perspective I'm listening and I'm influencing essentially by songwriters. I'm thinking about: *Quorthon*, *Neil Young*, *Paul Chain*, *Glenn Danzig*, *Gérard Manset*, *King Diamond*, *Vladimir Vissotsky*. I like all these guys did in their careers, the various bands they play in, the different kind of music they create.

## What do you feel your band has to offer that others do not have?

I feel that Vediog Svaor express a particular and strange feeling because of the various influences, uncommon in the black metal scene. *In the Distance* is a psychedelic journey into a dark suffering world, the calm and meditative passages remind you that they are surrounding by pain and sickness. Rusty bones, rotten flesh, screams of terror – an ocean of blood and a curled up star.

## What are your lyrics about?

There are two kinds of lyrics in that album. Some of songs are telling a story, like "Pavel" that is based on true facts. This guy named Pavel was Russians, in the 30's during the Stalinian purge, he has been locked up in a psychiatric asylum. A sane soul surrounded by insanity. He tried to escape, he crushed his eyes and committed a suicide, and he failed. He survived. He was still alive in the 90's. The other kind of lyrics is more confused ("Suffused", "Wipsoq Dav") animals dreams, man's nightmares, prime fear and belief, instinct, sense of survival. It's hard to describe but I think that the album's title (*In the Distance*) expresses a feeling common to all the songs.

Explain your feelings about your life and your existence.

I don't really like that kind of question, but maybe that Samuel Fuller's sentence can resume my thoughts: Every man has a price to live and a reason to die.

## What are you interested in?

Who cares? If you really want to know, I have no life out of Vediog Svaor, nothing exists, I'm dead.

## What can we expect from you in the future?

I hope there will be a new album, French lyrics (but no poetry, hang the poets with the guts of the priests), better music: raw, sick and brutal. If it's not, it's useless. There is something older crawling under our feet.

## How do you feel Vediog Svaor is an expression of yourself?

I don't like to talk about myself, I think I'll never go to a TV talk show to explain to people all about my frustrations, my perversions. I can't deny Vediog Svaor is a reflection of myself, of my musical taste, of my convictions. I don't want to explain all of this; just listen to the music.

## What bands do you enjoy listening to?

*Bathory*, *Usurper*, *Gérard Manset*, *Voivod*, *Bethlehem*, *Pink Floyd*, *King Crimson*, *Magma*, *Belphegor*, *Tangerine Dream*, *the Moon Lay Hidden Beneath A Cloud*, *Buzz-o-ven*, *Blind Faith*, *Kyuss*, *Darkthrone*, *Killing Joke*, *Overfiend*, *Carpathian Forest*, *Skepticism*, *Mercyful Fate*, and others.

## Do you have any final comments?

I've nothing more to say.

## Discography:

2001... *In The Distance* (Paragon)

## The Clancy Six

Purchase:

1. *Process of Corpse Decomposition*. 16 tracks, \$6 (postage paid)
2. *Blood Beat Records* 7 inch (with PCP Road block, Charm City Suicides, and Kojak)

Contact:

28 Piney Hill Rd.  
Airville, PA 17302  
theclancysix@aol.com  
www.geocities.com/theclancysix



# The End Records

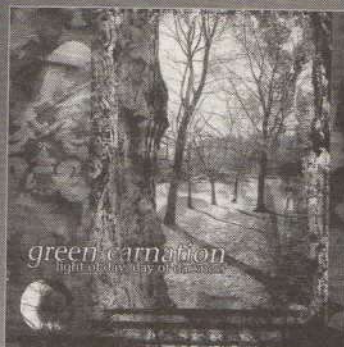
## GREEN CARNATION - Light of Day, Day of Darkness

TEO24  
(out. January 8th)



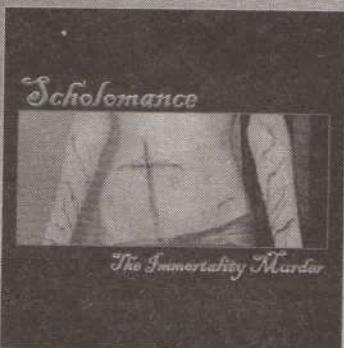
"The Immortality Murder" is a multi-part, concept album far surpassing the first release, "A Treatise On Love", in terms of obscure musical and lyrical complexity and depth. This will be a venomous and psychologically disturbing progressive metal album designed for the very open-minded listener!

A bonus CD will be included with 12 instrumental tracks!



"Light of Day, Day of Darkness" is a one hour emotional journey of epic music filled with highly artistic and symphonic progressive metal!

More than 30 musicians were involved into this epic project including full opera and children choirs, classical composers, saxophonists, church organs and a lot more. The album was recorded using 150 tracks and almost 600 samplers.



## SCHOLOMANCE - The Immortality Murder

TEO22  
(out. January 8th)



Arising from Australia, they are the epitome of what is dark in music and manage to tear down and, at the same time, create all new boundaries within each of their songs. "Sombre Romantic", combines a myriad of musical elements and will highly appeal to those of you who like Fields Of The Nephilim, Arcturus, Enigma, Devil Doll, Nick Cave or even Cradle Of Filth, among others. The album, which is already out in Europe, has received exceptional reviews (8.5/10 in Rock Hard, 14/15 in Legacy 11/12 in Heavy Oder Was?) and ranked #2 in the soundcheck in Orkus!

US release will include a bonus CD of Trance EP!

## VIRGIN BLACK - Sombre Romantic

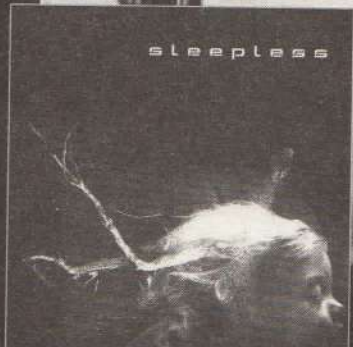
TEO23  
(out. February 12th)



"Winds Blow Higher" is the debut album by this remarkable band from Israel.

Their music weaves a mélange of progressive rock, psychedelic goth, dark ambient and apocalyptic jazz.

This is the perfect soundtrack for a dark, bleak, sleepless night.



## SLEEPLESS - Winds Blow Higher

TEO21  
(out. November 27th)



Other Great Titles Exclusively Distributed in The US Through The End Records



NECRODEATH-Black As Pitch



EDGUY-Nondrake



VADER-Armageddon



DARKTHRONE-Plagueswifter

# WARMACHINE

Interview with guitarist and vocalist Joe DiTaranto.

Canada's Warmachine is one of the best song oriented bands I've heard in the field of metal. They take eighties metal influences and create an atmosphere and feeling like the classic metal scene. They have released a couple of demos to massive critical acclaim. A few of the members are still in their teens but they have plenty of experience and talent. I e-mailed frontman Joe DiTaranto the following questions and he obliged.

## Explain the origins of Warmachine.

Warmachine was a band I started with a different drummer back in late '93. Back then it was just a hobby. Our drummer didn't even have a drum set when we started jamming. He would just bang on pots and pans while I would play my dad's guitar. Then in the summer of '94 Mike Miolla joined the band on second guitar and that's when things started getting serious. We started playing shows as a three piece, no bassist, and writing actual songs. I assumed the position as lead singer as well as playing guitar because we couldn't find anyone else to sing. At the time all that grunge shit was going on and we really didn't want to have any part of it. We just knew that we wanted to play heavy metal. Soon we began our hunt for a bassist. After going through a bunch of people, we finally found Andrea Zanini who was actually under our noses the whole time. He was a fan of the band for a while before we actually asked him to try out for it. But once we jammed with him things just clicked. We had finally found a real bass player who knew what he was doing. Which was really nice, because everyone before him didn't have a clue what was going on. As time went on, we started developing as a band and in late '98 we decided to get Andrew Zenti on drums. That's when things really started to take off with us. He just totally helped us improve as a band and really became the backbone of our music. From then on we've just been doing what we do.

## How do you feel about your demo?

I think our demo is great and does a really good job of representing what we really sound like. But like most demos, it was done in a bit of a rush.



When you record in a rush there are always things that you would like to go back and change or improve on. I think all in all, we are very happy with it. The production on it is great as well. We are very lucky to have such a good sounding demo. Our producer Murray Daigle, singer of Emerald Rain, is really great at what he does and did a phenomenal job with the whole thing. He really knows what we are all about and is someone that we just see eye to eye with and for that I think we are really fortunate.

## How do you explain your mature sound?

I don't think that I can really explain it though. We just do what we do and try to be different from what is out there right now. We grew up listening to bands like Megadeth, Ozzy, Slayer, Metallica, Carcass, Iron Maiden, Judas Priest, and Queen, etc. These were and still are our idols. We just hope to follow in their footsteps.

## Why is it important to write a good song and have melody?

If you don't have a good song what do you have? For us, writing good

songs is the most important thing. Everything else is secondary. I've always been a sucker for a good melody and when we write we try to write songs that we would like to listen to as well as play. We try not to analyze what we write too much either. If it feels good and sounds good then we go with it. It doesn't really matter to us if it's heavy or technical enough. That's just not our style. I'm not saying it won't ever be either. Right now this is just where we are at.

## How did you know music was a path you wanted to take?

I've always loved music, whether it be playing it or listening to it. I just can't live without it. When I got this band started I just fell in love with the ability to create my own music and being able to watch it come to life. The fact that many other people are enjoying it as well is just icing on the cake. This band over the years grew more and more important and meaningful to me. There is nothing else I'd rather do for a living. I think that the other guys in the band would agree with me.

## Are you influenced by the New Wave of British Heavy Metal scene?

I think the only artists from the NWOBHM that really influenced us were Judas Priest, Def Leppard, and Iron Maiden, and that was a bit later on. For myself, my main influences when I first started playing music were Queen, Megadeth, and Metallica. Then I started branching off into the other artists that I mentioned before. The NWOBHM did influence us, just not as much as the early thrash scene in the '80s.

## Is it difficult to come up with such intricate yet catchy melodies?

For myself I think it's just something that is more of a natural thing. Nothing that we write is preconceived. We are very big on feeling. When I'm coming up with a melody for a song, whatever pops into my head first and what feels best is usually what gets used. My advice to someone looking for this type of sound would be to just go with your gut. If it feels good and natural, then it's most likely the best thing for the song.

## Do you find people have their doubts about you due to your young age?

I wouldn't say people have their doubts about us, just certain expectations. Because of our age they expect us to rap or play 7-string guitars and be like every other young band that comes out right now. No one expects a bunch of guys our age to be playing old school metal because it's not in style. I don't think it has ever been a problem. I like the fact that what we are doing is not what people would expect from us.

## What are your ultimate goals for Warmachine?

I hope this becomes a full time career for us in the near future. I just want to be able to make albums and tour for the rest of my life. We are willing to do anything to be able to do this for a living, just as long as we don't have to compromise what we are and stand for in the process.

## Do you like living in Canada?

Yes, we do like living in Canada. It is a great place to come from and live. We've all lived here our whole lives and I couldn't think of a better place to grow up. As for it being a good home base for Warmachine, it's not the most metal friendly country but I guess it's been pretty good to us so far. There's a pretty big underground metal community here that seems to be growing. So that's a good thing.

## Final comments?

We just want to say thank you for all the support. We really appreciate all your help. It's great to see magazines like yours keeping metal alive.

## Discography:

2001... Warmachine

## Current line-up:

Joe DiTaranto... vocals and guitars  
Mike Miolla... guitars  
Andrea Zanini... bass  
Andrew Zenti... drums

## Website:

[www.warmachineonline.com](http://www.warmachineonline.com)

# METAL BLADE RECORDS INC. PRESENTS



## ANCIENT

### "Proxima Centauri"

"Proxima Centauri" is more aggressive, heavier and technically complete. Keeping the best of the bands roots and incorporating new original and innovative elements.

OUT NOW!



## FLESHCRAWL

### "Soulskinner"

Having supported Six Feet Under and Bolt Thrower on their last outing, Germany's FLESHCRAWL... "is an essential purchase" ...making other death metal acts sound "positively anorexic". - Terrorizer

OUT NOW!



## CALLENISH CIRCLE

### "Flesh-Power-Dominion"

Expertly executed melodic Death Metal from the Netherlands with strong traditional Metal influences.

2/12/02



## UNCORRUPTED STEEL

### "Various Artists"

Super low price 18 track compilation featuring NEW songs from Cannibal Corps, The Crown and the best new Metal. Brave Radio approved!

2/26/02



## FALCONER

### "Chapters From A Vale Forlorn"

Former MITHOTYN members join forces to create a highly unique offering of perfectly delivered riffage and clear, concise vocals.

3/12/02

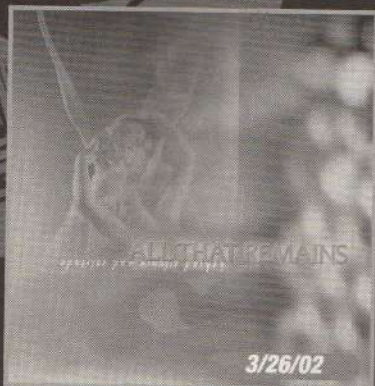


## BLUDGEON

### "Crucify The Priest"

Chicago speed demons devour extreme rock in all of its forms, creating mayhem and wreaking havoc, redefining the term underground metal.

3/26/02



## ALL THAT REMAINS

### "Behind Silence And Solitude"

Originally a side project of former Shadows Fall vocalist, ALL THAT REMAINS mix New England Hardcore with the guitar virtuosity of the NWOBHM.

3/26/02



## THE CROWN

### "Crowned In Terror"

Featuring new vocalist Tomas Lindborg (AT THE GATES), THE CROWN return with their defining recording; fast, groove laden, scorching Swedish Death Metal.

4/09/02



## BEYOND THE EMBRACE

### "Against The Elements"

Weaving aggression into melody with a triple guitar attack, BEYOND THE EMBRACE square off with Bay Area Thrash influenced melodic Death Metal.

5/21/02



© 2002 METAL BLADE RECORDS INC.

For a free catalog write to: Metal Blade Merchandise 4025 E. Chandler Blvd. PMB 70-D7, Phoenix, AZ 85048

Or visit us on-line at: [www.metalblade.com](http://www.metalblade.com)



# W I N D W R A I T H

Interview with guitarist Pat Blair

Wind Wraith is a Long Island based metal band with a bright future. Leaving all typical restrictions behind, Wind Wraith use influences from power metal to rock to thrash, they simply play what they want and are only concerned with quality. With beautiful cover artwork and great songwriting, their debut, *The Fortune Tellers Gaze* was a big surprise. Recent defections of the vocalist and bass player has the band searching for new members, but they are good enough to garner some interest of serious musicians to replace them. Here is guitarist Pat Blair to introduce us to his killer band.

**How do you feel about the disc?**

It was great to do. We formed in 2000 and we had most of the stuff written by January and then we started recording it.

**That was nice packaging?**

People are getting both good quality music and quality artwork. We wanted to give eye candy as well as ear candy.

**What were your initial plans with Wind Wraith?**

When we started writing we decided to see what would happen. It fell into place. We all realized we liked the same type of music and we all thought alike. The songs fell together.

There's many influences in the music and it's very diverse. You can't claim it as a thrash album or a metal album. There isn't a set genre.

**What are your influences?**

I grew up on Manowar, Maiden, Priest, bands like that. Brian and George like later metal like Godsmack, Nirvana. George is also into the Beatles. Diana is totally into glam metal. I didn't want it to be one genre. I don't want to set a standard when we write music. It all comes from the heart. I want people to say they hear a good tune, not a good thrash metal album or a good traditional metal album. There's no way someone wouldn't like something on the album. If you speed metal you'll like something, if you like glam metal you'll like something. There's songs for everybody on the album.

**How do you go about writing songs?**

A riff will be thrown on the table. Someone will come up with something and then it gets arranged. That's why the music is presented to the group. It's not a single person, other than the lyrics. The music is written by the band.

**What are your plans for live shows?**

That's the sad part. Two of the members that did the album are no longer with us. We're in search of two members to play live. The singer and the bass player both left. I knew it was going to happen. When they joined they were both involved with other bands. Steve, the singer, is a country

guitarist. He's in a band called Quick Draw and they're doing really well right now. He committed to them and he's put a lot of work with them. Joe, the bass player, has his own band. He's a true musician. He doesn't want to play anything simple. He went in a different direction. We need someone who is serious. I'm not into someone who just wants to give it a shot. I get requests from people overseas for the disc all the time. It's so hard in America. There's some really good metal bands out there and no one takes a chance anymore.

**What are you looking for in your replacements?**

We want people who write from the heart and don't set themselves to the same genres of music. If we had a pop metal song and a heavy song, it should go on there. Our influences range from Iron Maiden to Savatage to Poison. We'd look for a more Dickinson and Halford type of vocalist. Our drummer, George, wants to step up to bass because he's a classically trained guitarist. We are looking for a drummer instead of a bass player. We want a metal drummer. George did a great job but he thinks there's better out there. Everyone in the band is so honest, there's no egos. If you do something well you take it. We want to make the best music, we don't care who plays what.

**Discuss the lyrics.**

That is so hard to explain. It goes along with however we're feeling at the time. "War in the Sun" is about how people try to make you believe in their religion. The "The Amityville Murders" song is because I couldn't stand the ghosts and ghouls, I want people to remember that there was an actual murder that took place there. That movie made the whole story up. "Tempted by Death" is about death not always being scary. It's got a happy riff behind there dark lyrics. It was fun to have a total clash. "Millennium Horror" is a rant on how much shit goes on in the world. It's such a corporate world. People always question "Ancient Tales". It was a combination of medieval music and Manowar. It came out that way. The original song was about fifteen minutes long. We had to shorten it. I was listening to Blackmore's Night religiously so we decided to try something like that. We had Colleen Cannon come in and do guest vocals on that track. She's got an unbelievable and powerful voice. "Shameless Desires" and "Together Alone" are songs any man can relate to. "Wind Wraith" was just us wanting a self titled song. "Fortune Tellers Gaze" is about fortune tellers and the supernatural. I've always been fascinated in the supernatural and psychics. Death is so permanent and it makes it so interesting. Why do people not want to accept the end. "Watching Over Me" is the ballad. People believe that there's angels watching us. George lost his eleven year old sister, I lost my grandfather, and my mother lost her good friend. That song came totally from the heart because you know that these people will be there and watch over us. People can really relate to it and it makes people cry. MP3 picked that song when the September thing happened. That song is meant to help people to carry on their life.

**What are you up to now?**

Since we can't play live we're already writing again. Right now we're tentatively calling it *Minions of Metal*. It's got more of a Dokken feel. We aren't going to stop working. George can still play bass and drums. Steve isn't in the band but he has no problem laying down some vocal tracks. He has his own studio. He is able to help us out a lot.

**Discography:**

2001... *The Fortune Tellers Gaze*

**Current line-up:**

Steve Ronsen... vocals

Pat Blair... guitars

Brian Fingerhut... guitars

Diana Dellasala... guitars

Joe Antonelli... bass

George Niesuchouski... drums

**Website:**

[www.windwraith.com](http://www.windwraith.com)



# WITHOUT FACE

Interview with vocalist Juliette

Dark Symphonies has once again brought us the best in atmospheric, passionate metal. This time it's Hungary's **Without Face** and their debut, *Deep Inside*. The band combines male and female vocals with atmosphere and thrash metal. They are currently finishing their sophomore effort which should be released by Dark Symphonies later this year. Here is vocalist Juliette with some answers.

**How do you feel about getting your disc released in the U.S.?**

This is really an exciting feeling, to know that people thousand miles away like what we do. Now the most interesting things are to get the reviews from many different countries, and it's fantastic to see that they are all appreciating our album, or we just don't know about the bad reviews yet. It became the album of the month on an English webzine, but I've just got a letter from Japan, that they want to sell our album, because they love it, and gave 10/10. It is very uplifting.

**What are you currently doing? Will there be a new album soon?**

We are all the time answering interviews, but the main thing is that we are writing the new songs constantly. We are now at the last song's vocals for the new album, but we are also polishing those are written. To be honest we have a song ready when we came out the studio, until that they are all the time under construction. Late December we are going to make a demo of it, and than on 18th January, we move to the studios.

**How would you describe your sound to someone unaware?**

It's not easy. I always say to this question, that "I can't really explain you, just listen to the album and you will understand why". If I say we have male and female vocals, everybody thinks that we are like **Theater Of Tragedy**, or something like that, but no, I think we managed to create a new style with the mix of many kind of elements such as gothic, progressive, thrash, and these styles in the music mixed with the two not really usual vocals shows something rather different.



**Why do you think the male and female vocals work so well together?**

We wanted to make a very colorful music, and we think that the use of these two vocals

in this unusual way makes the music more interesting. In my opinion they completes each other really well, because we don't use it as most of the bands who use dual vocals, but we wanted it in a different way. The reviews also shows that this is not just our opinion.

**What is the music scene like in your country?**

Yes there are many many good bands, for example **Evensong**, **Sear Bliss**, **Dying Wish**, and I am happy to see that there are more and more bands getting to labels in abroad, because the Hungarian labels don't do so much outside the borders. They don't send promotion or anything, so if a band want to achieve something they have to do everything. They are starting to realize that it is not useless, and if they really want to reach something, they are able to do it. Of course bands must be very careful with labels. It is sad that I have to tell this, but that's not enough how much a band have to work for appreciation, to get their band on a higher level, and in Hungary it is true to a greater extent, because there are no money for anything, and it defines possibilities, but most of the labels only care about getting more and more money, and what the band get? In many cases at last nothing. It's so exasperating.

**What made you want to become a singer?**

I love singing, and I love to see when people are enjoying it. I have

always wanted to do something else than the average people, I wanted my life more interesting than for example sitting in an office. With **Without Face** I work a lot for the band, because I believe what we do is good and exciting, and it deserve to get to people. To be honest our biggest dream is touring around Europe and the U.S., and all over the world. To meet people from all countries and all nations, to see the world. I have always wanted to travel, and I hope that with **Without Face** I and we will have the possibility to do it, and to play for everyone who would like it.

**What is it like living in your country?**

It is not easy. The wages are usually very low, and the prices are so high. Of course politicians say everything is very okay, I think so that with them everything is that since they earn one hundred times more than average people. Only very few or none of them seems to realize that most of the people lives in a big poverty. In Hungary there are very poor, mostly, and very rich people, and the middle classes seem to disappear. As a band it is a really disadvantageous to live in Hungary, because it is very hard to break out from here.

**If you had the ability to change anything about your life, what would it be?**

We would really like to leave this country. For all those disadvantages I told. Youth don't really have possibilities here. **Without Face** is the source of our dreams, and if I could change anything that would be closely related with it. For example we would be already on our world wide tour.

**What are your thoughts on love and marriage?**

I am very passionate, and so love is important for me. I don't like thinking on love, I like feeling it. In case of marriage, I think I sometime in the not near future I will be married, I don't really care about this now. But I am sure that life is more beautiful if you have somebody who loves you, who you can talk everything with, and who you can also love.

**What direction would you like to take Without Face on the next record?**

To be honest we are never thinking on directions, we just play and sing what comes from our hearts. I think the new album will be also very colorful, it will be harder also, I mean you will find more harder rhythms on it, that you can't find on *Deep Inside*. On the other side it is a softer as well, and the song contain more monumental features, it will be an interesting album.

**What are your hobbies besides music?**

Nowadays I don't really have time to do any other things, than music since I work like a management for the band, and I make the website. I got this web exercise accidentally, because our guitarist made it, but he got out the band. I find it really interesting, and I think it looks really okay considering that when I started it I knew nothing about html. I learned horse riding, and I do it from my little childhood, and I really like going out to the forest with just a horse, I wish I could do it more often. I love nature.

**Do you find people giving you any problems because you are a female singer in a metal band?**

I usually have problems with the people who make the sound check. They always think that I am an ornament on the stage, not a vocalist. I think fans start to realize that females have also place in the metal music, and that it might give some surplus to a music.

**Discography:**

2001... *Deep Inside* (Dark Symphonies)

**Current line-up:**

Juliette... vocals  
Andras... vocals  
Roomy... guitars  
Akos... bass  
Suto... drums  
Sasza... keyboards

**Website:**

<http://go.to/withoutface>

"INFATUATOR"  
THE NEW CD FROM SILENT FORCE

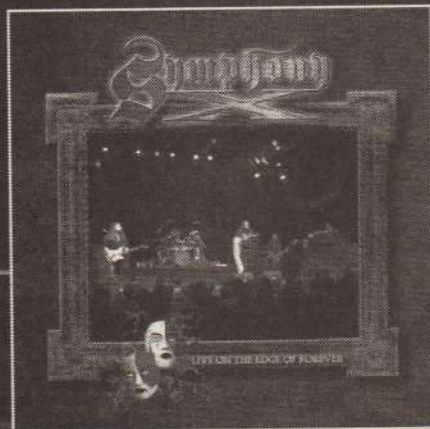


13 TRACKS OF BLISTERING MELODIC, POWER METAL FEATURING THE SOARING VOCAL FORCE OF DC COOPER (EX-ROYAL HUNT) AND THE BLAZING GUITAR WORK OF ALEX BEYRODT (EX-PRIMAL FEAR) ALSO CONTAINS A SPECIAL MPEG MOVIE CLIP FEATURING ON AND OFF-STAGE FOOTAGE FROM THEIR EUROPEAN TOUR



BRAND NEW FROM THE REIGNING KINGS OF SYMPHONIC METAL !!

SYMPHONY X  
"LIVE ON THE EDGE OF FOREVER"



SPECIALLY PRICED 2 CD SET  
FEATURING OVER 100 MINUTES OF MUSIC.  
ALL OF THE POWER AND FINESSE OF  
SYMPHONY X CAPTURED LIVE IN GERMANY  
AND FRANCE DURING THEIR 2001 EUROPEAN TOUR

INSIDEOUT MUSIC AMERICA  
LET THE PROGRESS BEGIN



INSIDEOUT MUSIC AMERICA  
PROUDLY OFFERING THE VERY BEST IN PROGRESSIVE ROCK AND METAL.  
STOP BY OUR WEBSITE TO SEE AND HEAR MORE ABOUT  
THESE AND OUR OTHER RELEASES.  
[WWW.INSIDEOUTMUSIC.COM](http://WWW.INSIDEOUTMUSIC.COM)

AVAILABLE AT ALL QUALITY RECORD STORES  
OR ORDER BY CREDIT CARD, CALL NOW 1-800-250-4600  
MANUFACTURED AND DISTRIBUTED BY CENTURY MEDIA



# SPINEBUSTER ENTERTAINMENT

*Attention Bands and Record Labels*

*Tired of playing local bars  
in front of ten of your friends and family?*

*Spinebuster Entertainment provides  
the following services:*

- \*Solicitation to metal magazines, labels, radio, and t.v.*
- \*Discounts available for multi cd titles*
- \*Biographies and 8x10 photos available upon request*
- \*Follow up phone calls and e-mails*
- \*Arrange interviews and reviews in mediums that cater to your type of  
music*
- \*Coordinate opportunities for advertising, shows, and festivals*
- \*Update you with feedback on a weekly basis*
- \*We will use our many industry contacts we've established with a com-  
bined twenty years in metal music*

*We guarantee your music will be heard!!!*

*We guarantee your name will be seen!!!*

*Spinebuster Entertainment, 2530 Middle Country Road, Centereach, NY  
(631) 563-6326  
spinebuster@aol.com*

# Dark Symphonies presents WITHOUT FACE

## "Deep Inside"



Dark Symphonies is proud to offer the amazing debut from Hungary's Without Face. Mixing heavy, progressive guitars with gothic atmosphere, haunting, textured keyboards, complex percussion and angelic female vocals to create something truly original. The band is inspired by Poe, Lovecraft and Longfellow to create harmony between music and words. "Deep Inside" will appeal to all fans who love unique, progressive metal that combines power, darkness, and beauty.



### Also Available...

maudlin of the WELL  
"Bath"

maudlin of the WELL  
"Leaving Your Body Map"

NOVEMBERS DOOM  
"Amid Its Hallowed Mirth"

AUTUMN TEARS  
"The Garden of Crystalline Dreams"

ARISE from THORNS  
"Before an Audience of Stars"



Progressive, Astral Metal

Progressive, Astral Metal

Dark, Doom/Death Metal

Gothic/Heavenly Voices

Progressive Metal/Heavenly Voices

maudlin of the WELL  
"My Fruit Psychobells..."

RAIN fell WITHIN  
"Believe"

CORVUS CORAX  
"The Atavistic Triad"

AUTUMN TEARS  
"Winter & the Broken Angel"

LONG WINTER'S STARE  
"The Tears of Odin's Fallen"

NOVEMBERS DOOM  
"The Knowing"



Progressive, Astral Metal

Gothic Metal/Female Voice

Ultimate Pagan Metal

Gothic/Heavenly Voices

Symphonic Dark Metal

Dark, Doom/Death Metal

All CDs \$10 in US, \$12 Rest of world. Visa, Mastercard, American Express, Discover, Paypal, check, cash or money order payable to:  
**DARK SYMPHONIES** - Box 547 - Billerica, MA 01821 - USA // Tel: 1-978-663-8871 / Fax: 1-978-663-9591 / email: darksympho@aol.com  
 For more of black, death, doom, gothic and darkwave CDs, visit our online catalogue at: [www.darksymphonies.com](http://www.darksymphonies.com)