

SKULL SESSION

RAGE AGAINST THE MACHINE

SUICIDAL TENDENCIES

THOUGHT INDUSTRY

LUCY'S FUR COAT

MORBID ANGEL

ENTOMBED

FIGHT

TAD

Issue

#31

Plus:

Noise Reviews

Columns



SKULL SESSION

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Next Issue (at the end of 1994): BIOHAZARD, GWAR, CARCASS, SEPULTURA, MY DYING BRIDE, NAPALM DEATH, PRO-PAIN.

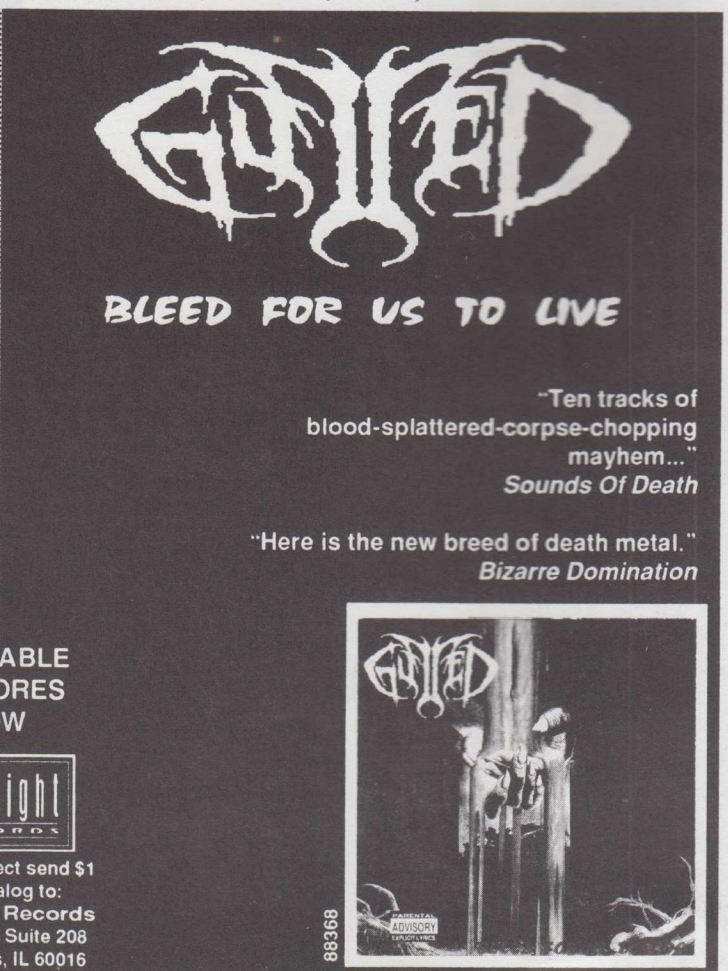
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SKULL SESSION can be had in Toronto from: HMV Superstore, The Record Peddler, and from me at clubs and shows I go to. In the USA: The Wild Rag!, and The Mosh Pit.

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RAGE'S NEW ALBUM SHOULD BE OUT LATE SUMMER OR EARLY FALL, AND IF THE TEASER THAT THEY PUT ON "THE CROW" SOUNDTRACK IS ANY INDICATION OF THE NEW MATERIAL, LET RAGE BE THE DINNER BELL AND I'LL BE PAVLOV'S DOG. THIS IS RAGE AGAINST THE MACHINE'S THIRD APPEARANCE IN SKULL SESSION, BRAD IS THE SUBJECT OF MY SCRUTINY THIS TIME.

Interview: Brad Mitchell, Photo: Ian Duncan.

YOU HAVE BEEN TO TORONTO FIVE TIMES ON THIS TOUR ALONE. WHEN WILL YOU GET SOME TIME OFF?

The last thing we will do is the CYPRESS HILL tour. Then we will get ourselves together both mentally and physically because we have been thrown into a fucken whirlpool this past year. Some serious shit has happened to all of us, and it is taking its toll. We just want to get home, take some time off, get ourselves together again, and start on a new record.

HOW SOON DOES THE RECORD COMPANY WANT A NEW RECORD? ARE THEY PLANNING TO PUSH THIS ONE EVEN MORE?

That's a hard question to answer... if it were up to the record company we'd have the album out yesterday. I am really into the band getting back home and getting our shit together physically and organically. That is really hard to do when you are on a big label who want you to do well. It's a constant struggle to keep your dignity and to keep from whoring yourself. Like on the video we did for "Freedom," we did that a couple of times because we were never happy with it. The record company wanted something for MTV, and we decided to make as much use of the video as we could. The whole video is based around Leonard Peltier and the struggle to get him out of jail.

LAST TIME I SPOKE WITH TOM, THE BAND WAS DEBATING WHETHER TO CENSOR THE LINE "FUCK MANIFEST DESTINY" OUT OF THE VIDEO "BOMBTRACK" FOR MTV...

Tom was the only one who was thinking about censoring the video. We would never censor anything for MTV. The video never happened anyway because we were trying to make it on the road. Doing a video on the road is a very difficult thing to do because the person responsible for making it is hundreds and hundreds of miles away. In "Freedom" there is the word "shit" in it. We left it in, and if it doesn't get played because of that word, then it doesn't get played.

LOOKING BACK, WAS LOLLAPALOOZA A GOOD WAY TO SPEND THE SUMMER OF 1993?

No, I had a horrible summer. [BRAD'S FATHER PASSED

AWAY VERY EARLY ON IN THE FESTIVAL'S JAUNT-Brad] Lollapalooza didn't help much either. I'd probably be the wrong person to ask about this because I kept my distance from it.

FROM WHAT I HEARD IN THE PRESS, AND SAW ON STAGE, RAGE WERE GOING TOTALLY AGAINST THE GRAIN OF LOLLAPALOOZA AND THE PROMOTERS.

The other bands were totally behind us. Promoters and the organizers aren't going to support us, that's pretty obvious. We were even getting shit from stage people. They'd give us shit for the littlest things. I guess we are an easy band to let off steam on, probably because we are a band who let off a lot of steam ourselves. I had my kit set backwards at every show and they'd give me shit. I was like, "You don't even know why the fuck I am doing this and don't you have something more important to be concerned about rather than how I am going to play?" Yeah, there were people that we upset, but that's the truth. \$30 for a t-shirt.. how much were they in Toronto?

THEY WERE \$28 A SHIRT...

That's a joke. (Laughs)

DIDN'T YOU GET SOME PROFITS FROM THE SHIRTS SOLD?

Yes, the "Lollapalooza" t-shirt we did. I read somewhere that someone was slugging us because we didn't bring our own shirts yet took the profits from another.

Well fuck you! Of course we are going to take the profits because Lollapalooza is using our name on the shirt. For us not to take the money would be more dumb on our part. I can't understand why people would give us flak on that.

MERCHANDISING IS A WAY FOR BANDS TO BREAK EVEN ON TOURS, OR EVEN MAKE MONEY...

Yes it is. If you live in hotel rooms and not on a bus. We don't make money off our shirts. We could. Easily. We keep ticket prices low when we headline. Hopefully when we do get the ticket and shirt prices low, other people will take notice. Especially other bands and promoters who can see that you don't have to run things at a rip off "how bad do they want it, and how much will they pay?" pricing level. The people who are getting seriously rich are the promoters who take a cut of everything. The shirts that we sell for \$10 or \$12 we are not making any money on, yet the promoter will want anything from 15% to 35% on that shirt that they have nothing to do with. Just because it is in the hall they figure they are entitled to a percentage. Well then maybe we are entitled to a percentage of the concessions that are sold that night. It doesn't make sense, it's fucked! [BRAD STARTS GETTING FRUSTRATED] People are reaching in and grabbing something that they shouldn't be grabbing! Our t-shirts are sold at a total break even price. If promoters take 35%, then we are losing money. The only people that are losing out right now is the band, and of course the fans.

THERE IS AN OLD SAYING ABOUT A "DULL SWORD..."

THAT COMES TO MIND NOW THAT I HAVE SEEN YOU FIVE TIMES IN ONE YEAR. DO YOU THINK THAT THE RAGE MESSAGE ISN'T GETTING ACROSS AS WELL AS IT WAS EARLY ON IN THE TOUR?

I thought the same way until the beginning of this tour. It's like playing our first shows again. It's all in how you represent yourselves. It's kind of like how a dog can sense you are scared. If you go on stage and don't believe in what you are saying then the audience will sense that emotion. I think that's what happened at Lollapalooza. We weren't connecting as well as we had liked to with those large crowds. We like these smaller shows where we can be more intimate. This tour is like a breath of fresh air. I do agree with you, we have to present some new material. It's almost to the point where I'm like "I can't believe I'm playing this fucking song again!", but then I think of how much has changed and how much difference it has made to people and it really isn't that hard to get motivated again.

YES, I AGREE. TAKE THE CHORUS FROM "KILLING IN THE NAME" WHERE THE CROWD YELLS BACK TO ZACK "FUCK YOU, I WON'T DO WHAT YOU TELL ME!"

Everyone has their own reasons for getting into the chorus so emotionally.

HAS THERE BEEN A POINT WHERE YOU HAVE TOURED WITH SOMEONE AND THE RAGE MESSAGE HAS GONE RIGHT OVER THEIR HEADS?

No, not at all. Okay, so a "RAGE" crowd are already there and know what we are about, but they have to get other people into what we're about. Just a few years ago I "grew up" to realize that I have been lied to by my media sources and by my education. The more people that are not completely clueless to it all, the better. I'm not going to look at a crowd from another band and be biased towards them. I'm not going to say, "Oh they don't know what we are about." That's a bullshit elitist attitude. Everybody deserves to be shown a different side, and that's what we are doing. We don't have a different agenda from night to night depending on where and who we are playing with.

WHAT IS DIFFERENT ABOUT TONIGHT'S PACKAGE OF "RAGE PROPAGANDA" THAN IN PREVIOUS SHOWS?

This booklet concentrates more on Leonard Peltier. It's mostly new stuff. This time around we wanted to concentrate on one issue and completely expose it to people. It co-incides with the video for "Freedom." I'm not saying that we are spending all our time and energy on just one thing, but we want to focus everyone else on this issue and generate some other energy onto it.

I DON'T SEE RAGE AS BEING A "VIDEO FRIENDLY" BAND. DON'T YOU WANT THIS VIDEO ON AIR AS MUCH AS POSSIBLE FOR THE SOLE PURPOSE OF GETTING THE MESSAGE OUT?

For this video it would be really nice to get it on the air and have a lot of people see it, then bombard the White House with letters to get Leonard out of jail. Or at least get him another trial. On the other hand I don't want to completely whore ourselves as a band as MTV has done many times in the past.

DIDN'T MTV PLAY A ROLE IN GETTING YOU TO WHERE YOU ARE NOW? I DON'T MEAN THEY BROKE YOU, BUT BY THEM HAVING THEIR INVOLVEMENT IN "ALTERNATIVE" MUSIC SHOW THE RECORD COMPANIES OF THE WORLD THAT BANDS LIKE "RAGE..." WILL SELL RECORDS?

No, not at all. MTV was never underground. I was at SONY one day doing interviews and MTV were there and I spent most of my day watching it because that was the first time I had seen it. I thought it was horrible. The videos, the bands were all horrible... hey maybe I am not into what it is popular right now, maybe it is me. I didn't like 90% of what I saw.

WILL THERE BE ENOUGH SUPPORT TO GET LEONARD OUT OF JAIL? YOU LIVE IN A COUNTRY WHERE THE PEOPLE PROTEST ENOUGH TO CHANGE BACK "COKE" TO "COKE CLASSIC" A COUPLE OF YEARS AGO, BUT ARE VERY APATHETIC WHEN IT COME TO REAL ISSUES...

(Laughs). Yeah, I hope there is the support. We have to stay optimistic about it because we are putting a lot of time and energy into this cause. There is a part of me that could get really depressed about it right now.

IS THERE GOING TO BE A POINT WHERE YOU WILL SAY "WE HAVE DONE ALL WE CAN"?

Yes, when he is out of jail.

HOW MUCH HAVE YOU SEEN ABOUT HEALTH CARE REFORM?

A little because we have been on tour. Something has to be changed because our health care is completely fucked up. I think now, and what he is proposing is fucked. The Canadian health care system is awesome! In America there is just too much money to be made in health care. It's too expensive and not enough people can afford to have it. Doctors and hospitals make killings. There are people in America who are sick and can't afford to get healthy. In Europe there are places that make our health care system look medieval. In a lot of ways America is like two bookends. Very forward in some areas and very backwards in others. We are great in treatment, but not in curing. There is a shitload of money to be made in treating someone, but not as much in curing them. Curing is a one time thing. It is very depressing.

ARE YOU GETTING BORED WITH A LOT OF INTERVIEWS GETTING "POLITICAL"?

No, because I'm having kind of a serious day and that falls in line with what we have been talking about. If I was feeling a little more lighthearted I would crack a joke and make us laugh and I wouldn't talk to you about politics. That's the only way I can keep myself sane. If people can't understand that when I am doing an interview, then I won't continue on with the interview. I'm just like anyone else; there are days when I don't want to hear anything political. If I give so much energy at night putting on a show, then talk about the same material all day it doesn't make me very healthy.

SO THEN IF IT WEREN'T A SERIOUS DAY FOR YOU 60% OF WHAT I HAVE ASKED YOU WOULDN'T HAVE STUCK...

Maybe so, but then I would have talked to you. I guess about things that concern me. Not really politically, but things I see that I feel are important. Like how people are taking too many things for granted. Like families and the sun setting and rising everyday. People really need to get back to the simpler things to make them happy. I don't think people really need fast cars, and the big houses and the greed and the "want" and the "more and more" complex. There are so many beautiful things that are completely free and natural that people have lost touch of. If we could get people to appreciate these things around them then we'd be so much better off.

SO HOW DO YOU CHANGE PEOPLE FROM THIS OPINION OF ONE-UPMANSHIP? IF MY NEIGHBOR HAS A FANCY NEW LAWNMOWER, THEN I HAVE TO GET A NICE RIDING MOWER. IF HE HAS TWO KIDS, THEN I HAVE TWO KIDS AND A DOG...

(Laughs) I agree it has come down to that and that is the whole American way of life and way of thinking. You know what? I'm not going to say American, I think it is the Humanistic way of thinking that has been bred into us. That whole thing has to stop. I don't live my life like that. I don't go around counting other people's money or looking at what other people have. I find myself looking for other things to make me whole, and I am more of a spiritual person and compassionate person than anything else. I find my happiness and well being are not in materialistic things. Friends and people are very important with me, and I realized that so much more while being in tour for so long. My best friend is my drum tech. and the whole crew that travels with us are friends and feel more like a family to us. Of course when you are that close things can get a bit hairy, but the rewards are far greater.

"[Politicians] want to sedate people as much as possible, and make it as hard as possible for you to understand what they are doing."

DO YOU THINK THAT YOU HAVE TURNED ANYONE AWAY FROM RAGE BECAUSE OF THE POLITICAL CONTENT? SOME PEOPLE DON'T LIKE TO MIX MUSIC AND SUCH A STRONG MESSAGE...

Yes, I'm sure there have been, but I hope in a few years they will come back. I hope it is sooner than that. Those are usually people who need some time with it. A lot of people may be shocked and throw us under a rug, so to speak. But they will probably come back to it, in another form rather than RAGE AGAINST THE MACHINE which is fine with me. If anything I hope we make people take a step back and think.

SONY CANADA JUST PRESENTED YOU WITH A GOLD RECORD FOR 50,000 COPIES SOLD HERE. [IN CANADA 50,000 IS GOLD STATUS-BRAD] OBVIOUSLY THERE



WILL BE A TIME WHEN YOU AND SONY WILL PART WAYS...

Yes, but it's not something I think about from day to day. Sony is a very large company that has helped us spread our music and message to a lot of people, and truthfully I don't know how we will do that ourselves. Once again there is a fine line in doing that and whoring yourselves to sell records. There is a really fine line that we constantly over think and over analyze. There is always the fear of us crossing that line or our message being diluted.

FOR SOME PEOPLE WHEN YOU THINK "POLITICS" THE BLINDERS COME ON AND THEY IMMEDIATELY SHY AWAY BECAUSE THEY FEEL IT'S BORING...

Politics isn't boring! It's the politicians who want you to think it is. They want to sedate people as much as possible, and make it as hard as possible for you to understand what they are doing. They also want to blanket the media and keep people as happy as possible, and I think it is definitely a tool that politicians use. There are times when I just want to have a good time and forget and forego all the politics that we are involved with, but man I have a lot of responsibilities to take care of for myself and our future. It's a constant mindfuck.

WHAT DO YOU WANT TO YAK ABOUT?

I'm pretty yakked out, I think I covered all I can say. Just don't be afraid to break out of a mould that society has put on you that you aren't comfortable with. Question things. it is a very important part of learning and about life. {END}

RAGE AGAINST THE MACHINE
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IN MY YOUNGER DAYS I LISTENED TO HARDCORE AND NOTHING BUT HARDCORE. ONE OF MY FAVORITE ALBUMS IN THIS TIME PERIOD WAS (AND STILL IS) SUICIDAL TENDENCIES' EPONYMOUS DEBUT. THEN, AS I EVOLVED AS A LISTENER, IT SEEMED THE BAND EVOLVED AT JUST THE RIGHT TIME TO KEEP ME INTERESTED, INCORPORATING DIFFERENT STYLES AS I DID. AS SUCH, SUICIDAL HAS BEEN ONE OF MY FAVORITES FOR MANY YEARS AND WHEN BRAD OFFERED ME THE CHANCE TO INTERVIEW THEIR BASS PLAYER, ROBERT TRUJILLO AT MOLSON PARK, I JUMPED AT THE CHANCE. UNFORTUNATELY, I DIDN'T LET BRAD TALK MUCH...

Interview: Glenn Novak, Photo: Ian Duncan.

THERE'S A REAL INCREASE IN THE LEVEL OF AGGRESSION ON THE NEW ALBUM, MORE LIKE SOME OF THE EARLIER STUFF THAN "ART OF REBELLION". WAS THIS A CONSCIOUS DECISION OR IS "SUICIDAL FOR LIFE" A NATURAL PROGRESSION?

I think it's a situation where we wanted to make the kind of record we felt most comfortable with. I was really happy with "Art of Rebellion". There was some great writing on there. "A.O.R." was a little more dynamic and it was important for us because we learned from it, in terms of different dynamics for the bass and drums and because Mike opened up new doors vocally. I think this album is something we wanted to do more for the band. It's something we were feeling, like we needed to do something a little more intense and on the edge. Of course, when we did "A.O.R.", we knew what we were going to hear. We knew that the speed metallers, for example, were going to be bummed.

WELL, THERE'S STILL SOME PRETTY HEAVY SONGS ON THAT ALBUM. "CAPTAIN STUPID", THE FIRST SONG...

Oh, I agree. "Captain Stupid", "Revenge" and stuff. Those are heavy songs, so I don't know how people can say that that's not a heavy record, 'cause even the songs that were a little more laid back had heavy tones. It was something we wanted to do. Everyone was coming out with thrash oriented records at that time, so we did something different.

IN THE PAST, MIKE HAS DONE MOST OF THE WRITING. DID THAT CHANGE WITH "SUICIDAL FOR LIFE"?

Yeah, it was cool, because this is the first time that we actually collaborated as a writing team. Before, people would always bring in their own songs. Rocky would bring in his song and go "Ok, this is how my song goes." or Mike would bring in his songs. On this one, we worked it out together, which is something we had not done before. It opened a whole new door for us and it gives the album a more spontaneous feel, I think.

YOU WERE TALKING ABOUT RHYTHM SECTION DYNAMICS A

COUPLE OF MINUTES AGO. HAVE YOU FOUND A PERMANENT REPLACEMENT FOR R.J. HERRERA OR ARE YOU STILL USING SESSION DRUMMERS?

Our drummer, actually, is Jimmy DeGrasso. He came into the band just after "Art of Rebellion" was recorded. We auditioned drummers for about a month and he was the last guy on the last day. It worked out great for us, because Jimmy's exactly what Suicidal needed. We like our players to have the freedom and ability to go off.

I CONSIDER SUICIDAL TO BE INNOVATORS...

Thanks.

...IT'S WELL KNOWN YOU WERE ONE OF THE FIRST BANDS TO CROSS OVER BETWEEN PUNK AND METAL, BUT SOMETHING THAT FEW PEOPLE SEEM TO PICK UP ON IS THAT SUICIDAL WAS ONE OF THE FIRST BANDS TO INCORPORATE HIP HOP OR A STREET ATTITUDE INTO METAL. I FOUND IT KIND OF STRANGE THAT NO ONE ASKED YOU TO PARTICIPATE IN THE "JUDGMENT NIGHT" SOUNDTRACK, 'CAUSE TO ME, THAT ELEMENT'S ALWAYS BEEN THERE...

Actually, you know what I think? It's that Suicidal's one of those bands that's always been on the other side of the fence. I think that there's a lot of respect given by other bands, but it's quiet respect. Everybody knows who Suicidal is and they know we've been around and we've been through a lot of shit. If there's a band that has been victimized, I think Suicidal is that band, between the name, being banned in L.A., certain experiences with the C.I.A. that Mike had to deal with from writing a song called "I Shot Reagan." Most other bands would use that kind of stuff on a press release to sell albums, but that's not what we're about. We're about the music.

NOT THE PUBLICITY.

Right. It's all about the music and back when all the bands were wearing make-up and pouffy hair, Suicidal was still the same, you know. The image of the band was always the same. It's like, when we wake up in the morning, what we put on, nine times out of ten, that's what you're going to see on stage. To answer your question, it's one of those things where the corporations, MTV, radio aren't really on the Suicidal tip, but at the same time, that's what keeps us alive and keeps us going strong.

SINCE WE'RE TALKING ABOUT BEING VICTIMIZED, I HAVE TO ASK THIS QUESTION. DON'T ANSWER IF YOU DON'T WANT TO, 'CAUSE I DON'T WANT TO PUT YOU IN THE POSITION OF HAVING TO DISS SOMEBODY.

Cool...

SUICIDAL TENDENCIES

THERE WAS A LOT OF RUMORS ABOUT STUFF GOING ON BETWEEN YOU GUYS AND MEGADETH ON THE EUROPEAN CLASH OF THE TITANS TOUR. DAVE MUSTAINE MADE SOME

“Suicidal is really respected and when people go out on a limb to say something, they’ve either got to back it up or look really stupid.”

COMMENTS THAT WE’RE OUT OF LINE AND EVERYONE WAS SAYING THERE WERE PROBLEMS ON THE TOUR, SO IT SORT OF SURPRISED ME TO SEE YOU OPENING FOR MEGADETH ON THEIR LAST TOUR...

Well, in the case of Dave Mustaine, some people take the liberty of saying things when they don’t really know. Like I said, Suicidal is really respected and when people go out on a limb to say something, they’ve either got to back it up or look really stupid. Dave, I guess, was at a time when he wasn’t really thinking, because he said something really stupid. He didn’t feel we belonged on that tour and he felt that we weren’t professional enough to be on Clash of the Titans, when he knew nothing at all about the band. We went over there and Mike confronted him and had a talk with him and Dave realized he was wrong and apologized. A couple of years went by and Dave called Mike personally and asked us to be on the tour.

SUICIDAL BUILT ITS REP AS A SOLID CLUB BAND. DO YOU THINK THE MUSIC TRANSLATES WELL INTO A HUGE ARENA OR AN OPEN-AIR SETTING LIKE MOLSON PARK?

It does, man, definitely. Especially in a general admission show like this, ‘cause Suicidal fans are the craziest around. A show like this is important for us, also, because you’re not going to see us on the tube or hear us on the radio.

BRAD: ARE CLUB DATES A THING OF THE PAST FOR SUICIDAL? DO YOU THINK YOU’VE MOVED PAST IT?

Well, for now, I can’t see us doing a club tour of like, really small places...

BRAD: LAST TIME YOU WERE HERE, YOU WERE WITH MEGADETH, WHICH WAS A PRETTY LARGE VENUE AND THIS TIME IT’S TWENTY OR THIRTY THOUSAND...

Headlining, I don’t know what they’d put us in right now. It always varies. We did a European tour where one night, we’d be in a place that holds 3000 and the next night, we’d be in a 1500-seater. It varies.

BRAD: YOU DO LOSE THE INTIMACY WHEN YOU PLAY TO A SEA OF PEOPLE LIKE THIS. WOULD YOU ENJOY THE CHANCE TO PLAY IN SOME SMALLER HALLS?

Actually, Mike and I just did a tour in the States with Infectious Grooves and we were doing clubs, some really small places. I liked it, you know. I felt really close to the audience and I felt really good about it. It was a good experience, because we hadn’t done that in a while.

ANY PLANS FOR A HEADLINING TOUR ON "SUICIDAL FOR LIFE"?

Yeah, definitely. In October, we’re going to do a headlining tour, with Infectious opening...

BRAD (LAUGHING): YOU’RE GOING TO BE BURNT!

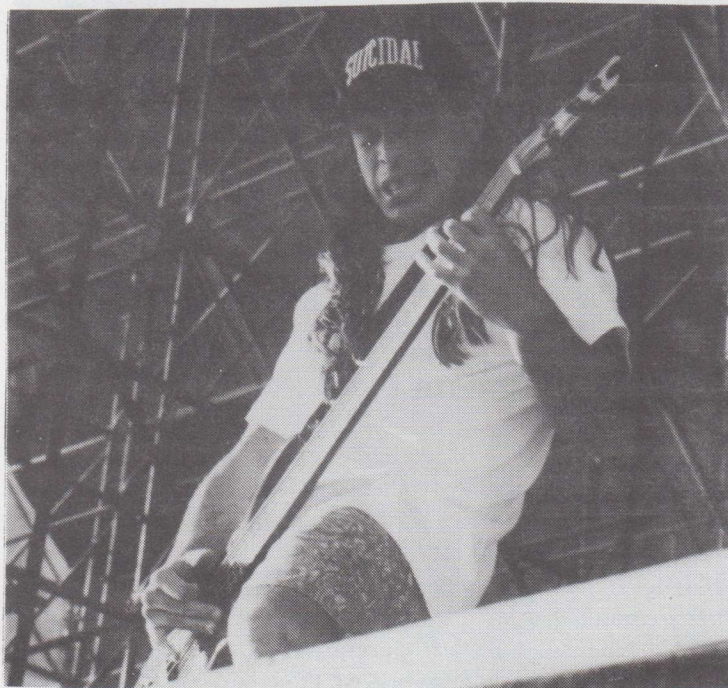
Yeah, there’ll be like, a middle band and then Suicidal headlining.

WHEN YOU LOOK AT A SUICIDAL AUDIENCE, YOU SEE A MUCH WIDER RANGE OF ETHNIC GROUPS THAN YOU DO WITH MOST METAL BANDS. INSTEAD OF A SEA OF TEENAGE, WHITE MALES, THERE’S BLACKS, WHITES, HISPANICS, ASIANS. BEING AN L.A. BAND, HOW HAS THE RACIAL TENSION THERE AFFECTED YOU?

If anything, I think Suicidal is still one of the most accepted bands, racially. Suicidal has always been multi-racial. We’ve always been, like, everybody as friends and everybody together. In fact, I think ten or eleven years ago, that was one of the reasons people were down on Suicidal, because it was a multi-racial band. I’m sure the corporations didn’t get off on it and didn’t feel it was a marketable asset.

MINORITIES HAVE ALWAYS BEEN ATTRACTED TO UNDERGROUND MUSIC, BECAUSE IT’S MORE HONEST THAN THE STUFF THAT RADIO SPOON-FEEDS TO THEM...

It comes from the streets and that’s where Suicidal was born. That’s been good for us.... for other people, it might not be such a good thing. {END}



AGONY FOR SOME, AND ECSTASY FOR OTHERS, DEATH METAL ON A MAJOR LABEL IS NOW A REALITY. WHILE THE FAN HOPES THAT HIS HERO DOESN'T SUCCUMB TO THE "ROCK STAR" ATTITUDE THAT BEING ON A MAJOR LABEL SEEMS TO EXACT, THE ARTIST IS OFTEN ALREADY IN THAT FRAME OF MIND AND SIGNING TO THE MAJOR IS BUT THE CATALYST. TREY, NEVER AT A LOSS FOR WORDS, CHATS WITH SKULLY.

Interview: Brad Mitchell, Photo: Ian Duncan.

WHEN DID YOU KNOW THAT "COVENANT" WAS GOING TO GO ON TO GIANT RECORDS?

Our manager worked on it for over a year to get that contract. We signed the deal before we did the album, it wasn't a case of us having an album and were looking for a label to release it. We were given the money to produce it well and we chose to use Flemming Rasmusen for the co-production. He did a lot of the METALLICA albums way back when. He turned out to be really good in helping us get our sound as quickly as possible. Me and David always produced our stuff, but this time around we wanted to get someone who is in the business and get his expertise. Our manager had a few contacts around the industry and we worked it out best with Giant. We made sure that we kept our creative freedom so that we could deliver them an album they could just put out and people would still know it is MORBID ANGEL. As apposed to Giant calling the shots, we don't have that kind of relationship with them. We have all the say on our image right down to how our merchandise looks. We have kept all our artistic freedom, we would never sign that away. If it came down to losing that freedom we wouldn't sign with anyone. This is our art and we don't want it to fall into the assembly line of corporate rock. Overall it has been pretty good, they have helped us get on MTV, which made "Rapture" the most requested video of 1993. We were licensed to Relativity previous to that, and they never really pushed us. We weren't signed directly to them so I guess that's why they never pushed us. Giant doesn't have a gazillion bands, but they are a part of Warner Bros. which I consider to be the top of the heap right there.

SO NOW YOU HAVE THE CHANCE OF BEING A BIG FISH IN A LITTLE POND...

Yeah, exactly. It may have been a little different if we were signed directly to Relativity, but it just seems that they have their sights set on something different. They have people like STEVE VAI, JOE SATRIANI and at the time UGLY KID JOE who sell a lot more records than we did, so they are going to push those bands. UGLY KID JOE seems so generic while MORBID ANGEL is something completely fresh and we thought we needed someone who would give us the push we deserved. Things have been great

with Giant.

SO EVEN THOUGH YOU ARE ON A MAJOR LABEL IT IS STILL "MORBID ANGEL"...

Yes, we wanted to put out something a little different for this major label debut. If we put out another album like "Blessed..." the press would have just annihilated us. People are afraid of dynamic bands who want to do their own thing on major labels, so we put out something very varied. There is the fast stuff, then "Sworn to The Black" which is slower and has some really heavy stuff in it. We achieved the sound we wanted where it is a really fast album for a major label debut. People can still feel that we are a death metal band even on a major label, "Covenant" could even be an underground death metal demo because the stuff is just so attacking. Now our next album could be some slower and heavier stuff because we like to mix things up. It should be really broad. We will probably be trying some things with samplers and sequencers on that album too. Some really weird, scary shit may come up on the next album.



ARE PEOPLE DISSECTING "COVENANT" MORE BECAUSE IT IS ON A MAJOR LABEL?

I want people to dissect it because there is a lot of shit on there to be dissected. Once you get over the initial shock value of it, it will take someone a good while to look for things on there. Technically it is a far superior album to any of our previous ones and I'd like people to take the time and notice that. It's great that it is punishing loud, but take the time and listen to how tight the drumming is or how tight

the guitars are. This is the first album we used a metronome to help us keep time. I think the song writing is a good progression too. That is not to take away from any of the other songs we write, because every song we write we spend a lot of time on. We don't want to have a few good songs and a bunch of filler songs on our albums. We want to make every song something special. Kind of like when you pick up an album and the first few songs are great, then as the album moves on it all starts to sound the same. We try to make the album have a lot of peaks and valleys. We take a classical approach to song writing too instead of a "rock and roll" approach. We emphasize timing a lot and like a lot of different tempo changes to keep things from being the same all the way through. "Vengeance Is Mine" is a song that works well with a repetitive groove, while "God Of Emptiness" is a song with a lot of shit going on. We used a seven string guitar on that one so that we could downtune the guitar more without it sounding too muddy. That was new to us and we want to keep trying something new on each record. Once it's on CD it's there forever and I want to have something to stand the test of time. I hope our music does something to people the way early VAN HALEN did for people. There are a lot of bands playing fast now, but I don't think there are bands that are doing our type of fast. NAPALM DEATH are fast, but there doesn't seem to be much music going on there. We want to mix up the fact that we are brutal and rip-

ping your head off but still have something there by way of melody.

IS "COVENANT" AN ALBUM THAT IS GOING TO DO WELL ENOUGH SO THAT OTHER MAJORS ARE GOING TO TAKE A MORE SERIOUS LOOK AT DEATH METAL?

Probably. Yes, I do think that there are going to be more death bands exposed to majors now. The problem is now that there are going to be copycat bands, and this goes for any genre from NIRVANA to METALLICA, that are going to ride on other people's fame. I don't support that at all. Now take NIRVANA, when they came out they were like no one else out there. Now you have a bunch of bands who want to appeal to what NIRVANA created, they are trying to imitate that. That imitation is nothing. It is shallow and it is trash. No matter how good it is, it is not the real thing. There are bands that may try and imitate us, but what I would like to see is a band go beyond what we are doing or do their own interpretation of what we are doing. There is only one VAN HALEN, JUDAS PREIST and BLACK SABBATH. There is no room for another BLACK SABBATH. As long as you are inspired to create something original rather than duplicate, then I find that okay. Be an artist rather than a duplicator. For any band that want to do death metal; do your own interpretation of it rather than what the norm is doing. Eddie Van Halen is my influence, I love what he does. I even use some of the way he attacks his scales in what I do, but we are not a generic VAN HALEN band by any means. Everybody has that divine spirit in them to create. Anyone who creates is a god. Creation is godly, and artists can be considered as gods because they create something from nothing. Or even someone like Einstein who took something in his head and produced something tangible. To me it's like magical. And when somebody copies something then it loses some of it's magic.

SO FOR YOU IT'S MORE LIKE INSPIRATION RATHER THAN DUPLICATION. IF SOMEONE HERE TONIGHT IS BLOWN AWAY BY MORBID ANGEL AND DECIDES TO FORM A BAND "DRIPPING ENTRAILS" OR WHATEVER AND COPIES YOUR RIFFS, YOU WOULDN'T BE FLATTERED?

Right. The main thing is to find your own true creativity. I think everyone is special and has their own individuality. Everyone is flesh and blood, is physical, mental and spiritual. If people could trust their inner feelings and intuition there would be a lot more creative people out there. It takes a lot of practice and discipline but everyone has the ability to create. We are not a bunch of flesh and blood robots, we are spiritual people. People can say, "Wow, that was exploding. I want to explode too, but I want to explode my own way!" They can capture someone else's intensity and add their own touch. That's what I like.

IF DEATH METAL GOES MORE CORPORATE WILL IT GET SATURATED AND LOSE ITS UNDERGROUND FEEL?

There are a lot of people in the underground who stop liking a band because they got popular. When bands get bigger, they change a little bit to be even more appealing. I see that anyway. They are giving up a little integrity to get a little more popular. We could have easily done that on "Covenant", we are good musicians. We could have written something that would get on the

radio. We could write METALLICA music, that's nothing. Our music is lots of attacking, very aggressive and it's death metal so that it's not going to come off on everybody. But it's our music, and we do it the best we can. We hope it sells well, and things are going good. Yes, we are fast and brutal but there are the melodies that are present to stick in people's heads. Take the riff to "Iron Man", that's a riff that will live forever. It's only a few chords but it's brilliant and timeless. Sure the noise and brutally fast stuff is exploding, but it only explodes for the moment where as if you have a melody in there it will stick with you for a while. I don't really understand why people give up on bands when they get signed to a major label. That is basically a punk rock way of thinking; if you ever get signed to a major as a punk band then everyone just gives up on you. That is some people's way of thinking and it's okay to think what you want as long as you don't infringe on other people. Do your own thing, crowd with your own people. Don't oppress people with your views, if they don't like it then there are other people to side with. There is a place for everybody, I think.

NOW THAT YOU ARE ON A MAJOR, ARE YOU FEELING A LOSS OF CONTROL OVER ANYTHING? IS THERE SOMETHING YOU WOULD LIKE TO HAVE BACK TO CONTROL YOURSELVES AGAIN?

Not really. There are deadlines that can sometimes be frustrating. If you don't have something to the label by a certain time, then their whole machine gets fucked up. There are a few more things I'd like to oversee, like the new video they are shooting for "God Of Emptiness." They shot a bunch of footage already and right now are piecing it together. It's not like they can send us a rough draft for us to look at while we are at this club tonight for our approval, we will have to wait until this tour is over. Nothing will go out without our approval, and we made sure that was in the contract. Major labels are incredible but you have to be careful what you sign because if you sign away a few things too many, you are fucked. If I ever signed away my rights I would quit. I



would have to express myself in the way that I see fit and not how someone else sees.

A LOT OF LABELS ARE REALIZING THAT ARTISTS ARE BECOMING MORE AWARE OF THE BUSINESS END OF THINGS....

Still, a label would love for you to sign the first contract they give you. Always send back the first contract or they will think you are desperate. Once they know you are desperate then you are done. You are a pawn or a puppet. We made it clear that we don't need anyone, we will take someone who wants to work with us. We have pushed this band through fanzines, and toured on a school bus and we could have signed with whoever for whatever type of contract to get on a major, but we didn't. Timing is everything. Timing is what got us our Earache deal. Timing is what got us the merchandising deal, and overall timing is what got us the record deal. It was going to be us or maybe someone like DEICIDE. It could have been that we sold more records than them that got us the deal or it could have been that we have a great manager. Record companies don't like to deal with unprofessionals. Who wants to deal with a member of the band acting as a manager when you can deal with someone who knows the business? The main thing is believing in yourself and believing in your art, and standing your ground. We kicked some life back into death metal when it began to question itself. Once with "Alters Of Madness" and now again with "Covenant." As far as I see we don't have any worries. Things are going well for us.

DID YOU BRING ANOTHER GUITAR PLAYER WITH YOU ON THIS TOUR?

Yes, Richard Renault. He was the original guitar player in MORBID ANGEL. We split up before "Covenant" because of writing differences, his stuff wasn't really applicable to what we were trying to do. We decided to go as a three piece for recording, because the less people you have in a band, the better. Richard is a great guitar player and he writes some killer material, but it just wasn't anything that we could use. We brought him along to give him some exposure to people. I think it is pretty positive.

HOW DOES YOUR SET CHANGE FROM HEADLINING WITH KREATOR AND PARADISE LOST RECENTLY, TO NOW OPENING FOR MOTORHEAD AND BLACK SABBATH?

We have a good mixture from all the albums. Our set is shorter, the stage smaller, and we don't get a soundcheck hardly ever. Even for the monitors, but I don't care. When you are headlining you have to be the best. You are the draw and you have to entertain everyone and blow everyone else off the stage. The opening bands aren't expected to do more than have a good time and jam. I'm here to have a good time, not to blow SABBATH off the stage. You have to take a more relaxed attitude when you are opening. When we headline I want to blow everyone off the stage because I want to win. There are only winners and losers and I want to win. I want to be conquering. The people who win are the people who want to win. When I write a song I want to write one that smokes everyone. I set my sights really high. People may say that I'm a dickhead or an asshole but I don't care, that's what I want to do. When it's all over I want people to say that MORBID ANGEL were different and that we did something rather than

sounding like everyone else. Dynamics is what gets people's attention. Mediocrity is nothing. Tonight I am hoping that we do open up a few people's minds. The crowd that is here to see SABBATH will probably not be into a lot of what we are doing, mainly because they're not into the really fast stuff. We do have slower riffs. Maybe we will sell one more album because of each show we do with them. The bottom line is to have fun. We are not making any money this tour. We are spending money this tour, we are not getting a soundcheck, and we are not performing as we could if we were headlining. But playing with SABBATH, man this is a dream!

YOU MENTIONED THAT YOU WON'T MAKE ANY MONEY ON THIS TOUR. HOW IMPORTANT IS MERCHANDISE TO YOU?

That's the only hope we have of making anything on this tour. Or even break even, is to sell some shirts. We have a big bus... and what we are making for playing each show is nothing. It's exposure. We want people to say, "Yeah, MORBID ANGEL is death metal, but they held their own and did okay with a big band." We try our best to be professional about this tour. When it's our turn we do our best, and jam, and when they say we are done, then we are done. Cool, I am happy that we played. Give me a little piece of the stage and let me jam for 20 or 30 minutes and I am completely satisfied.

WHEN I SPOKE WITH PARADISE LOST ON YOUR LAST TOUR IN WHICH YOU HEADLINED, THEY MENTIONED TO ME THAT SOME OF THEIR AND KREATOR'S MERCHANDISE GOT BUMPED IN FAVOR OF YOURS? IS THIS TRUE AND IF SO WAS IT YOUR DECISION?

It wasn't my personal decision. That's a good thing about having a manager is that you can separate yourself from that kind of stuff. That was a business decision, and that's the way it is in business. If anyone doesn't believe that then they are a fool. The headlining band is headlining because they are better. They are bigger and more important. Bottom line. Who is paying for the show? The promoters said "Yes, we will book a package with MORBID ANGEL headlining and KREATOR and PARADISE LOST supporting", and that was a business decision. When you get on stage then it is art. You have to have the business decisions otherwise you get fucked up and you lose. We don't want to lose. I am very competitive, I hate to lose. I have a reason to get up in the morning, it gets my blood pumping knowing that we are going to go on stage and go nuts. I can't look at it as another show to be played. It is exciting and it is a competition for me, but I don't want to rain on anyone's parade. If anyone can play our style of music better than us, then that's cool because it means that we have to get together and practise and write and play material that will top it. We are our own worst critics, I don't think anyone can crush us more than we can crush ourselves in criticism. We drill ourselves real bad if we fuck up.

WHAT ARE YOUR SHORT TERM PLANS FOR AFTER THIS TOUR?

European tour and headlining a couple of festivals. Then some shows in Mexico and a trip to Australia. Then we do another album. We have to write when we are on tour because we have a deadline that is very soon after the tours, so we have to really start

brainstorming soon. Writing a song starts when I write some guitar passages, and I can write guitar passages just about anywhere. Then when we go to our practise space we all come together and hammer them out into songs. I don't sit down and plan on writing riffs each day, that is too forced. They come to me just about anywhere.

WHAT DO YOU WANT TO ADD TO THIS CHAT, TREY?

My only message to people is to be themselves and to trust what they feel. Be your own person. Don't be smothered by peer pressure because there are a lot of people who like mediocrity and when they see someone being dynamic, it scares them. Do what you feel is best and rise above the mediocrity. Any true genius, artist, inventor or anyone that mattered did not let anyone else hinder them. For example me and my wife pretty much stay at home. We don't go to bars or whatever because it's not a thing that I will get much out of. I like to spend time doing what I like to do. I make my own choices. If I want to try and be friends with someone and they don't like what I am doing or what I am about then I am not going to change myself for them. If they don't like it then they don't have to be around me. Do what you feel, question things. Don't let other people fuck you up or limit you. Life to me is like a salad bar. There are a lot of things to choose from on the table, but not everything is for everybody, but still it is all there for you to choose. And your decision or someone else's decision isn't necessarily right or wrong. Except for the laws of the land. I like order and I live by the moral laws of the land.

SO THEN ANARCHY WOULDN'T WORK FOR YOU?

There has to be some sort of order or some sort of moral law to keep society together. Some people like anarchy, I couldn't survive in it. Well I could if I had a whole bunch of machine guns at my house so that I could take out whoever wanted to fuck with me. I would never attack anyone else with them, they are protection. I wouldn't want to live in anarchy but I could. I'd have to carry a gun all the time, and then that's law. It'd come down to the physical and firepower prowess of people for a matter of survival and the ones who will rule. The main laws are what makes society work and the moral laws are up to the individual. Rape is infringing on a person's rights. I was taught what was right and wrong in my environment. And some of it was stupid and limiting and I wasn't going to be a prisoner of that.

OKAY THEN WHAT WOULD YOU CHANGE IN SOCIETY?

In our country there is a big problem with guns. It's like the war on drugs, even though they are illegal, they still get into the country and are still available on the street. Criminals don't buy guns from stores. I don't have a record and I am not a criminal and I don't think it would be fair for me not to be able to go and buy a gun. "Every man's home is his castle" and in America you can defend your home and kill someone in it with a gun if he is trying to harm you or take some of your property. If they do away with laws like that then I won't see eye to eye with our government anymore. That is my personal view and I'm not about to run for office or push it on people. America was built on guns, it always has been and I think it always will be. A lot of my views will not appeal to other people but that is fine because I am not going to infringe them on anybody else. {END}

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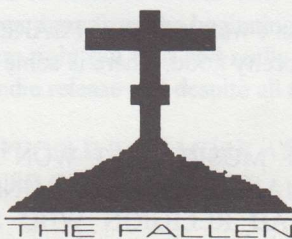
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YES TAD ARE FROM SEATTLE, AND YES THEY WERE ON SUBPOP, BUT FUCK THAT HYPE. TAD MADE A NAME FOR THEMSELVES LONG BEFORE IT WAS COOL TO

WEAR FLANNEL, CHECK OUT "8-WAY SANTA" OR "GODS BALLS" TO SEE WHAT WAS GOING ON WITH TAD PRE-"GRUNGE" EXPLOSION. TAD DOYLE TOOK OUT THE TIME TO SPEAK WITH SKULLY.

TAD

everything and were trying to do so. Giant wanted to do everything and were also trying to. And both of them weren't getting anything done. (Laughs). Now we have a competent manager who has worked with this

situation before, and to quote him; "This is one big klusterfux, but I can fix it!", "I got shit on my shoes now, but they'll be shiny later!" Since things have gotten a lot more organized, a lot more is getting done. Like this stuff we are doing now.

Interview: Brad Mitchell, Photo: Marina Chavez (Giant Records)

HOW MUCH INVOLVEMENT DOES SUBPOP STILL HAVE?

IS THIS A PRESS DAY FOR YOU, OR ARE YOU IN BETWEEN SHOWS?

The next thing we will be doing is heading over to Europe to do some shows with SOUNDGARDEN.

We had two more records we owed them to get out of the contract, and they are asking for a buy out situation of \$70,000 to them to let us out of the contract. The other companies realized that it was too much money, they were thinking if they give that much money to SUBPOP to get us, how much money would be left for the band? It was a pipe dream for them. SUBPOP are cocky and they wanted to see if they could get that for us.

ARE YOU EXPECTING ANYTHING WEIRD TO HAPPEN TO YOU THIS TIME? [EVERYTHING FROM BOULDERS CRUSHING THEIR TOUR VAN TO BEING STRUCK BY LIGHTNING HAS HAPPENED TO TAD WHILE ON TOUR-BRAD]

SUBPOP WERE A STEPPING STONE FOR A LOT OF BANDS THAT HAVE BEEN SIGNED...

Well I hope nothing too bad happens to us on this tour. We always thought our lives would make a good "Movie Of The Week."

Yeah, definitely. Those guys have good idea of what they are doing because they are out there and they understand what is hot right now. Unlike a lot of the jackasses at major labels. It would do the big boys a lot of good to pay attention to what SUBPOP is doing because they know what is going on at a grass roots level.

[WHILE ON TOUR WITH SOUNDGARDEN IN EUROPE, THEY RECEIVED NEWS THAT GOOD FRIEND KURT COBAIN HAD COMMITTED SUICIDE. IT HIT BOTH BANDS VERY HARD-BRAD]

AS AN OUTSIDER TO THE WHOLE SEATTLE THING IT SEEMS THAT SEATTLE IS WHERE THERE IS A LOT OF GREAT MUSIC BEING BORN. I NOTICE THAT THEY DON'T REALLY PUSH THAT YOU ARE ANOTHER SEATTLE BAND...

WHAT IS THE FIRST SINGLE OFF THE RECORD?

That was "Grease Box" and now it's "Leafy Incline", and it's doing really well on college radio and our record is moving up the chart as a result of it. We were asked what we would like the single to be and we all agreed that "Leafy Incline" would be the best song commercially for us, but oddly enough the record company pushed that one as the second single.

WOULD IT GET TO THE POINT WHERE THEY PULL A SONG OFF THE RECORD AS ANOTHER SINGLE AND YOU SAY, "NO, NOT THAT ONE, USE THIS ONE..."?

No, we have some good creative control here with this record label. The whole album is our design. From the cover to the inner photos, everything is ours. We could have had a bigger package in black and white, but black and white is black and white. Pretty dull stuff. So we ended up going with all color and a fold out sleeve.

WITH TWO RECORD COMPANIES INVOLVED (FUTURIST, GIANT), AND TO A CERTAIN EXTENT SUBPOP, DOES IT MAKE THINGS DIFFICULT OR EASIER FOR THE BAND TO OPERATE?

In the beginning it was pretty crazy. Mechanic wanted to do ev-

Well we certainly don't push that we are from Seattle. If people ask us point blank, yes we are from Seattle but we don't want the attention from that we want the notoriety because we are a good band. We will never push that angle on TAD. It may have hindered us in the beginning, but in the long run I think it will pay off. We never really associated ourselves with any one scene from the beginning. Sure, Seattle has a bunch of great bands, but it has been thriving from the 50's on up. There are lots of great towns for music now, but unfortunately the press seems to only cover one story. It's still the hot thing right now, and I think people are getting sick of it. I wish people would open their eyes and look around instead of taking what the press gives them as the gospel.

IT SEEMS THAT THE FLAVOR OF THE MONTH HAS GONE ON FOR QUITE A WHILE NOW...

Yeah, (Laughs). It would appear! I wasn't a fan of PEARL JAM in the past, but this new one is pretty good. There is some really good stuff on there.

IS THERE ANY GENRE OF MUSIC THAT WON'T BE SCOOPED UP BY THE MAJORS? A REAL UNDERGROUND PUNK BAND, BAD RELIGION WHO SAID

THEY'D NEVER GO ON A MAJOR HAS BEEN SIGNED TO ATLANTIC, AND EVEN ON GIANT THEY HAVE A DEATH METAL BAND, MORBID ANGEL. SO WHAT WON'T BE SIGNED?

That's really hard to predict. It seems that anything that's worth a shit in music ends on on a major label either by hook or by crook. The thing to remember are the bands who were the ground breakers, not the bands that follow in their footsteps. SONIC YOUTH aren't going to get credit for anything, now HELMET is this big band and SONIC YOUTH opened doors for bands like them. MUDHONEY won't get any credit... there is one thing that PHIL COLLINS said that I really like, "Today's underground music is tomorrow's pop music" and that's the way it goes throughout music history. Take a look at THE BEATLES, when they first started out they were so revolutionary, and the parents hated them, and the kids were going nuts, and now they are elevator music. I guess you could say then that GODFLESH is going to be elevator music in the year 2010. (Laughs).

HAVE YOU SEEN THE PRESS RELEASE THAT IS INCLUDED WITH YOUR FUTURIST BIO? DO YOU GET TO SEE THINGS LIKE THAT?

Yes, we do. Unless this one is brand new...

THERE IS SOMETHING I WANT YOUR REACTION ON, IT'S A QUOTE... "TAD IS STILL FIRMLY INTO THE D.I.Y. ATTITUDE..." WITH TWO AND ALMOST THREE LABELS INVOLVED IN THE BAND, WHAT IS THERE LEFT FOR YOU TO "DO IT YOURSELF"?

Hardly anything, except play the music. I guess what they mean with that is that we chose all the graphics and artwork and they worked with us in putting it all together. We've had a hand in everything on this release from the word go. The cover for the latest single is a pig's butt.

DIDN'T YOU HAVE PROBLEMS WITH THE COVER ON "8-WAY SANTA"?

Yeah, we got sued because of that. The woman that was on the cover sued us a month after it was released. It killed the sales because the album had to be pulled everywhere. Then by the time SUBPOP re-released it with new cover art, any sales that would have been there from the beginning were totally gone. It just took the steam right out of it and really hurt us. It still did damn good for an indie release and despite all the problems.

HAVE PEOPLE PAID MORE ATTENTION TO THE ALBUM BECAUSE OF THE COVER?

I think people who pay attention to the cover are also going to like the music. The cover is just like a bonus. Everyone who likes the band and got the album before it was pulled are very happy to have it. It's kind of a bonus for our fans who bought the album early because they are TAD fans, not collectors. It's pretty silly if people want the album because of the cover and not the music.

"INHALER" TOOK TWO WEEKS TO RECORD, HOW LONG DID MIXING TAKE?

The mixing took longer because we actually re-did parts of one song and finished off another one. All in all it took about three weeks to get the mixing and re-recording done to the point where we were happy with it.

WAS IT JUST A MATTER OF NOT WANTING TO FUCK WITH THE SPONTANEITY OF THE RECORD...



Yeah, the one song that we re-did I initially didn't want to redo, but I'm glad we did. Most of the time you do it and do your best, but you never want to do something where it becomes a routine. We originally had booked a month to record, but decided to scrap that because it was money down the toilet.

WERE YOU READY TO RECORD WHEN THE TIME CAME? WERE THERE SOME ROUGH EDGES YOU TOOK CARE OF WHILE RECORDING?

Some of the rough edges we celebrate and some of them we fixed. There were songs that we wrote while in the

studio. It was a mixed bag on this recording session. We tracked 18 songs and ended up using 13 of them on the record.

HAVE THEY GIVEN YOU ANY INDICATION OF HOW LONG THEY CAN PUSH "INHALER"?

Judging by the marketing plan, it looks like a year long thing. The sales are starting to pick up again, so we may hit the road in north America if they stay active. They have spent a lot of money at the fanzine level and to get us to conventions like CMJ and the like. It's not like they dump all the money into the record in the first few weeks and if it sticks to the wall then they go further with it, and if it doesn't it's a tax write off. (Laughs). That's the business end of it. Like our manager says, you are with a record label that has something to prove, and they want to prove it with you. That's better than being with DGC who have tons of bands to work with.

YOU HAVE ALWAYS BEEN ABLE TO PUSH THE RECORD ON THE STRENGTH OF YOU TOURING. IS IT

GOING TO CONTINUE THIS WITH "INHALER"?

Definitely. They see that we have a proven track record on the road and they plan to stick with it. That medium will help greatly, but it would help if our videos got on MTV.

DID THE RECORD COMPANY DECIDE WHICH GENRE OF MTV WOULD GET YOUR VIDEO? DID IT GET LABELED "ALTERNATIVE" OR "METAL" RIGHT AWAY?

Well, what happens is that a video goes through a lot of bureaucratic bullshit, one of which is the screening process. There is a person who goes through the video frame by frame looking for copyright infringements, and if there are any the video is either discarded or that section is blacked out depending on how much money the record company wants to spend on it. Then if it makes it through that it goes through the audio test. That's where the music is listened to for anything offensive. If it makes it through that then the video is screened for what it is, if it is poorly lit or shot too unfocused it is rejected. It goes all through this bullshit before they even decide where it'll get played. "Grease Box" went to "Headbangers Ball" first and then it went to "120 Minutes" and "Alternative Nation." It got played on "Headbangers Ball" six or seven times.

HOW DO YOU STAY CREATIVE WHEN YOU HAVE ALL THIS TO DEAL WITH?

You don't even worry about it. You just play your music. That's what I do. It's my job to be creative and have fun, and it's their job to freak out over every little thing. And believe me there are

people who do! (Laughs). MTV is under a lot of pressure from a number of parental groups. It's all bullshit. Pure bullshit.

IS THERE ANYTHING THAT YOU WANT TO ADD?

We have a great new cocaine connection with an alien. We have hit the proper frequencies and he now comes out of the fifth dimension and supplies us with some choice coke. He toots us up and leaves. (Laughs) Our bass player is into growing gourds now, and has a nice gourd garden to prove it

WHAT IS WITH ALL THE PHOTOS ON "INHALER" OF A DOG AND HIS NUTS?

We thought he had a great set of nuts and we feel very testicular.

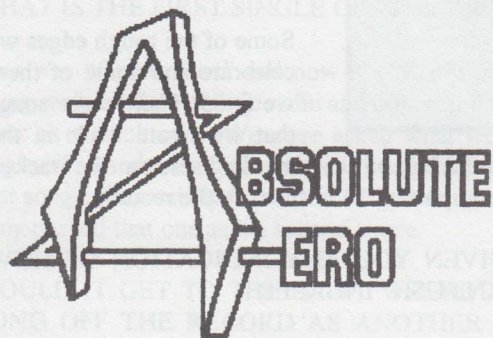
NOW THE OWNER OF THAT DOG IS GOING TO SUE YOU OVER HIS NUTS!

Yeah! That's just the best way I know of for pissing off parents. Right off the bat, nuts. Animal nuts! Why put a picture of a beautiful girl on a motorcycle on your album when you can show dog nuts? We all know that animals are cuter than humans, especially their nuts. Don't get me wrong, I don't love animal nuts, just enough to put them on an album cover! (Laughs) {END}

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PROSE FROM THE FALLEN HORDE

"The justice department inadvertently contempt and main focusing goal to keep crime and punishment the number one revenue of the state, deters the remote possibility that ANY real justice, and in turn rehabilitation, is being conducted inside the prison walls"

Greetings from the "Wretched Realm." I am your host and fellow miscreant. It is wide spread knowledge and a heartfelt notion by all condemned men and women, worldwide, that their slave trading man handlers, the turnkeys of state, have turned the prison system into a multi-million dollar business of condemnation, rather than any form of true justice. As proof to the fact is the mandatory sentencing law, which demands absolute prison time for first time offenders, of even non-dangerous crimes. Also is the fact that within the last ten years the prisons have been teeming with new arrivals at an overwhelming proportion with the only "speakable solution" from the hierarchical money changers is the over abundant war cry, "Just build more prisons!"

In November of this year a new crime bill will be introduced to the voters in the U.S. with a proposed \$3 billion to build more prisons. Also being lobbied into this bill is the proposal of the "Three Strike" condemning factor which entails that anyone having been convicted of up to three felonies would subsequently have to spend the remainder of their natural life confined to a cage. It also it proposes to expand the death penalty, which itself is both heinous and vile.

What we all fail to realize is that the prison system, no matter how large and popular (corrupt) it has become, must first and foremost rehabilitate its inhabitants. Rehabilitation should be helping to educate and re-enforce treatment procedures. But instead it monopolizes their growth and wealth influx as they herd dregs, miscreants, and unfortunates into penal colonies like dairy cattle, who most often are given less fair treatment than even the chattel of yesteryear.

Now, before you people start to misinterpret my intentions let me just reiterate the fact that I do believe everyone should be held accountable for his/her actions, and in some instances that does involve punishment. But no one and I do mean NO ONE should be bound to the degeneracies and degradations of the penal environment and it's blatant bias towards humanity.

From "The Middle Ground Newsletter": *"The single, most fundamental issue regarding prisons is to be mindful that ninety five percent of those incarcerated will eventually be released... their behavior upon release depends, in large measure, upon their treatment while in custody."*

I know for a fact that the justice department realizes this more than anyone and it is their main financial incentive. Can this in fact be the main cause, and/or fear, of the resurgence of habitual criminals? Of course it can, and it is!

It is considered inhumane, and is common knowledge that if you corner a dog against the wall and beat it repeatedly, no matter how sickly or timid this animal becomes, when it is given its opportunity, it will bite back. And it is scientifically proven that it'll be its fiercest, most brutal attack ever. Prison, in turn, is that proverbial wall, and the wardens, hacks, and prosecutors are the proverbial whips. The con, with his back against the wall, is constantly being bludgeoned by the inhumanities of a racketeering campaign, with the lives and treatments of fellow humans being their capitol gain. So I ask you, is it the fault of the sickly, timid dog for striking back at its abusers or is it the cruel, inhumane abuses of the manhandlers which is contemptible?

I heard a noteworthy saying from one of my fellow cons the other day. He said, *"We are sent to prison as a punishment, by a court of law, not to BE punished once we were inside."* That really struck home to me in a big way as I am sure it does to the majority of the condemned. But society at large, and those of you in "the outs" (free world), don't realize that 3/4 of the returns and violent repeat offences could of been avoided if we insiders were not daily, and on a constant level, poked, prodded, stripped, and ashamed by an institution set up to decriminalize, not re-criminalize on a mass scale.

No one can blame the honest god-fearing, tax paying, respectable gentleman who shoots the mugger in self defence who has broken into his home and is attacking his wife and children. And which of us could condemn that same sickly dog for taking revenge of its own life and well being? Now I put this to your moral senses; who can justify the odious malpractices and inhuman conditionings of today's jails and prisons? And which of those same few can blame the person who would strike out at his attackers for just the common decencies afforded to most household pets? It is not special privileges or out of sight novelties that the majority of prisoners wish to gain, but only the respect of themselves and their fellow human beings, whether incarcerated or not! In fact, over 90% of the cons I know would give up the petty privileges we do have such as TV's, stereos, and other petty pacifiers of the trade of simple liberty, expected by every free breathing, free thinking individual.

The prison system is the most horrendous, and notable breeder of hate known to humankind today. So who in their right mind can justify the theorization of wardens, hacks, and prosecutors getting fame and acclaim for their blatant misuse of power in the domination of humans for their personal use and finances? Cannot, in turn, the animosities of the condemned, and the striving of living breathing humans to survive not be justified and be expected?! You expect it from the cornered, beaten dog and it is expected by the father in protecting his home. So what justifies the prison system into thinking a condemned being should therefore just abandon his will of life due to the passing of judgment by a system which intends to make a substantial and comfortable profit off of the failings of him? If the gist of humanity would only come to the infallible conclusion that it is not degraded punishments, but co-operative incentives that make for a peaceful institution and in turn a rehabilitative institution. This current crime wave in the system is just the backlash of a "Justified State" and it will smoulder in the ash of the indecency it is! Ash does not a fire make, but it must have fuel and substance to combust, fester and grow.

So now, for those of you who still do not feel this is your problem let me reiterate the quote from Middle Ground in which they clarify the point in that over 95% of us are expected to return to "your" streets and neighborhoods. Remember that beaten dog and the ferocity of its vengeful attack. I'd like to leave you with the introduction to EXODUS' "Fabulous Disaster." Until next time...

"The prison system inherently unjust and inhumane is the ultimate expression of injustice and inhumanity in the society at large. Those of us on the outside do not like to think of wardens and guards as our surrogates yet they are and they are intimately locked in a deadly embrace with their human captives behind the prison walls. By extension so are we. A terrible double meaning is thus imparted to the original question of human ethics. Am I my brother's keeper..."

THE DUST HAS SETTLED AND "WOLVERINE BLUES" HAS WEEDED OUT ENTOMBED'S (AND DEATH METAL'S) TRUE FANS. DRUMMER NICKE ANDERSSON COMMENTS ON ENTOMBED'S PROGRESSION AND DEATH METAL'S REACTION.

Interview: Brad Mitchell, Photo: Ian Duncan.

YOU SEEM TO BE GETTING QUITE A FEW DIFFERENT REACTIONS FOR "WOLVERINE BLUES"

Yeah, except for a few here and there, most of it has been positive. Who cares if there are a few people who don't like it? If people are writing things in their fanzines or magazines that say it sucks then they don't know what death metal is about. Take a band like MOTORHEAD, they have always kept their style over the years. Look at their albums "Ace Of Spades" to "Iron Fist", they don't sound exactly the same, yet still is MOTORHEAD. We kept our style, and we weren't going to record three albums in a row exactly the same.

DO THE KIDS COME UP TO YOU AND STILL OFFER YOU THEIR SUPPORT?

Yes, a lot of them do like it. A few do admit they like our earlier stuff, but they all say they can appreciate what we are doing. We have been getting a very good reaction overall. Of course there will be people who will never move on...

WILL THE ENTOMBED FAN GROW WITH YOU THOUGH?

Now we are talking about change again, and to us it is not a big change, it's more like we are moving on in our progression. We will always write hard music, but it never will be like our first album. I would hope that the fans will progress with us. That's not the most important thing for us, we write firstly for ourselves.

WHAT WOULD CARRY MORE WEIGHT WITH YOU? A KID COMING UP TO YOU AND SAYING THAT YOUR ALBUMS IS THE GREATEST OR A GOOD REVIEW IN A ZINE?

The fan. Well, that's not true. If it is a fanzine, then that is cool because it is done by someone who is into our music. If it is major press, then it wouldn't mean as much to us. Fanzines are cool because the review is usually coming from someone who is really into it and not just from someone who's job it is to review us, like at a major, glossy magazine. Sometimes I get the feeling that the major press are playing powerplays, and give reviews out that will make or break a band. Then again, there are fanzines out there that think everything is good. Find a fanzine that you like and I think that it will be a pretty honest one.

DO YOU THINK THIS WHOLE CHANGE THING FOR

YOUR NEW ALBUM IS GETTING A LITTLE TOO MUCH ATTENTION?

Yes, you are right. I think it is. Maybe in a little while people will actually listen to it for what it is instead of it being different from "Left Hand Path." People seem to mention it every interview. It's a new record, of course it will change. We release records for ourselves first, then for the people who like what we do. If there are bands out there who play music for the sole purpose of pleasing the press and the people, then they are in this business for the wrong reasons. That's prostitution.

DEATH METAL IS PRETTY LIMITING, I SEE ENTOMBED STRETCHING THOSE BOUNDARIES.

Death metal is not limiting, but the unfortunate thing is that people seem to think it is. We are doing what we think can be done with death metal. When we did the first album, that's what we thought we could do with death metal back then. "Wolverine Blues" is what we can do with death metal now.

HOW HAS COLUMBIA TREATED YOU SINCE THEY TOOK OVER EARACHE HERE IN NORTH AMERICA?



Very good actually. It hasn't been that long, but it's gone a lot better over here than Earache ever did. We have had some problems with Earache. Being on an inde-

pendent label doesn't mean things always go very well and smoothly. For being where we are right now, we have the world's lousiest contract. We have one more album and then we are done. It was a gradual and day to day change, but things have gotten very bad. Earache is a good label to be on, but they mistreat us and that is no secret. At one time you could compare the prestige of being on Earache as like being on SubPop. It was great in the beginning, but I still don't know what happened. We signed a lousy contract when we first started out and we didn't know what we were getting into. We were just kids, we were happy to just get an album out. Earache owns our merchandising, which I understand is normal for some record companies to do, but they don't do anything with it. You can't find our shirts anywhere in stores. We have the rights to our tour merchandise, but we can't sell stuff through the mail or in record stores. It's not like we want the money from all these lost sales, but the fact is that the kids can't get the shirts very easily. Unless it's bootlegged then it looks bad on us when the shirt falls apart or whatever.

EARLY ON YOU WERE, AND I GUESS STILL ARE, ONE OF THE PREMIERE DEATH METAL BANDS...

We weren't together before the first DEATH album. I like our records for what they are, and if we did the records now they wouldn't be the same. It is cool when people say that, but I can't understand why they are saying that. I guess we should be flattered.

DO YOU SEE BANDS OUT THERE WHO ARE INFLUENCED BY YOU?

Not as much as people tell me there are. Everyone tells me there are bands out there with the ENTOMBED sound. I can only see DISMEMBER who have a similar sound as us. That's because we grew up together and listened to the exact same music together, shared rehearsal space, shared equipment, and even recorded in the same studio. UNLEASHED too, maybe...

COULD YOU SEE THE CHANGES EVOLVING IN DEATH METAL AS ENTOMBED PROGRESSED?

No, I think that the changes and major label signings only involve a few bands. There is still a very large underground death metal scene. Unfortunately there are a lot of bands who change their sound in order to get label attention. You won't get very big by playing death metal, it's just not the genre that will get commercially accepted. There are so many bands out now, and a lot of them are close minded, they all want to be the fastest or whatever.

HOW COME YOU HAVE RELEASED AN EP BETWEEN EACH LP?

Because we always have fresh ideas between records. As I said

"Death metal is not limiting, but the unfortunate thing is that people seem to think it is."

before, the last thing we want to do is record three "Left Hand Path" albums and three "Left Hand Path" EP's. I have 14 different KISS albums that I love. It was not done intentionally to release so many EP's, we don't put out music for the sake of selling records. "Crawl" was our one EP that we planned. We don't want to take too long between records because we don't want the kids to forget about us.

WHAT HAS BEEN YOUR MOST SUCCESSFUL TOUR FINANCIALLY...

Financially? None of them.

ARE YOU AT THE POINT WHERE YOU CAN BREAK EVEN FROM A TOUR NOW?

We make money sometimes while on tour. In America it is very hard to come home with money because of the air fare and all of the traveling you have to do while on tour. Our most successful tour was this past December when we did six days with MOTORHEAD, KREATOR, SODOM, and a couple of other bands. We got to play to a few very large crowds. We could do a lot better if our shit label could get our shirts into more stores. Alex and I do the stuff that goes on tour with us. We do the designs for the shirts and then send them to the printers.

WHAT HAS COLUMBIA DONE FOR YOU BY MEANS OF A VIDEO?

We did one for "Wolverine Blues." It's okay, but nothing that we are very crazy about it. I am a very visually driven person, and I was a little disappointed with how it turned out. We didn't get to choose which Wolverine shots were used in the video, and we were away from the offices when they did the video. I would have liked to have done something a little more strange like SOUNDGARDEN's "Spoonman" video. But that's not very important. It may be important to the record company, but not to us. They wanted to get a video out so they can get a buzz going while we were on tour. Actually, the whole album was a little bit rushed because Columbia wanted to gee the Wolverine crossover thing out as soon as possible. Considering the circumstances, we are still very happy with the record.

BUT THERE WILL BE A DAY WHEN ENTOMBED WON'T BE SELLING ENOUGH RECORDS FOR COLUMBIA...

Yeah, and then they drop us and we do our own thing. I don't think anyone in this band will ever stop playing music. In one form or another, we will continue this band. {END}



IF YOU ARE INTO AGGRESSIVE MUSIC IT IS VERY DIFFICULT FOR JUDAS PRIEST NOT TO HAVE HAD AN INFLUENCE ON YOU. WHETHER YOU WERE A FAN OF PRIEST'S MUSIC OR WHETHER THE BANDS THAT YOU NOW LISTEN TO CITE THEM AS AN INFLUENCE, JUDAS PRIEST HAVE NO DOUBT LEFT THEIR MARK ON THEIR GENRE. ROB HALFORD HAVING LEFT THAT SCRAWL ON THE AGGRESSIVE MUSIC SCENE HAS SPAWNED ANOTHER BAND, THIS TIME UPDATING HIS MUSIC FOR THE 90'S. SKULLY SPOKE WITH FIGHT DRUMMER SCOTT TRAVIS, WHO ALSO SPENT SOME TIME IN JUDAS PRIEST WITH MR. HALFORD.

Interview: Brad Mitchell, Photo: Danny Clinch (Epic Records)

WHEN DID YOU KNOW IT WAS TIME TO MOVE ON AND JOIN FIGHT WITH ROB?

There was no particular time for me. I guess a good indication was when JUDAS PRIEST were no longer paying me. Actually my time ended just after Rob let them know he was going to pursue a solo career. PRIEST weren't sure what their next step was so they decided to let me know I wasn't on solid ground until a decision was made on the band's future. It was nothing personal, more like a business decision. They figured there was no point in them keeping me on retainer when they didn't even know what their future was going to be. It kind of worked out in the end. One organization let me go, and another picked me up.

IT SOUNDS MORE LIKE BUSINESS THAN A GROUP OF PEOPLE CREATING MUSIC...

It is a business. A lot of people ask me in interviews why I left PRIEST. It makes it a difficult question to answer when people make it out like I left JUDAS PRIEST to join a young, unknown band. In reality you have to make a decision based on which band is going to make a record and going to tour and have an audience when they do tour. If I did wait around for PRIEST to get back on track, how long would I be wanting? I wasn't willing to take that risk and see how long it took them, it could be a year or two years. It was a big decision to join FIGHT.

DID THE BUSINESS END OF IT WEIGH MORE HEAVILY THAN THE "FUN" ASPECT OF THINGS WHEN THAT DECISION WAS MADE?

I love to play music, that is why I do this for a living. But you do have to be careful when you are doing interviews because you don't want it to sound like strictly a business decision, and it wasn't. I couldn't be in a band playing music I didn't enjoy or be with people I didn't enjoy no matter how much money was in it. I'm not the type of person to bullshit anyone or sit there and keep quiet either. It was a musical decision definitely. I knew Rob from

PRIEST and I knew what direction he was going in and I liked it. If he were going in any other direction but FIGHT, my decision would have probably been different. I knew he was going to remain heavy musically, and after I met with the guys he had chosen, it was a pretty easy decision to make. It's first and foremost musical, but I am not going out there and play for nothing. I am 31 years old and I do have financial responsibilities that I didn't have when I was 16 and had the "man, I just want to get out there and play" attitude.

TO EXTEND THE BUSINESS END OF THINGS, EVERYTHING I HAVE DONE TODAY HAS DEALT WITH IT. FROM HOOKING UP WITH SONY TO ARRANGE THIS, TO MEETING YOUR MANAGER, AND ARRANGING A TIME WITH THE SONY REP ALL HAS A VERY FORMAL FEEL...

That's good. I am glad you are exposed to that, then maybe you will ask different questions. Not you personally, but the press in general when they see a different side to music and the industry.



WHAT HAVE YOU LEARNED WHILE IN YOUR PREVIOUS BANDS ABOUT THE INDUSTRY END OF THINGS OR EVEN OTHER BAND MEMBER'S EGOS AND IDIOSYNCRASIES THAT YOU HAVE TO DEAL WITH, THAT YOU WILL BRING TO FIGHT OR EVEN SHARE WITH THE NEW

MEMBERS?

It's not like I've been around professionally for 10 or 15 years to validate this, but I see that the younger guys in FIGHT are learning really quickly and easily what you have to do in this business. We are fortunate enough to have a lead singer who has been around and knows what he is doing and is attracting most of the attention, which makes our job a whole lot easier with regards to dealing with the press and the corporate people. Rob has more experience than all of us put together, so everything kind of deflects to him. That's a difficult question to answer.

I WAS WONDERING SINCE YOU WERE IN A VERY COMMERCIALLY SUCCESSFUL BAND PREVIOUSLY, IF ANY OF YOUR KNOWLEDGE WILL CARRY OVER TO FIGHT, WHICH IS STILL TRYING TO MAKE A NAME...

This is pretty much the same, but on a smaller scale. We don't play arenas and don't carry the stigma that JUDAS PRIEST did, but we still have the corporate record label to deal with and the press... Before I was in PRIEST I was in a band in California called RACER X and we did a few albums on an independent label and that's where I got a lot of my experience and knowledge. It's like going to school, they don't throw you into advanced calculus when you get there, they teach you basic math first. That's pretty much the record industry too, if you are on a smaller label it is much the same when you get larger. You get the knowledge of how hard it is to make a profit in the business and the work needed to put out a record.

HAVE YOU COME FULL CIRCLE OR ARE THERE STILL A LOT OF PEOPLE HANDLING THIS FOR YOU? A LOT OF THE ADS FOR "WAR OF WORDS"...

We have a lot of people working for us. We have a tour manager and a band manager for example.

SO FOR A NEW BAND THERE IS A LOT GOING ON ALREADY...

Oh yeah, a tremendous amount. Like I said before, a lot of it is because of Rob and what he has accomplished in the past.

WOULD THE ATTENTION BE THERE IF ROB WASN'T INVOLVED?

Of course not, no.

THERE SEEMED TO BE A LOT OF MUDSLINGING AFTER ROB'S SPLIT, HAS ANY OF THAT AFFECTED FIGHT?

No, I don't think it has affected us one way or the other. I think it is something that we weren't surprised about, because we could see it coming. It has nothing to do with the other members of FIGHT it is between Rob and the other members of PRIEST. We do not think about it or even talk about it. Unfortunately most of it is Rob's fault. They had twenty years as a band together so how they were going to handle the split was anybody's guess. We were prepared for what is happening now though. I'm the type of person that isn't surprised by much. I expect the unexpected. (Laughs). I don't know what the dispute is about.

IS FIGHT "THE ROB HALFORD" PROJECT?

In some respects it is and in others it isn't. And that's all I will say. You can draw your own conclusions.

DO YOU THINK EPIC TOOK A BIG CHANCE ON YOU?

Having Rob Halford as our lead singer certainly pays dividends. But I will say that it is not uncommon for a band to come out of nowhere and have their first album do really well. They immediately headline clubs and small halls and go on from there. In our situation it is because of Rob, but if we did have a different singer and the album was just as good I think we'd still be in the position we are today.

WILL THE NEWLYWED TYPE ATTENTION OF ROB BEING THE LEAD SINGER OF FIGHT EVENTUALLY WEAR OFF?

Yeah, I think the dust will settle, I know what you are saying. I think the animosity and dispute that is going on between PRIEST and Rob will eventually subside as well. That'll mean people will be able to focus on FIGHT as a band and not FIGHT with Rob Halford ex-JUDAS PRIEST singer. He will always still have that label attached to him even if he stays in this business for another twenty years because he was in a band that accomplished so much. I know it is something that he is not ashamed of.

A LOT OF THE POSTERS FOR THE GIG TONIGHT DO SAY "FIGHT WITH ROB HALFORD, EX JUDAS PRIEST" AS DO

We don't mind that at all, it brings people in and it lets people know what FIGHT are about. And as you said earlier FIGHT is a new band and we have to educate people and get the word out. We have to show people that we have some credentials because we do have a lead singer who has accomplished so much in his career and has come from a very successful and influential heavy metal band.

OKAY, IT'S TIME TO LEAVE THE PRIEST AND ROB STUFF ALONE... YOU SEEM TO BE TAKING ON A FEW TOPICS THAT SOME METAL BANDS STILL DON'T HANDLE...

Yes, a lot of it out there is very irrelevant. I can't speak for any of the lyric writing because that's Rob's department. I haven't analyzed them, and on some of the songs I don't know what he is singing about. (Laughs). Rob has always been very conscious and he is a very intelligent man. He keeps up with political and social changes in our society and sometimes incorporates it into his lyrics. Yes, I guess you could say that some of the lyrics on "War Of Words" are topical. Now I just speak from hearing him do interviews over the past little while, because people are now into his lyrics more.

OKAY THEN, AS A DRUMMER, HOW MUCH INPUT DID YOU HAVE ON THE MUSIC END OF THINGS?

Luckily when we got together, Rob came in with some ideas and riffs and a few melodies and we as a band interpreted what he was trying to do musically. He's not an accomplished drummer or guitar player by any means and I'm sure he'd be the first one to say that. He came in with some ideas and we really played what came off the top of our heads. That's not to say that there weren't any changes to the ideas, but there wasn't really a lot of deep thought of what we bashed out. We wanted it to be fresh and spontaneous. There are bands who will do 10 or 15 takes of one song and then edit certain parts of each song to make one final song. We recorded live with no editing. What you hear is what you get.

HOW DO YOU LIKE THE DRUM SOUND ON THE ALBUM?

I think it is great. I think it is by far the best drum sound I have ever been associated with. That's a frustrating thing for any musician, you can play your heart out for anything you do, but it is someone else at the controls who has the final outcome of how your music is going to sound. I think Eddy Bowed did a great job producing and editing the record and I would love to work with him again. On "Painkiller" I was very happy with how I played and happy with the songs on the album, but I wasn't overjoyed with the overall drum sound on it. I think some of it got lost in the mix. Now I am biased because I am a drummer and I hear more drums than anything else. I have noticed, especially in this genre of music, that the drums are becoming more and more prominent in the mix of things and that can be directly attributed to bands like METALLICA and PANTERA, those are two mainstream hardcore heavy metal bands that come to mind when talking about a really good drum sound.

HOW MUCH DO YOU KNOW ABOUT WHAT YOUR TOUR ITINERARY ENTAILS SINCE YOU ARE A NEW BAND AND YOU HAVE TO GAUGE HOW THINGS ARE GOING BEFORE YOU COMMIT TO SOMETHING...

We have been received tremendously well, and I think it's been going better than we expected. Like you say there is a bit of apprehension going out because we are a new band, but everything is going okay for us. It obviously depends on how the record is doing and how long the promoters will keep booking us. Getting back to the business side of things, the promoters have to know if they will make any money off of you before they will book you, and we have to be profitable to stay on the road. That's the hard and fast rule of it.

NO MATTER WHAT YOU DO THERE IS SOMEONE WHO IS LOOKING TO MAKE A BUCK OFF OF WHAT YOU DO.

Oh yeah, no doubt about it. It was there long before bands like us were around and it goes way back. Anyone with half a brain cell knew there was money to be made off of rock and roll, and that started with CHUCK BERRY, or however far you want to go back. If there is a sucker born every minute, then I think there is a crook born every two minutes.

WHAT ARE THE SOUND BITES ON A FEW OF THE SONGS?

The one one "War Of Words" is the Declaration Of Independence and on "Contortion" it is J.J. doing some spoken word stuff, "Money sucking greed, all these mouths to feed", I think it is.

THERE IS A HIDDEN TRACK ON THE CD...

"Jesus Saves"...

YEAH, IT SOUNDS VERY FAMILIAR TO ME. MAYBE IT IS THE RIFF...

That's good, but I've never heard someone say that. "Jesus Saves" is something we did in the Summer of 1992 when we were rehearsing and putting "War Of Words" together, it was like an extra track we were playing with. We tried a different sound for it, it's more of a demo than anything else. The sound quality is definitely not up to par with the rest of the album that is why there is a five minute break from the last song, we didn't want it associated with the rest of the material on "War Of Words." It's there just as it is; a bonus or hidden track. As for the riff you mentioned, who knows, if you look in the archives of rock I guess there might be something similar. Whenever you create music you run the chance of sounding like someone else. I hear it all the time in a pop song, where I am sure I have heard a riff used before and most of the time it reminds me of THE BEATLES. It definitely becomes harder and harder

for bands today to write original stuff as compared to 15 or 20 years ago when hard rock was pretty new. We went through that experience on this record. We caught ourselves being watchdogs for the riffs we wrote, it was like "We can't use that because it sounds too much like so and so...", it wasn't for the songs that made it on the album but for a few of them that weren't fully persued. Staying original sometimes means stretching out past the normal hard rock instruments. Some bands will use synths and violins or samples, to stay original and we just used the expected instruments and tried to stretch their limitations for an original sounding album. We haven't broken any new ground by saying we have used a whole new bunch of sounds on this record, and that's what we were aiming for; originality in this style of music by using conventional instruments.

SO WHEN THE DUST DOES SETTLE FROM THE ROB HALFORD THING, WHAT ARE PEOPLE GOING TO NOTICE ABOUT FIGHT? WHAT WILL VALIDATE FIGHT FOR THE FANS?

It's an overused cliché, but hopefully people will just enjoy the music we are creating. We are not trying to set any trends or change the world, and some people take it too seriously like we are out here to cure cancer or to fight AIDS. This is just music and it is just entertainment and I hope when people get into our music they are entertained. An important aspect of FIGHT is the live setting because there are so many other forms of the medium to get the music across, videos, radio, CD's... that sometimes the live performances are taken for granted. And that's just not in this genre of music, it applies to any form of entertainment from a FIGHT concert to an opera, to the theatre or a FRANK SINATRA concert. I hope people will still go out and experience entertainment live, and enjoy it. So far people have enjoyed FIGHT, and I hope they continue to do so.

AS A FOOTNOTE, IT IS MUSH EASIER STICK A VIDEO OUT THERE AND LET IT DO THE WORK FOR THEM...

Oh, yeah, no doubt about it! It seems there are a ton of bands who ride the video wave but putting out a video, then a compilation of videos. They overexpose themselves...

PROSTITUTE THEMSELVES ALMOST...

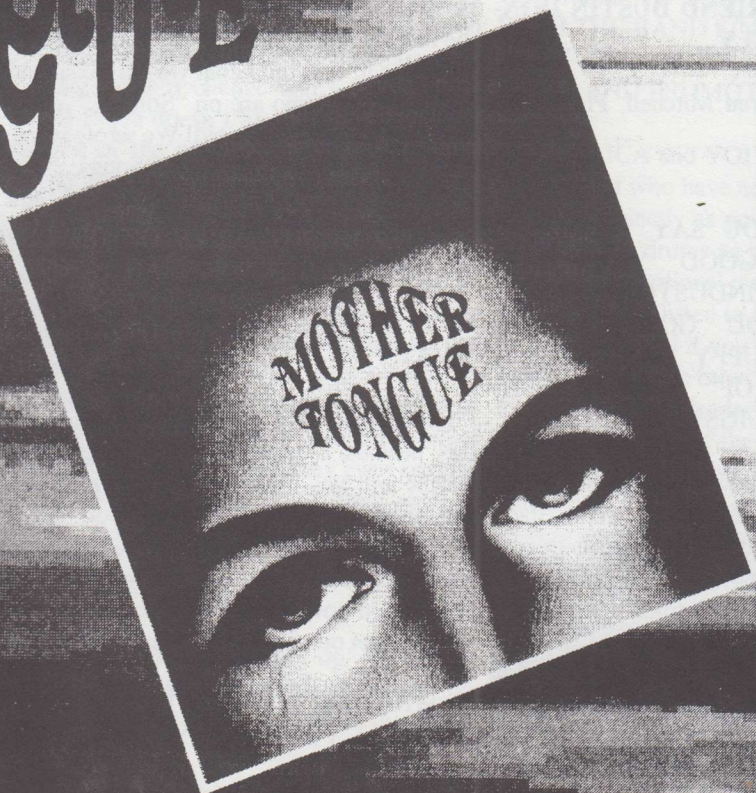
Yes! Bands like SLAUGHTER, who have the slightest bit of success and then they have a video to go along with that success. Which you really can't fault them, because they are only in it for the bucks, obviously, and want to catch that popularity dollar before it slips away. At the same time I don't think they are looking into the future while they reap in their cash, and their future is looking quite dim. {END}

FIGHT
c/o EMAS, INC
P.O. BOX 55810
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MOTHER TONGUE

Edgy, intense,
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Mother Tongue
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EDC



FANCY SOMETHING OUT OF THE ORDINARY, YET STILL WANT TO STAY AGGRESSIVE AND HEAVY? THEN DEFINITELY SEEK OUT ANYTHING FROM THOUGHT INDUSTRY, WHO HAVE FOLLOWED UP THEIR DEBUT ALBUM "SONGS FOR INSECTS" WITH AN EQUALLY ORIGINAL SONIC SCULPTURE "ASSASSINS, TOADS AND GOD'S FLESH." BOTH CAN BE FOUND ON METAL BLADE, DISTRIBUTED BY AT-TIC HERE IN CANADA. GOOD FRIEND DUSTIN DONALDSON SITS DOWN WITH SKULLY...

thought industry

Interview: Brad Mitchell, Photo: Ian Duncan.

WOULD YOU SAY THAT 1992 WAS A GOOD YEAR FOR THOUGHT INDUSTRY, CONSIDERING YOU GOT ON THE SKINNY PUPPY TOUR AND A COUPLE OF THE LOLLAPALOOZA GIGS?

Yeah. Definitely. We weren't really being taken care of by Metal Blade early on. They didn't really understand us or know what to do with us. The situation is a lot better now, they can understand us, or at least they are trying to. The situation with our record company was pretty foggy, but for the band it was great. We got to see a goal and a dream come true for us, which was putting out a record that we didn't have to pay for. We also got to do a full US tour with some heroes of mine. I was very, very much into that band at one time. Yes, so many good things happened to us then.

SO WHAT CAN TOP ALL THAT FOR YOU?

The ideal situation would be for us to go out with someone larger than us to get some more exposure and then go back on our own and do some club dates. It all depends on how the record does. THOUGHT INDUSTRY is definitely a band that looks at things in the long run, just because that is the nature of our music. This may be height of me to say, but I

think our music goes over people's heads on the first listen. There are people who will get it right away. I guess our goal would be to live off what we do and be able to see the world. There are plans to go to Europe and go to Japan.

WHY WAS THERE SUCH A BIG CHANGE FROM YOUR DEMO TO THE FIRST ALBUM "SONGS FOR INSECTS"? I SAW YOU AS NOT MUCH MORE THAN A RUSH WANNA

BE BAND, BUT NOW, YOU ARE COMPLETELY UNORTHODOX...

We never, ever wanted to be RUSH. Ever. No matter what. We were just listening to "Red Barchetta" around the time we decided to start pushing the boundaries of what we could do musically. It was one of my favorite songs, and I'll go out on a limb here and say it was Brent's too. We were never really big RUSH fans, we just have great respect for that song. It comes down to the fact that we wanted to try something different for us, and that song was it. I do think that we have changed a bit, but most of the songs on the demo are on "Songs..." There are songs on the album that are four years old! We wrote some of that stuff when we were still in high school. On "Songs..." we were experimenting with textures. And on the new one... I think people will see that it is more straight forward, but it's not. I think it is more quirkier and more fucked up.

HOW LONG DOES IT TAKE PEOPLE TO UNDERSTAND WHAT YOU ARE ABOUT?

I don't know. You wouldn't believe what people say to me after they hear us, or when they try to figure out what we are doing! People will say, "You are the true meaning of industrial music!" and then someone will say "You sound like THE DEAD KENNEDYS!" I think that they are both wrong. I can't speak for anybody else who listens to our music, but I am more proud of the new record now than I was when "Songs..." first came out. I was proud when our first record came out.

SO WHAT DO YOU WANT PEOPLE TO COME UP TO YOU AND TELL YOU WHAT YOU SOUND LIKE?

This is pretty cliched, but it is honestly how I feel. The only thing that is important to us, and the only thing that matters to us is originality. I'm not saying that we have achieved it, but that is for everyone who listens to our music to decide. All that we want to do is something different and it's really hard to revolutionize music. It's nearly impossible. In my opinion THE BEATLES did everything anyway. I certainly don't want to be compared to anybody else. People may mean it as a compliment thinking that we will feel it is cool being compared to MINISTRY. To me that is not a compliment, it's a derogatory statement and I don't want to hear it. But, that's not going to come on one record. Our own originality will come after four or more records.

IF ANYTHING YOUR RECORD COMPANY IS VERY RESTRICTING, "METAL BLADE." THINK ABOUT THE NAME, IT IS VERY PIGEONHOLING....

Looking back on it, we shouldn't have signed with Metal Blade. Yes, we are a "metal" based band but you will never hear us do anything like "Chalice Of the Vermilion" ever again. Well nothing like the double picking metal sound that is in the song, anyway. That is our past. In 1987 when we wrote that song we were into VOIVOD and DESTRUCTION and the other quirkier speed metal bands and we were emulating them. Now if we go through our music collections... actually of the four of us I think there are 5 bands that we all agree on that are great. We all just listen to completely different stuff. Chris told me the other day that he doesn't want to play heavy music. I think that is very, very good. Because what he is going to contribute to the band is going to be

very ethereal and very textured. Paul wants to fucken rock out and play heavy chords. Brent and I want to be surreal. I think eventually it'll work into a certain style. But by then we will be on a major label and boring. People will say that we have sold out, and we'll be like "This is it! We are cool!" (Laughter)

LET'S TALK ABOUT THE EP...

I am very, very particular about any ad or any piece of material that goes out on us. They don't really know what to do with us so we do most of it ourselves and we have a good understanding about that with them. I see what is cliched and I try and step around it. I feel that Metal Blade doesn't have a clue on how to avoid cliches, they are one of the most cliched labels around. How many times have you seen records released under the banner: "Skull crushing, pulverizing metal from the heart of hell!" Anything that you see from THOUGHT INDUSTRY is totally DIY except for the bar code so that we can be in a mall. I do all of the designs for everything. It is important for us to do everything so that we are not misrepresented. Even if you pick up our record and say that the artwork is fucken stupid, that's my fault. That's no one else's, but mine. Everything is done ourselves. And it's getting to the point where we will have to give things to other people to handle, such as a booking agent. We may even have to give up the band management to some one else. I don't want to hand over anything easily... I guess this was about the EP?

YES!

The design was something my girlfriend thought up. My roommate printed up all of the covers. We hand numbered them and sent them to Metal Blade for distribution. We recorded the music ourselves.

WHAT DOES THE "111MZD" MEAN? IT IS ON JUST ABOUT EVERYTHING YOU PUT OUT.

No comment.

ON THE BACK OF THE EP YOU HAVE "\$25 REWARD FOR A PHOTO OF THE BEST THOUGHT INDUSTRY GRAFFITI" SO, FOR EXAMPLE, IF I RAPELL DOWN THE SIDE OF THE CN TOWER AND SPRAY IT WITH THOUGHT INDUSTRY GRAFFITI I WILL WIN \$25?

Your in the band. Your in the fucken band, man! (Laughter) I was sitting around one night wondering, from a person's point of view who's not in the band, what it would take to make THOUGHT INDUSTRY their favorite band. I like the concept of kids spray painting our name everywhere. A lot of letters we get have some very nice artwork in them, or designs or poetry. Of course we get some fucked up shit too.

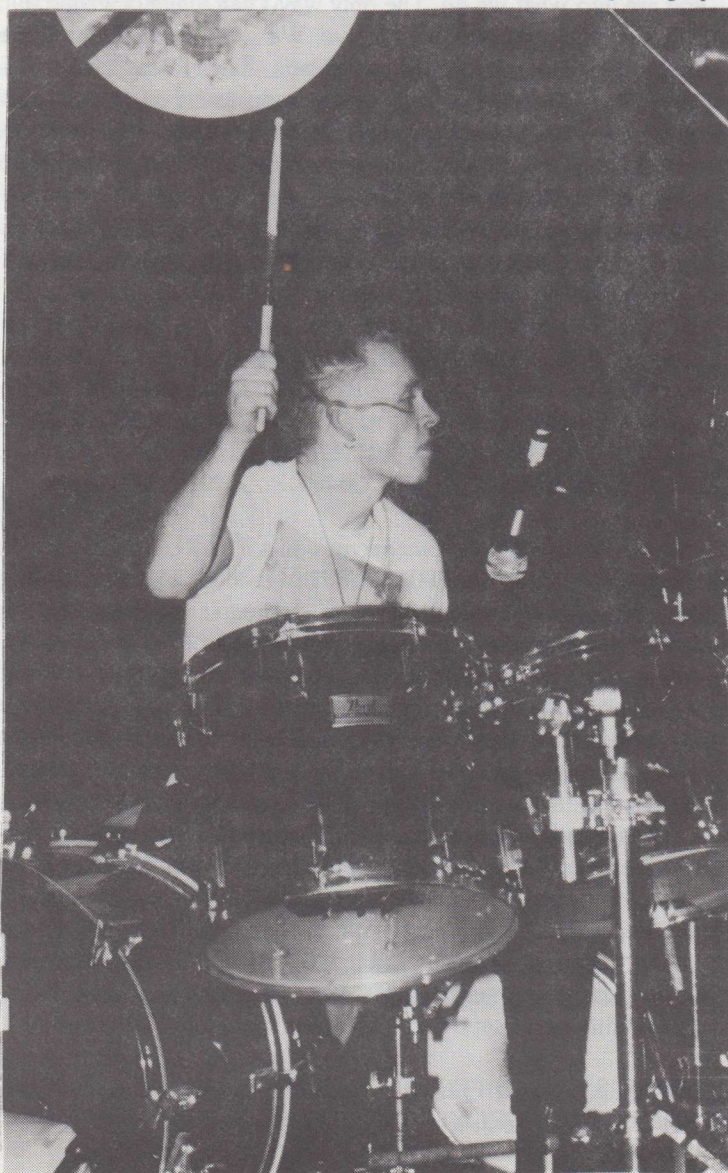
BACK TO THE D.I.Y. THING, I NOTICED HOW INEXPENSIVE YOUR SHIRTS ARE. YOU ARE ALSO SELLING YOUR EP CHEAPER THAN METAL BLADE IS...

For the most part, our shirts are two sided, two colored, and the most we pay is \$6.75 a shirt. That's the most anyone will pay for a shirt like that. Fucken BAD RELIGION would get even a better deal than that because they would buy shirts in the 5,000 lot. I'd be afraid to imagine what a band like METALLICA would pay

for a shirt because of their purchase volume. We don't want to play shows that are more than \$5. We played here for \$6 because of the exchange, and the promoter agreed to call me if there were any changes. So when we get here I find out that it is \$10. That's not fucken right, at all. We are a really good band and I am proud of what we do, but I wouldn't pay \$12 to see us. I wouldn't pay \$12 to see anybody. Maybe COIL.

IT'S NICE TO SEE HOW MUCH YOU GET INVOLVED WITH THE BAND SINCE YOU ARE THE DRUMMER. USUALLY THE GUITARIST OR SINGER DOES ALL THE PRESS AND PROMOTION...

METALLICA and VOIVOD are the only other two bands that I can think of who have active drummers. All my friends who are in bands are exactly as you said. They are just drummers. I don't approach my drums as just an instrument, I approach them as a completely emotional instrument that I can express myself. Hopefully when you listen to my playing, you can know what I am like as a person. And if you can't then I am not doing my job. Don't get me wrong, the other guys in the band do work hard, and I am by no means the "leader" of the band, it just happens to be that I take care of most of the things in the band. That's cool that you noticed that, thank you. I'd be fucken bored if I wasn't doing what I am doing. The other guys don't have much interest in getting up



at 4:00 in the morning and designing a new t-shirt. They channel their energy elsewhere.

WHEN I FIRST SAW YOU LIVE YOU REALLY BLEW ME AWAY. ESPECIALLY WHEN THEY BAND STARTED TO PULL YOUR KIT APART AND STARTED TO PLAY...

Yeah, a lot of people seem to like that.

YES, IT'S SO DIFFERENT...

Did you like us better tonight, or the first time you saw us?

I LIKED YOU BETTER THE FIRST TIME BECAUSE I HAD NO IDEA WHAT THE FUCK YOU WERE UP TO. TONIGHT, AND NOW, I UNDERSTAND THOUGHT INDUSTRY A LITTLE MORE. SURE I APPRECIATE YOU MORE NOW, BUT I WON'T FORGET THE FIRST TIME I SAW YOU LIVE.

I guess that we'll have to do some changes! There are about 60 people I know who pay special attention to what we do. I know that you and your magazine have supported us, and Kevin from DOOMHAULED magazine have helped us, and I think about all of you when we put this shit out. You are the first people I think of when it comes out, "Are they going to like it?", because I know you are into what we do. The only way I can judge or gauge our fan base is by the mail we receive. We get lots of letters from younger kids who have really intelligent things to say, and that I agree with. Then we get letters from people who say, "You guys rock" and "You guys kick ass" and "Metal Rules" and stuff like that. No matter what comes across my mail I'll always send back a few stickers and a merchandise list, because they took the time out to write to us. We got so much mail from "Songs..." that on the new one I had to put in "Send a S.A.S.E. for a reply", because I just couldn't keep up.

A LOT OF STUFF IS GOING OVER PEOPLE'S HEADS, FROM THE MUSIC TO LYRICS AND EVEN THE ARTWORK. I SUPPOSE IT WOULD BE EASIER FOR PEOPLE TO PUT SOMETHING ELSE ON RATHER THAN A THOUGHT INDUSTRY RECORD.

Oh yes. Why wouldn't someone put on a PEARL JAM record as apposed to a THOUGHT INDUSTRY record? The second song on "Songs..." is 10 minutes long, some people are thrilled by the challenge we present and others are turned off by it. Our new record is a medium. Right now "Songs For Insects" is Metal Blade's number 5 seller and it still sells really well. They were expecting to sell a couple of thousand, and it sold 20,000. This is on a record they didn't do anything with, or a band they didn't know what to do with. We shoved this record up their ass and it made money for them. Their was no compromising on this record either.. If people can't handle where we are at with this record, I can't apologize, it's where we are now. We are very happy with it. On first listen you'll see that it is different. The first song is total mayhem, and it will weed out the weak. it is three and a half minutes of screaming mayhem. It's not a song that you will yell out, "Yeah, fucken horsepower!" however.

WHAT'S THE DIFFERENCE BETWEEN "GELATIN" ON THE EP AND "GELATIN" ON THE ALBUM?

It's a totally different recording. We had just got down the mix for "Gelatin" that we liked, after eight hours of going over and over it. So we went and took a break, and when we came back we found the engineer searching for that mix. It turned out he had erased it by accident. Not the recording, but the mix we finally liked after eight hours of working on it. So we had to remix it. That was a fucken drag. It was like 5 in the morning at this studio when we found this out. Chris went out into the foyer in the studio and started to play the bongo that was there. I went out and started hammering on this metal piece that is out there, and the rest of the guys came out and we all started chanting. It was us getting our frustrations out after a long and tiring day. The engineer heard this and decided to record it. We didn't know he was recording it, and when we heard it played back to us we decided it was pretty fucken weird and used it, with GARY NUMAN's "Metal" as the B-Side to "Gelatin." That's the story behind "Nnon."

YOU HAVE A PIECE ON BOTH THE DEMO AND FIRST ALBUM THAT SAYS "SONIC ARCHITECTURE AND POETIC WANDERINGS BY THOUGHT INDUSTRY." WOULD PEOPLE SEE THAT AS A BIT PRETENTIOUS?

I don't think that we are pretentious, we are perceived as being pretentious. We don't pretend to be anything that we are not. Every piece of music that we do is from our hearts. Pretentious is a very sketchy word with me because people who use it with us don't know us very well. "Audio Sculpture" and "Sonic Architecture" was me looking at a bunch of records and wondering what people do when they release their music. Most times it's: "Songs by D.R.I." or "Music by COIL." Looking back at it, yes it was a bit much. It's not like we are unreachable.

OKAY, WE COULD GO ON FOR A WHILE ON PERSONAL STUFF SINCE WE ARE FRIENDS BUT...

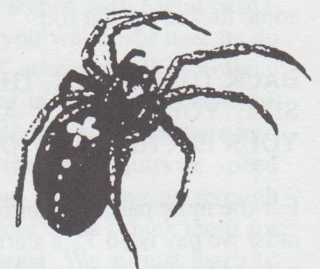
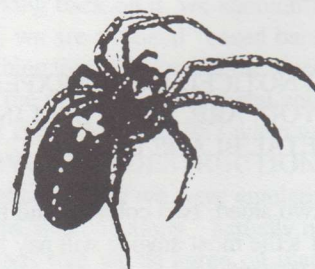
A closing comment?

YEAH.

Our new record will be much much less strange to a lot of people. It is still THOUGHT INDUSTRY. I think it is a record that people will like more. It's less of an obvious attempt at showing people that we are good musicians. I think it is catchier and a little more melodic. {END}

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LUCY'S FUR COAT

SKULLY INTERVIEWED TONY SANFILIPPO FROM LUCY'S FUR COAT BETWEEN THE SOUNDHECK AND THEIR SHOW AT TORONTO'S EL MOCOMBO. I DISCOVERED DURING THE INTERVIEW THAT THESE GUYS ARE SURFING THEIR WAY THROUGH THE MUSIC BIZ, WHICH IN RETROSPECT IS APPROPRIATE FOR A BUNCH OF SURF PUNKS FROM SAN DIEGO, CALIFORNIA.

Interview: Simon McIntyre, Photo: Danny Clinch (Relativity Records)

I READ THAT THE BAND WAS ORIGINALLY CALLED LUCIFER'S COAT. IS THERE ANY TRUTH TO THIS, AND IF SO WHAT PROMPTED THE NAME CHANGE?

That was wrong then, we were always Lucy's Fur Coat. What happened was there was this one show in San Diego called May Day. The promoter wouldn't let us play anywhere for like two weeks before the show, and we already had a gig at a club called the Casbah. We didn't want to cancel out on the Casbah, because they're one of the places that started us, so we planted a fake name, which was Lucifer's Coat. It was just like a joke you know, but it's kind of stuck with us.

YOUR BIO INDICATES THAT YOU GUYS HAVE BEEN TOGETHER SINCE THE SUMMER OF 91. DO YOU STILL HAVE ALL THE ORIGINAL BAND MEMBERS?

Yeah, it's the same guys, the original five guys. I've known Mike the other guitar player for like 8 or 9 years, just from surfing the same beach. I went to High School with Rob our bass player, and Charlie and Scott were in a band together before Lucy's.

HOW DO YOU AND MIKE WORK OUT THE GUITARS, ONE PLAYS RHYTHM, ONE PLAYS LEAD?

No, we pretty much switch off, although I play most of the leads, but it's not like we actually have a lead guitar player, you know what I'm saying? We're pretty much a punk band, we don't have a "Slash" and "Izzy" setup.

AT WHAT POINT DID YOU DECIDE THAT YOU WANTED TO GET A RECORD DEAL, AND HOW LONG DID THAT PROCESS TAKE?

Never... seriously, we never thought that we would do a record.

SO IT JUST FELL INTO THE CATEGORY OF "SHIT HAPPENS"?

Exactly... when you start a band in San Diego, your just doing it

to have fun. You don't do it to become recording artists. What happened was we built up a really strong fan base in San Diego, and because there's so many good bands in San Diego at the moment, we drew a lot of attention to ourselves. Then one thing led to another, and we had a record label looking after us. We didn't have a lawyer, or anything, so we had to get one quick so we could sign our record deal.

YOU SIGNED WITH RELATIVITY/SONY. WERE YOU CONSIDERING ANY OTHER LABELS, OR WERE ANY OTHER LABELS CONSIDERING YOU? IF SO, WHY DID YOU CHOOSE RELATIVITY?

Yeah... but you know Relativity showed that they really wanted us more, and they were like the first ones interested in us. We operate on a basis of trust, and we've been really lucky, because Relativity have looked after us from the get-go. I mean we knew NOTHING about the recording industry. Also, they're not like a major major label, so their roster is smaller, and we're a priority band now for them.

YOU USED RICHARD MAUSER TO PRODUCE YOUR FIRST FULL LENGTH RELEASE. DID YOU SPECIFICALLY WANT RICHARD, OR WAS HE SUGGESTED BY SOMEBODY AT RELATIVITY?

We had heard some stuff that he had done for Relativity before, which at the time was just a demo I think for the BLACK MARKET FLOWERS. The sound was just amazing... better than most of the stuff you hear on CD. A meeting was set up by Relativity, but after like an hour, we knew he was the guy. He's young, and he's got his studio set up right in his own house. From a production point of view, we believe in one man doing it all, not Tom recording it, Dick mixing it, and Harry engineering, at three different studios, and it costing like a million dollars for fucking punk rock music. We recorded "Jaundice" in 25 days (12 hrs/day) and for \$10,000.

DO YOU THINK THAT RICHARD HAS BROUGHT ANYTHING TO YOUR SOUND THAT SOMEBODY ELSE MIGHT NOT HAVE?

I just think that Richard captured us live. I mean he understood our music, which is pretty rare, because we're like a new genre of music. We have distorted vocals, and we like the bass to be red lining, so it's a really raunchy sound. Most studios you go to are pretty anal about producing a certain type of sound. For me it's the tonal quality of the guitar that's most important, and Richard got some amazing tones, which you would normally have to buy hundreds of thousands of dollars worth of equipment to get. This was really the first full length CD that Richard had done for a major label too, so he was really keen to show his stuff as well, so once again we really lucked out.

WILL YOU BE USING RICHARD FOR YOUR NEXT RELEASE, OR WILL YOU CONSIDER SOMEONE ELSE, OR MAYBE SELF-PRODUCTION?

We're really not sure right now you know... I mean we all really love Richard, and we want to do stuff with him again, but at the

same time you know, you want to move on. It's like "been there, done that, seen it". But who the hell knows, you know, I mean if we can't find anybody, or shit's just not happening, then we may well use Richard again.

YOUR DEAL WITH RELATIVITY, IS IT A MULTIPLE RECORD DEAL, OR A ONE BY ONE CONDITIONAL DEAL? ARE YOU BASICALLY FREE TO SHOP AROUND NOW THAT "JAUNDICE" HAS BEEN RELEASED?

When we signed it it was like one firm, plus four to option. It's a lot, they lock you in man. When a band first starts, they really want to get two firm, but it's worked out for us. Now if another label wants us to do a record with them, they'd have to pay a pretty penny to get us out of our options, but we're worth it now, you know what I mean?

MOST OF THE BAND IS COLLEGE EDUCATED, AND HAS WHITE COLLAR JOBS. DO YOUR EMPLOYERS LET YOU TAKE LEAVES, SO YOU CAN TOUR LIKE THIS, OR ARE YOU HAVING TO PUT YOUR OTHER CAREERS ON HOLD, WHILE YOU SEE HOW THE WHOLE BAND THING PANS OUT?

NO NO NO NO... are you kidding me? That would be unreal man. Fortunately for me, I signed the record deal the same day that I signed my College diploma, so I never really had to do that 9 to 5 thing...

[I HEAR HIM SHUDDER THROUGH THE PHONE.-Simon]

I mean I've been surfing all my life, so I've never really had a day job, so I was just getting psyched up for it, and it was like BAM... want to be in a rock band full time instead?

WERE YOU GUYS ALWAYS ASPIRING MUSICIANS WHO DECIDED TO GO TO COLLEGE IN CASE THE MUSIC THING NEVER PANNED OUT, OR WERE YOU COLLECTIVELY PURSUING A HIGHER EDUCATION, AND THE MUSIC THING JUST SORT OF HAPPENED?

No, we never planned to be professional musicians, it just sort of happened you know? I'm a surfer, so music's always been a huge part of my life, I've been playing guitar for like seven years, but I never thought I'd be part of a band. Some of the other guys have been in bands before LUCY'S, but never anything too serious.

DO YOU THINK THAT THE WHOLE COLLEGE MUSIC, AND RADIO THING IS HAVING A RESURGENT INFLUENCE ON THE MAINSTREAM, WITH BANDS LIKE PAW, COL-

LECTIVE SOUL, AND YOURSELVES GAINING WIDESPREAD ACCEPTANCE, AND AIRPLAY ON MTV, AND THE LIKE?

I don't think it's got anything to do with College Radio, I think people are just starting to recognize good song writing. Most College Radio, the sound quality's just not there you know, but with COLLECTIVE SOUL, and ourselves, I think we just have good songs you know. I think we're still riding the whole NIRVANA wave you know, I mean NIRVANA really changed music. If it wasn't for them, a lot of people wouldn't have listened to LUCY'S FUR COAT for the first time. NIRVANA really shaped music for the 90's, they were truly "Alternative", I mean PEARL JAM, and SOUNDGARDEN are just like sped up 70's rock bands, and only the vocals sets them apart. I can't think of a truly alternative band out there right now you know, and it's not LUCY'S FUR COAT either. You know what else pisses me off... because we've been together for like 3 years, and we've got a strong local fan base, now that we've signed a deal with a major label, people are saying that we've sold out!! Where the fuck does that come from you know?

"TREASURE HOUND" HAS BEEN IN ROTATION ON MTV, AND YOU'RE SET TO RELEASE THE VIDEO FOR "SUPER". HOW MUCH INFLUENCE DO YOU THINK MTV AND VIDEO IN GENERAL WILL HAVE ON YOUR OVERALL SUCCESS, AND RECORD SALES?

Unfortunately, you know, in this day and age, it's kind of sad and I hope it's not entirely true, but I've got the feeling that unless you've got major MTV support, your not gonna do too much. Like you're not gonna sell a lot of CD's unless you've got a massive cult following (IE...METALLICA), and you're gonna tour year round, and we're not gonna take that route. We like touring, and we like playing in front of people, but we're not like a normal band. We don't just go out every night, and stare at our shoes, play the music, and leave (IE... DINOSAUR JR). We do it because we really love it, our live show is super-energetic, and like I leave after every show with a new set of battle scars, I love it

you know? If there's 5 people there, or 5,000, we give the same show, in fact we may work even harder when there's less people there, because we want to win them over. We're not gonna tour as much as most bands, so if your not gonna get major MTV support, you're in for a lot of hard work.

YOU GUYS ARE CURRENTLY ON A CLUB TOUR PROMOTING THE NEW ALBUM. HOW LONG IS THE TOUR?

We've been on the road about 5 months, but not straight you know, every once in a while we'll get like a week at home. Or two weeks. Right now



we're on a 6 week tour with DIG , so we'll be home again in 5 weeks.

[AT THIS POINT, TONY'S ROAD MANAGER STARTS TO GIVE HIM STRANGE LOOKS, AND INFORMS HIM IT'S TIME TO GO DO SOME CARBO LOADING BEFORE THE SHOW, SO THE TEMPO OF THE INTERVIEW PICKS UP CONSIDERABLY. -Simon]

DO YOU FIND THAT YOUR AUDIENCE HAS A DIFFERENT DEMOGRAPHIC MIXTURE IN DIFFERENT AREAS IE... EAST COAST VS. WEST COAST, OR U.S. VS. CANADA?

No, there's no difference whatsoever. It's always the same type of people wherever we play.

HAVE YOU HAD ANY BULLSHIT CROSSING THE BORDER YET, OR HAVE YOU BEEN SPARED THAT LOVELY EXPERIENCE? A LOT OF THE BANDS WE TALK TO GET HASSLED BECAUSE OF BLATANTLY CRIMINAL THINGS, LIKE HAVING LONG HAIR, AND TATTOOS.

No, we got through easy this time !!! The first time it took us like 4 hours. They've just got a power trip going, you know what I mean, so they like to mess with you.

[BORDER GUARDS ARE ALL THE PEOPLE WHO WANTED TO BE COPS, BUT COULDN'T BECAUSE THEY DREW THEIR GUN, AND FIRED TOO QUICKLY IN THE

"CROWD CONTROL TESTS"-Simon]

HOW DO YOU FEEL ABOUT TIPPER GORE BEING SO CLOSE TO THE WHITE HOUSE, AND SOME REAL POWER, AND INFLUENCE? DO YOU THINK IT'S ONLY A MATTER OF TIME BEFORE SHE, AND HER PMRC CRONIES RE-INSTATE THEIR WITCH HUNT?

I don't know you know? I'm not politically correct, so I don't really give a shit. I'll start to worry if they come after me, but until then, who gives a shit.

WE'VE PROBABLY COVERED ALL THE USUAL BULLSHIT QUESTIONS YOU GET OVER THE COURSE OF AN INTERVIEW. IS THERE ANYTHING YOU'D LIKE TO TALK ABOUT, THAT YOU DON'T NORMALLY GET A CHANCE TO?

No... we just like to have fun you know, and right now having fun is being in LUCY'S FUR COAT.

SO YOU'RE TRYING TO APPLY THE SURFERS CREDO TO THE MUSIC BUSINESS THEN ?

Well, we're trying but there's a lot of bullshit !! {END}

[LUCY'S FUR COAT'S DEBUT CD "JAUNDICE" IS AVAILABLE ON RELATIVITY/ SONY MUSIC]



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NOISE REVIEWS

GN- Glenn Novak, S- Simon McIntyre, J- John Murren, GS- Gerry Saracco, D- Derek Willis, B- Brad Mitchell.

RKL- "Reactivate"

Where should I start? This has to be one of the most disappointing and lamest releases so far this year. This is what the CRUMBSUCKERS would've sounded like if they started playing punk rock. There seems to be a heavy southern rock LYNARD SKYWARD influence in most of, if not all, of the songs which is absolutely horrible! They've re-recorded two old songs, "Catch Yer Breath" and "Scab On My Brain" and have massacred them. They sound like 70's ZEPPELIN epics or something. Suffice to say, this is definitely one for the trade in pile. (EPITAPH RECORDS) *D*

SHEER TERROR- "Old, New, Borrowed, and Blue" EP

Rather lame release by this NYHC outfit. To start this off is a re-recorded version of the song "Walls" (which appeared on their debut LP). I can't help but think of that old saying, "If it ain't broke, don't fix it." Of the two new tracks, "Broken" is the better one. Pretty slow and heavy. Paul Bearer elects to "sing" more on this EP. An interesting, yet unnecessary cover, "Everything's Fine" and a couple of lame "intros" (i.e. stupid, non-music time fillers.) All in all, SHEER TERROR should've just released a 7" with the two new songs, not a 10" EP with the extra nonsense. SHEER TERROR is still cool (mostly due to Paul's comical presence) but the "Just Can't Hate Enough" days are sorely missed. Get a dub of this and save your cash. (BLACKOUT) *J*

STANFORD PRISON EXPERIMENT- S/T

I don't know who to compare this to. Maybe a more alternative QUICKSAND or one of the many bands on Touch & Go like MULE or someone. Normally, not something I would listen to but there's enough real grit here to make worth playing again. Void of any wimpy pop trimmings. (WORLD DOMINATION RECORDS) *D*

JOYRIDE- "Another Month Of Mondays"

Oops! Did someone drop this in the hardcore review pile by mistake? This band takes mediocrity to new heights, Methinks this is one bar band who bribed, or blackmailed the A&R man. (Either that or they got him laid) This is run of the mill mainstream rock at its best. (DOCTOR DREAM RECORDS) *S*

MERAUDER- 93/94 Demo

You may have seen various people wearing their shirts on MTV's "Headbangers Ball." A lot of hype surrounds this Brooklyn band. I don't see why. Yeah, it's well played hardcore with metallic overtones but the songs are just typical. This goes over better live, but opening for the BIOHAZARD's and the SICK OF IT ALL's of the world are below this band's ability. I expect better material from these guys, hopefully they'll come through. (MERAUDER HOME BASE/ 175 5th Ave., Suite 2312/ New York, NY 10010/ USA) *J*

TINY LIGHTS- "Milky Juicy"

Somewhere between old REM and 10,000 maniacs lies TINY LIGHTS.

This is pretty light alternative stuff, however, a couple of tracks show some RHCP style FUNK! This release is not for headbangers. I enjoyed it but I wouldn't pay full price for it. (DOCTOR DREAM RECORDS) *S*

EXIT 13- "Don't Spare The Green Love"

Some of the stuff on this isn't bad, notably "The Funk Song" and the weirder, more off-the-wall parts, but overall it's kind of lame. The really weak production doesn't help matters any. Expect a new album sometime soon. (RELAPSE RECORDS) *D*

V/A- "5 Years Nuclear Blast"

I was disappointed by most of the bands on this. MASTER's contribution was okay, even better were DEAD WORLD & PUNGENT STENCH. DISCHANGE weren't bad, but they clone DISCHARGE. Just more lame-to-average death metal. (NUCLEAR BLAST AMERICA) *D*

DARKSIDE NYC- "Suffer In Silence" 7" EP

Alan Blake, the man responsible for the fantastic music by early SHEER TERROR is back with this killer Brooklyn outfit. Yes, some of this is very similar to early TERROR obviously, but still a band with its own identity. Some of this can be attributed to the chaotic raw vocals of Rich O'Brien. He sounds like Chris Notaro from hell. Musically, this is extremely heavy HC that borders on death metal. Well written, agonizing lyrics only add to this highly recommended release. Unsure of price. (ASTOR RECORDS/ 175 5th Ave./ Suite 2312, New York, NY 10010/ USA) *J*

UNANIMATED- "The Forest Of The Dreaming Dead"

This is good. While not highly innovative or original, these guys do know how to write decent songs. A good comparison would be DECEASED. The vocals remind me of Sabina Classen (HOLY MOSES). Admittedly, the production could be better, the snare drum sound being particularly horrible, but not too bad for a debut. (PAVEMENT MUSIC) *D*

DEMENTED TED- "Promises Impure"

This record sounds like a thrashier, more death metal TUNGSTEN. Upon first listen, the vocals reminded me of Troy Dixler (of SINDROME fame) and not surprisingly, they were listed in the band's credits. Both bands also reside in the same city-Chicago. Another decent release from Pavement. (PAVEMENT MUSIC) *D*

BIOHAZARD- "State Of The World Address"

I was all ready to hate this. I didn't like "Urban Discipline" at all (although I'm sure many of you did) and upon first listen, this album lived up to my expectations. I decided, however, to be objective, I'd give it another try. I figured out how to listen to this album. Ignore the first four or five songs. The sound like out-takes from "Urban Discipline." Beyond that, this gets pretty good. The riffs are catchier, the lyrics a little less cheesy (very little "I come from the street, so I'm cool, Brooklyn in yo' face, muthafucka") and overall, BIOHAZARD seems to finally to be living up to some of their reputation. High points are "Five Blocks To The Subway" and the amazing intro of "Failed Territory." Biggest disappointment: the team up with Sen Dog from CYPRESS HILL is very lame compared to BIOHAZARD's work with ONYX. Oh yeah, the boys from Brooklyn deserve their kudos for trying to alert people to the raw deal given to Vietnam Vets. (WARNER MUSIC CANADA) *GN*

ALICE IN CHAINS- "Jar Of Flies" CD EP

If you are looking for more of "Them Bones", or "Dirt" part II, then don't waste your money on this release. If, however like me, you believe that change=growth for a band, then I think you'll want to pick up this seven song EP release by the "Cains" gang. The whole EP is considerably downbeat from their last two efforts. It makes a good choice to throw in the deck when you, and your significant other intend to do the horizontal tango. For those of you lucky enough to last the 24:45, it goes nicely upbeat midway through the 6th song, just in time for the short strokes. If you've seen the video for, or heard the first single from the EP, "No Excuses" and like it,

then you will definitely enjoy the whole damn thing. BE WARNED... the fifth songs is a - GASP - instrumental, and they make use of - ULP - a string section! This is not three chord grunge metal... try it, you might like it!! (COLUMBIA/ SONY MUSIC) *S*

HYPOCRISY- "Inferior Devoties"

I can't believe some of the stuff these labels will sign. I've heard worse, but I've heard a lot better. Just another group, who you can tell, listen to too much MORBID ANGEL, DEATH and ENTOMBED. (NUCLEAR BLAST AMERICA) *D*

STARKWEATHER- "Crossbearer"

Out of Philadelphia comes this fantastic band driven by emotion. This CD is over 60 minutes of pure anger, sadness, revenge, and other negative feelings. Musically, this is unclassifiable. It's very heavy with a strong sense of melody. There are lots of tempo changes; from chaotic fury to acoustic mellowness. The lack of boring guitar solos challenges the band to write complex and original songs and they succeed in doing so. The vocals by Rennie Resmini are equally varied. He often mixes his harsh and insane vocals with a much lighter style; displaying terrific range. Almost all the lyrics are personally themed and written in an indirect yet very poetic manner. A soundtrack of bitterness, and it is a masterpiece. If you don't see it in stores you can send \$10 to this address. Money orders payable to Todd Forkin. (STARKWEATHER/ PO BOX 11739/ Philadelphia, PA 19101/ USA) *J*

CLUTCH- "Transnational Speedway League: Anthems, Anecdotes, and Undeniable Truths"

In addition to winning the Skull Session award for longest album title of the year, this disc has a lot to offer. Heavy grooves, catchy riffs, a vocalist with the most bile-dripping voice this side of Phil Anselmo's more disturbed moments and most importantly, some of the strangest and most intriguing lyrical meandering you'll find anywhere. How about: "So Beebopallobopawpshambo/ And domo arigato if I got to" or "Like a fly to doo doo... or little bunny fufu/ Who needs to bop the field mice" and that's just from the first two songs. CLUTCH makes some really weird connections and metaphors with cultural icons and obscurities that always keep you listening, if only to hear what strange things are going to come out of Neil Fallon's throat next. Musically, it never gets terribly fast, just a plodding relentless groove that's fairly infectious for a while, but tends to lose me after seven or eight songs. All in all though I'd recommend "Transnational..." to anyone who's looking for something thought provoking. (EASTWEST/ ATLANTIC) *GN*

SUICIDAL TENDENCIES- "Suicidal For Life"

Cyco Miko and his crew are back! For those of you who, like me, thought "Art Of Rebellion", ST's last album was a little too... nice, I guess, you're in for a rare treat with "Suicidal For Life"; hearing a band you thought had lost it, find it again. This album returns to what SUICIDAL does best, mid-paced, lunatic crunchers with vocalist Mike Muir spewing his own special brand of hostility over top of it. The whole first side is just about perfect (my favorite right now: "Fucked Up Just Right.") The Second side is a little weaker, though not without it's moments, in particular, the absolute twisted sickness of "What You Need's A Friend." "Suicidal For Life" has cleaner production than what's trendy these days, but that's because the band plays so well, they don't need a big wall of guitar to cover up the fact that they're sloppy. All in all, a very heavy, very entertaining album that has made this ST fan very happy. (EPIC/ SONY MUSIC) *GN*

HOUSE OF LARGER SIZES- "My Ass Kicking Life"

Love the name. It's about time somebody catered to fat bastards like me. These guys must have been heavily influenced by Perry Farrell's music; same speed, same chords, same darkness. If you like PORNO FOR PYROS or JANE'S ADDICTION, the grab this release by HOUSE OF LARGER SIZES. It's great to see a band with a decent sense of humor for once. Toe tapping? Definitely. Head banging? Not quite. (RED DECI-

BEL) *S*

SHOOTYZ GROOVE- "Jammin In Vicious Environments"

This is an advance of the upcoming album. Combining hip-hop and hard rock/death metal (along with blues, funk, etc.) this is a mess from the get-go. "Respect" opens this up. Pretty goofy bravado rhymes with tired unity messages. It only gets worse from there. I would love to hear a band combine rap & metal full throttle and be good at it, but I can't see it happening anytime soon. The "Judgment Night" soundtrack is further evidence that the two styles have trouble mixing. Avoid this! (MERCURY) *J*

LUCY'S FUR COAT- "Jaundice"

Another 10 beats per minute on the metronome and I think I could call these guys hardcore. Whether intentional or not, I find these guys sound not unlike STONE TEMPLE PILOTS, although LFC seem to be having a hell of a lot more fun plying their craft. LFC are by their own description kicking out all on, full hard 90's rock. (RELATIVITY/SONY) *S*

INTERNAL VOID- "Standing On The Sun"

Yet another SABBATH clone act. As generic as COUNT RAVEN, as boring as ST. VITUS. It does have a good production but that doesn't save it. Some of the slower, more melodic parts hint at CANDLEMASS and SOLITUDE RETURNS. The main riff in "Line In The Sand" is a direct, or almost direct, rip off of SABBATH'S "St. Vitus' Dance." (NUCLEAR BLAST AMERICA) *D*

AMORPHIS- "Privilege Of Evil"

One of RELAPSE's better releases. A perfect fusion of AUTOPSY, old CARCASS and vintage BATHORY ("Under The Sign Of The Black Mark" album, in particular.) They also kinda sound like Sweden's OBSCURITY. Decent production, heavy and full sounding, but could use a little more bass. Pretty cool. (RELAPSE RECORDS) *D*

DEMILICH- "Nespithe"

I really don't know what to make of this. At first listen I disliked it as more cheesy, generic death metal. But after numerous listenings I've come to the conclusion that it's not as bad as I originally thought. The vocals are ridiculous, sounding like Bill Steer's background vocals on early CARCASS releases, but the music itself is technical, well produced, convincing death metal. Closest comparison would be the first PESTILENCE album. This album, is, as far as death metal is concerned, a breath of fresh air, blowing away most of the latest releases from JL AMERICA, RELAPSE/NUCLEAR BLAST or RED LIGHT RECORDS. (PAVEMENT MUSIC) *D*

KRS ONE- "Return Of The Boom Bap"

For those unfamiliar with KRS, he was (is?) the main voice and creative force behind Boogie Down Productions. This is the first album he has released under his own moniker, but stylistically it's pretty much BDP, since BDP was mostly him anyway. Unfortunately, "Return..." hasn't yet beaten the BDP curse of releasing two or three fantastic songs surrounded by ten or twelve advantages to impaired hearing. The album more or less kicks into gear with "Outta Here", a kind of hip hop history of BDP that absolutely kills. Then he wastes a couple of tracks trying to prove he can sing reggae (one of my least favorite things about him is he's one of those people who thinks just because he's black, he must be able to sing) before getting to the one other really good song about being a blunt getting passed around by the big names in the rap community. It's pretty funny and pretty clever and demonstrates what KRS-ONE is (and always has been) capable of, if he'd just stick to rapping and stop trying to prove his diversity. (JIVE/ BMG) *GN*

INFECTIOUS GROOVES- "Groove Family Cyco"

I wasn't too excited when I learned that I.G. had a new album out. For one, this whole side project thing is getting on my nerves (although to be fair, the side project of Mike Muir and Robert Trujillo of SUICIDAL TEN-

DENCIES has been around a lot longer than most of the recent endeavors like NAILBOMB or MEATHOOK SEED.) For another thing, I've never been a huge fan of the funk metal genre anyway, and lastly, the I.G.'s first two albums weren't that great. Well on "Groove..." they've finally hit their stride. They've seriously curtailed the funk, (it's there, but it's an ingredient rather than a foundation) and put together a heavy, catchy album. The lyrics, while still having their light hearted moments, are mostly about shooting people, proving that Mike Muir is still angry about something. A good companion to SUICIDAL's new album, "Groove..." is worth picking up. (EPIC/SONY MUSIC) *GN*

FEAR OF GOD- "Toxic Voodoo"

The best work Dawn Crosby has ever done was the DENTENE "Recognize No Authority" album back in '86. The FEAR OF GOD debut was cool (having been released on Warner Bros.), but due to lack of record sales and a poor concert attendance, they were soon dropped (not to my surprise.) Now we have this. An album chock full of average, sub-standard material, Dawn's voice is also not what it used to be. really pushed and strained here. A definite disappointment! (PAVEMENT MUSIC) *D*

GENETIC WISDOM- "Humanity on Parole"

I think these guys want to be from New York. It's obvious that they listen to a good dose of NYHC in their spare time. Probably SICK OF IT ALL, but most notably BIOHAZARD. The vocals just exude that aforementioned band. If you must listen to stuff like this, buy a record from a NYHC band instead. (PAVEMENT MUSIC) *D*

THERION- "Symphony Masses: Ho Draken Ho Megas"

Over the period of two albums this band has come a long way. I was quite surprised at the progression. Now, while still not brutally heavy, this is a lot better than most of the schlock released nowadays. A more moshy CELTIC FROST (era "To Mega Therion" & "Into The Pandemonium") with a good dose of PARADISE LOST (which are, of the two, the most noticeable influence) everything from the keyboard effects to the melancholy/anthemic elements provided, sound like Nick & Co. Definitely one of Pavement's better releases. (PAVEMENT MUSIC) *D*

STANFORD PRISON EXPERIMENT- S/T

Hot on the tail of their 2 song advance (reviewed last issue), I get the full length debut from these LA punksters. Not as poppy as BAD RELIGION and a little more grooving than FOR LOVE NOT LISA. The first track "Disbelief" is a total rocking tune; its intensity flows from start to finish. If you're a fan of FOR LOVE NOT LISA, BAD RELIGION or the Epitaph stuff, check this out! (WORLD DOMINATION/ PO BOX 8907/ Universal City Station/ North Hollywood, CA 91608/ USA) *GS*

ANATHEMA- "Serenades + Extra Tracks"

While nowhere near the godliness of MY DYING BRIDE, ANATHEMA have churned out a decent slab of raging death/doom. Utilizing excellent female vocals on certain songs enhances the more Gothic aspects of their sound. With some work and a little experience, ANATHEMA could achieve status with their peers (MY DYING BRIDE, PARADISE LOST). Futurist puts this out with their "Crestfallen" EP and an extra track. More doom for your dollar! (PEACEVILLE/ FUTURIST) *GS*

STRESSBALL- S/T

New Orleans is a spawning ground of some intense music. CROWBAR, EXHORDER and EYEHATEGOD are just some of the great bands to come out of this unique city. Now we have STRESSBALL to torture our senses. STRESSBALL has that New Orleans groove (people I know alternately call it "noisecore" or "sludgemetal"), and maybe even a slight SABBATH vibe. Steven Gaille's vocals are gruff and raspy; his vocals are his own, which is a good sign. Pavement definitely has their shit together; by exposing more of the vibrant New Orleans bands a whole new dimension of heaviness has been unleashed. Next thing you know somebody will start selling bottled Bayou water! (PAVEMENT MUSIC)

GS

CROWBAR- "Live +1" CD EP

Recorded in their home town back in February, this EP features 5 live tracks from CROWBAR and a new studio track "Numb Sensitive." This is an excellent recording for live tracks and is definitely a cool teaser to satisfy CROWBAR fans until their next LP. The new track continues in that CROWBAR sound, but slows down more than some of their other stuff (but not as slow as their first LP on their old Grindcore/ Red Light label.) Total fucking power man! (PAVEMENT MUSIC) *GS*

CELESTIAL SEASON- "Forever Scarlet Passion"

Holland seems to be developing a decent scene of doom influenced bands. MOON OF SORROW, THE GATHERING, and now CELESTIAL SEASON. Personally I liked this better than ANATHEMA. They use string instruments (mainly violins) to orchestrate certain melodies under gruff vocals. It's a new trend with doom bands to incorporate classical elements to their music to make it even more depressing. While probably not as acceptable as MY DYING BRIDE or PARADISE LOST, this band is at least trying to be somewhat original. It definitely gets my praise! (ADIPOCERE/ RELAPSE) *GS*

COUNT RAVEN- "Destruction Of The Void"

This band outdoes SLEEP at trying to recreate OZZY's SABBATH days. Fucking amazing. Buy this, dub it for a friend (along with SLEEP's "Holy Mountain") and tell them it's unreleased SABBATH material just discovered. It should easily fool those who don't know anything about underground indie music. "Leaving The Warzone" could've been on "Masters Of Reality" Damn this rules! (NUCLEAR BLAST AMERICA) *GS*

SPORE- "Giant"

SPORE's second LP continues their SONIC YOUTH like dirge. However, they've started moving away from sounding exactly like S.Y. That's good, as that was what I felt could have really held them back. The trade offs of male/female vocals work too. After SAM BLACK CHURCH this is the best band that Taang! has. Another great noisecore act to permeate your senses. Check this band out; they're a lot better than some of the major label crap out now! (TAANG! RECORDS/ PO BOX 51/ Auburndale, MA 02166/ USA) *GS*

MAYHEM- "De Mysteriis Dom Sathanas"

The blast beats in the first few songs had me pumped, but it wore really, really, really thin by the end of the album. If "De Mysteriis..." had a little more melody like in the track "Life Eternal" I'd love it. But as is, it's a repetitive noise fest. Everything is pretty well recorded, so it's not muddy, just not my cup of tea hearing 8 songs of blurring blast (save the above mentioned track). The history behind the band gave me a giggle too, MAYHEM was a band that was involved in the "tragic" satanic Inner Circle killings. Not as cheesy as BRUJERA, but pretty close. (CENTURY MEDIA) *B*

GENETIC WISDOM- "Humanity On Parole"

What happens when five dutch guys take a basic Bay Area sound and mix in various elements of BIOHAZARD, PANTERA and PRONG? GENETIC WISDOM would probably be the result. Aggressive, hardcore like vocals combined with thrashy riffs to pound in your face. While nowhere near the ability of the three aforementioned acts, GENETIC WISDOM shows promise. With more songs like "Forced" and "Dedicated" I can see this band becoming a European equivalent to BIOHAZARD or PANTERA. All in all a decent debut from a promising band. (PAVEMENT MUSIC) *GS*

THERAPY? "Troublegum"

This new offering from this Dublin trio is terrific. A bit more melodic/pop this time around than the "Nurse" LP but still quite heavy throughout (check out "Knives" for instance). THERAPY? come off a bit like a combination of BAD RELIGION, HELMET, and some industrial thrown in.

Page Hamilton of HELMET actually handles the lead guitars on "Unbeliever." Al Cairns (vox, guitar, main songwriter) is self loathing, confused and an isolated individual. These lyrics from "Trigger Inside" are a perfect example of that: "I know how Jeffery Dahmer feels lonely, lonely. I was awkward as a child, blueprint for my wretched life. Confidence I've been denied..." Also, skepticism about religion is another theme that is present. "Screamer" and "Turn" from the "Hats Off To The Insane" EP are here in addition to the 12 new ones. Pick this up. (A&M RECORDS) *J*

DYSTOPIA- "Bitches & Bastards" Demo

This band couldn't decide between BLACK SABBATH, THE DOORS or MINISTRY. Yawn filled boring, repetitive tunage that is one minute psychedelic and fuzzy and the next a very bad jump into, I guess, what is supposed (?) to be an attempt at "popular industrial." Zzzz. (DYSTOPIA/ 36 Central Park Rd./ Plainview, NY 11803/ USA) *B*

SKREW- "Dusted"

The industrial/metal crossover scene has blown up in the last few years, with the success of MINISTRY (and their eight million side projects) and locally, MONSTER VODOO MACHINE, MALHAVOC, SOULSTORM, etc. Record companies seem desperate to snap up anything they can squeeze into this category and I believe that Metal Blade has jumped the gun with SKREW. While they are a perfect example of what this scene is all about, they are too generic to please a real fan of this music. It's as if they heard MINISTRY's last album and figured they had all the influences they needed. As a result, a certain immaturity is displayed in their songwriting. Apparently there is at least one ex-member of ANGKOR WAT in SKREW and I'm amazed that someone from a band with such a long history and such critical (if not commercial) respect would resort to jumping on a bandwagon and almost blatantly plagiarizing another band. While there are some catchy moments, if you have PSALM 69 (or whatever the hell MINISTRY's last album was called) you have no reason to purchase "Dusted". You've already heard it. (METAL BLADE/ PRIORITY/ ATTIC) *GN*

BLACK TRAIN JACK- "You're Not Alone"

BTJ follows up last year's debut "No Reward" with a similar release. Led by ex-TOKEN ENTRY member Ernie, BTJ serves up rockin'/groove oriented HC. Like HC light. Anyway, Ernie who handles most of the songwriting is basically an overgrown straight edge, happy go lucky kid ("The Reason" defends and explains why Ernie still puts up with being in the scene and his straight edge beliefs but without being preachy about it.) From that, it's no surprise, lyrically this is about as thought provoking as a GWAR song, and as goofy. Still I really enjoy this melodic rock n' roll HC. Rob (vocals) is more of a "singer" (that takes some time getting used to) which compliments the music well. A cover of THE STEVE MILLER BAND's "The Joker" fits in well almost as if it were a BTJ tune. "What's The Deal" on the other hand upsets the flow of the album a bit. It features heavier riffing (reminiscent of SICK OF IT ALL's "G.I. Joe Headstomp", which is ironic because the Koller brothers do some backing vox on this track) stands out too much. I enjoy this regardless of how corny it is. It appeals to the undemanding side of musical enjoyment. (ROADRUNNER) *J*

NECROTIC MUTATION- "Sepulchre Of The Suffering" Demo

Punishing death metal, from Quebec no less! "Sepulchre..." is a very cool and powerful tape which would be extremely killer if the guitar sound were beefed up a bit. As is, the great riffing sometimes gets lost behind the manic drumming and brutally sick vox! Give the guitars some more punch, and this would be outstanding! Nice color cover art. Seek this out. (\$5 to: NECROTIC MUTATION/ P.O. BOX 1492/ Rimouski, PQ/ G5L 8M3/ Canada) *B*

CRAWL- "300 Yards Of Face"

The follow up to CRAWL's successful "Norton" demo, this disc is more of the same; hook based, alternative hard rock. CRAWL writes and plays

this music far better than average, sounding sort of like a cross between THE CULT and some of the less atmospheric Seattle bands. The opening track, "Clifford & Me" has one of the best riffs I've heard from a Toronto band in a long time and there's really no weak moments throughout "300 Yards..." My only complaint is that every song from "Norton" re-appears here making the album pretty short on new material if you have that tape. Still, for fans of this genre, CRAWL do it as good as anybody and better than most. Well worth picking up. (CRAWL/ 108 Kennedy Rd./ Toronto, ON/ M6S 2X9/ Canada) *GN*

GREEN DAY- "Dookie"

GREEN DAY's first major label release is a typical GREEN DAY album. 14 songs of punk rock in a RAMONES vein. Billy Joe's vocals seem sarcastic in that his voice kind of contradicts the rather negative/teen angst like lyrics he writes. It works throughout because Billy Joe adds a "we don't take ourselves too seriously" feel to it. Energetic bass work by Mike comes through and adds to the catchy and short songs. Enjoyable and refreshing even if it is not ground breaking. (REPRISE RECORDS) *J*

DAWN- "The Darkness Within" Demo

Nicely done mostly uptempo death thrash. DAWN do slow down very early in the tape and do a bit of dirge and doom to keep it interesting, but mainly keep the tape fast with some great riffs to skank to. Vocals are indecipherable and heavy. Color cover and lyrics. (Martin Jager/ Otto-Dill-Star. 6/ D-67141 Neuhofen/ Germany) *B*

DEATHRUNE- "Memories Of The Exhumed" Demo

Pretty eerie and blasphemous sounding death metal out of Yonkers, NY. DEATHRUNE concentrate on slow to mid paced death metal with occasional bursts of speed. Extremely heavy and quite "pit friendly", this should go over very well in the death metal scene. Lyrics are not as pretentious as the song titles led me to believe. They're well written and moody, serving up a dark vision. Not quite my style, especially the vocals (low, gargle breathing, and unclear), but a solid release. (\$4 USA or \$5 elsewhere to: DEATHRUNE c/o Kelly Izquierdo/ 43 Amberson Ave., Apt. 3C/ Yonkers, NY 10705/ USA) *J*

MONSTER- "The Hunt" Demo

Some of you may remember the band GHOST STORY from a few years back. Well, the mastermind behind that popular unsigned thrash band, Chris Cauble, is back with this new band. The core of the band includes his brother Andy. Similar to GHOST STORY in its approach, this is well played standard thrash with melody and power. Chris is a fantastic bassist who is as much the focal point of the music as any of the other instruments. This is an improvement over their debut demo released last year "Man, Myth... MONSTER" in most areas; production, lyrics, layout etc., A band influenced by science fiction and the like, the lyrics are a reflection of that (although "Flag Of Democracy" seems to combine sci-fi with social commentary.) Scott Larkins vocals are a turn off though. Sounding a little like a tough Bobby Blitz, his style is both typical and unemotional. Then again, it's hard to sing such lyrics all that passionately. Cool samples between each song are a plus (like the opening from the "Tales Of From The Darkside" TV show) and a cool intro called "The Forbidden Zone" (a reference to "The Planet Of The Apes" perhaps?) Good stuff but it'll be hard to make a dent in a genre that is dead. Even I find it boring because I grew up on this kind of shit. (\$5 USA/ \$6 elsewhere: MONSTER/ P.O. BOX 190015/ Atlanta, GA 31119/ USA) *J*

SUN- "Jam House Wah"

I was about half way through this album before I realized that it was not supposed to a PEARL JAM tribute record. This German foursome are evidently talented musicians, I just think they should have spent another six months developing their own sound, and style, before they went in to record this album. Their mediocre versions of Dylan's "Like a rolling stone", and Hendrix's "Spanish castle magic" reinforce my aforementioned point. This will probably sell due to it's "Seattle" sound, but their

potential for authentic music is excellent, and I hope to hear "Sun's" sound on their next release. (GUN/LONELY PLANET) *S*

TRIBES WITH KNIVES- "You May Safely Graze"

If there's a fence in between "Alternative", and "Hardcore", then these guys are perched precariously on top of it. This album uses "typical" punk chord progressions, yet it is considerably more melodic than most punk available. In trying to find another band to compare "T.W.K." to, I couldn't, which was a refreshing change. Lyrically this album has good depth, and the band seems to be involved in a variety of animal rights issues, from fur to REGAP (Relocation of Greyhounds As Pets). If anyone is looking for a good dog, and can't find anything suitable at the pound, greyhounds are large dogs, but they are incredibly docile, and are fantastic with children, and are only known to bark when some Fascist cunt puts the racing harness on too tight. You can reach REGAP c/o Tribes With Knives c/o Red Decibel Inc, 2217 Nicollet Ave S. Minneapolis, MN 55404. (RED DECIBEL) *S*

V/A- "Head Your Mind"

A fine selection of Vulcan Mind Fuck music. This sampler shows a wide variance of musical styles, but centers around "Industrial", with a wee tweek of "Hardcore". Songs by SHIP OF FOOLS, HYBRYDS, KONG, MINISTER OF NOISE, and SONIC VIOLENCE. (DREAMTIME) *S*

54-40- "Smiling Buddha Cabaret"

Following their previous rollicking Canadian smash hit CD, the lads from 54-40 have gone back to the studio, and created something original instead of using their known formula for moderate success. This release draws on the bands earlier sound, and raw energy, but reflects the bands experience, and Neil Osbourne's vocals continue to develop. As with any 54-40 release, there is great depth to the lyrics, although sometimes subtle. I maintain that CHANGE = GROWTH for a band, especially following previous success, and these guys are still in it for the music. The first single from this CD, "Blame Your Parents", has the potential to become somewhat of an anthem for disgruntled youth everywhere. (COLUMBIA/SONY) *S*

SOUNDGARDEN- "Superunknown"

Another fine offering of aggressive hard rock from SOUNDGARDEN. To say these are grunge because they're from Seattle, is about as stupid as saying that Kurt Cobain killed himself because he wanted to sell more records !! Superunknown doesn't have the razor edged vocals that Chris Cornell laid down for Badmotorfinger, but Cornell shows an excellent vocal range throughout this disc, and is tremendously melodic. If you haven't heard the first single released from this disc, "Spoonman", then you must be a recluse, or you listen to Country music. If you like it, there are at least 7 other songs on this CD that are as strong as Spoonman, and if you don't, then there's plenty of others to pick from which are significantly different. The influences of Zeppelin, and Sabbath become apparent on various songs on this disc. I recommend this disc for anyone who can't name all the New Kids on the Block (or NKOTB for that matter). (A&M) *S*

V/A- "The Crow" O.S.T.

This motion picture soundtrack is the best I've ever heard, including "Judgment Night". It features songs from ROLLINS BAND, NINE INCH NAILS, HELMET, PANTERA, RAGE AGAINST THE MACHINE, and STONE TEMPLE POSEURS to name a few. With the addition of songs from THE CURE, MY LIFE WITH THE THRILL KILL KULT, and THE JESUS and MARY CHAIN, it makes for a wonderfully dark, and ethereal experience. This disc is a fitting tribute to Brandon Lee, who was killed shooting the final scenes of this film, and who's potential we were only beginning to appreciate. If you're only going to buy a couple of albums this year, make sure this is one of them. (ATLANTIC) *S*

DESULTORY- "Bitterness"

"Bitterness" is a much more interesting album than their first release "Into Eternity" with its numerous tempo changes (within each song, and from song to song) and a thicker more "Swedish" guitar sound. Now it's not "typical Swedish death" so don't just pass "Bitterness" over because I said that, I just feel that this progression in sound is going to gain DESULTORY more of a solid footing in European death metal. (METAL BLADE/ ATTIC RECORDS) *B*

EPIDEMIC- "Exit Paradise"

Much like DESULTORY's 2nd album, EPIDEMIC really bring forth the goods on their follow up slab. Where as "Decameron" was very fast and bludgeoning, "Exit Paradise" is a bit more controlled with the emphasis being on great riffing and crushing melodies. This makes the album more memorable and enjoyable for the listener. It is in no means a step backwards in brutality. In fact it is just another way for EPIDEMIC to work their way into your skull. Nicely done. (METAL BLADE/ ATTIC RECORDS) *B*

SARKOMA- "Integrity"

Once in a while a band comes out of nowhere and completely crushes me (RAGE AGAINST THE MACHINE for example). Yes, SARKOMA do have a previous EP out but "Integrity" is my introduction to this brilliant 5 piece unit. SARKOMA produce the power and crunch PANTERA could only wish for! Where PANTERA are "hard for the sake of hard", SARKOMA are harder and make it more interesting while they do it. Jazzy influences, film sound bites, vocal changes, tempo changes all well executed and placed make for an unforgettable listen. Fucken excellent record! (RED LIGHT RECORDS) *B*

TIAMAT- "The Sleeping Beauty Live In Israel" CD EP

I like TIAMAT better live than on a studio album. Hey, I enjoyed their previous material especially "Clouds", but live, TIAMAT is much heavier and thicker. Good sound quality (so far I haven't received a poor live record from Century Media), five songs including my favorite "In A Dream." (CENTURY MEDIA) *B*

GLAZED BABY- "Karmic Debt"

Dirgy, dragging, guitar heavy alternative snorefest. Just when GLAZED BABY get up some momentum with a few decent mid paced HELMET/PAW grind parts, they turn around and go back to the funeral paced "heavy" go nowhere yawn sessions. Overall, this is just too slow and unfocused for me. (RED DECIBEL RECORDS) *B*

PUSHMONKEY- "Maize"

Holy fuck, where did they guys come from? Another band that has totally impressed me on the first listen. "Maize" features some really cool alternative/metal masterpieces. Actually that's too narrow a description, let's try "alternative/metal with funk, jazz, blues, hip-hop influences." There is a lot on here to digest. "Monsters", "Media Shark" and "Crush It" are infectious as fuck. It's cliché, but true as hell, "for something fresh, check this out!" (SECTOR 2 RECORDS) *B*

CYCOMOTOGOAT- "Alkaline"

This "Alkaline" is dead. Ha, ha, ha. Sorry, it had to be said. CYCO... didn't do much for me other than make me run to the stereo to tear them out of my CD player with the speed of The Flash. There is some good news, though. CYCLEBUTTHEADS would go over really well in a stinky college club with a bunch of drunk, horny school kids. If that's your idea of fun... (SECTOR 2 RECORDS) *B*

FATES WARNING- "Inside Out"

Am I 15 again? Is this 1984? What the fuck? Hey it worked with MERCYFUL FATE, I got into their new album no problem but F.W. are, in my opinion, too late for their genre. Competent, yes. Exciting, no. (METAL BLADE RECORDS/ ATTIC) *B*

THE BRAINDEAD- "Dead" Demo

The first track "Laime" is a great mulch of punk rock, death metal and pure sludge. It works really well. The other three songs touch on that magic but don't quite hit it. "Dead" is a good twist on the punk genre, is simple in parts, yet quite interesting if you have any feeling for that scene. Vincent Locke cover art. (DEADCORE INT./ 11021 NE 123rd Lane/ #C208/ Kirkland, WA 98034/ USA) *B*

HELMET- "Betty"

A rather frustrating album to listen to. HELMET experiment a lot on this, producing lame results. "The Silver Hawaiian" with its samples and almost guitarless background is particularly shitty. That song, along with another not so hot track "Rollo" were produced by Butch Vig. Surprisingly bad. Also, those two tunes, along with the single, "Biscuits For Smut", feature Page Hamilton using effects on his voice similar to what Steve Tulipana/ SEASON TO RISK does using a CB radio or something. A cover of an old jazz tune "Beautiful Love" that finishes with HELMET like riffing is a mess, as is the closing blues track "Sam Hell." There are still some cool tracks like "Milquetoast" (from "The Crow" soundtrack), "Wilma's Rainbow", "I Know", and "Street Crab." Other tracks are too nice and clean, "Speechless" and the aptly titled "Clean." Disappointing. (INTERSCOPE/ WARNER) *J*

LUCIAN BLAQUE- "Judgment: Insanity" Demo

Excellent power metal. LUCIAN BLAQUE play this style of metal with such cool riffing and power parts that they remind me of IRON MAIDEN and other bands of the NWOBHM era in their prime. Too bad this comes along after that scene is dead and buried. If there is anyone out there who still likes to rock to the more melodic end of metal, L.B. are it. The instrumental "Who Me?" is pure brilliance, but as a warning there are a couple of power ballads to sit through, and for what it is "Judgment: Insanity" kept my attention. (c/o CRYSTALLIS/ PO BOX 1590/ Thonotossa, FL 33592-1590/ USA) *B*

TUNGSTEN- "183.85"

2 man project from the bowels of New Orleans. Similar musically to CROWBAR (except for the short length of their songs), lyrically they are totally different. Basically the songs cover being romantically and emotionally devastated/raped by a member of the fairer species. Having much experience in such matters I can fully relate to the tremendous rage felt here. I hope they round out their line up and hit the road because these songs would probably be intense live. Better than I expected it to be. They even do a cool cover of ANVIL's "Forged In Fire." There's gotta be something in the water down there to spawn all this good music! (PAVEMENT MUSIC) *GS*

SLAMNITCH- "Fetuses & Cake" Demo

Yes, you can pretty much guess what this is about just by the title. I don't even have to review it for you. Noise, noise, noise, with a heavy surface of s-l-u-d-g-e. Horror/gore sound bites in abundance. (SLAMNITCH/ c/o Matt Smith/ R.D. 1, BOX 120/ Lot 4/ Triadelphia, WV 26059/ USA) *B*

ARSON GARDEN- "The Belle Stomp"

A friend of mine turned me on to this describing this as a NATALIE MERCHANTESQUE vocalist backed by toned down music similar to LAUGHING HYENAS (particularly in the acoustic area) and I have to say that is accurate. Vocalist April Combs mixes in some off key vocals similar to TORI AMOS but never goes overboard and has a strong yet controlled voice. Since most of the guitar work is in acoustic mode, this is very mellow but powerful at times (like on "Lasy.") Give this a chance, it's good. Especially if you need a change of pace from the heavy shit. (AMERICAN EMPIRE) *J*

AGONIZING CRUSH POWER- s/t Demo

This pretty much has it all; blast, grind, death, hardcore, noise, hip hop... in different combinations and degrees. "Want To" is a great example of one of A.C.P.'s styles in which they combine a great death riff and style

it around a hardcore style. One drawback to the demo is the ultra-lame packaging, but this is a demo you can't judge by the cover. (Michael Lentini/ 8 Middlesex Drive/ Dix Hills, NY 11746/ USA) *B*

THE GATHERING- "Always"

Finally, a doom act I get to review before Brad does! (THANK CHRIST SOMEONE IS SENING THE DOOM STUFF TO THE RIGHT PERSON FOR ONCE!- Brad) Hailing from The Netherlands (home to CELESTIAL SEASON as well) this 6 man unit crafts an interesting mix of sombre, depressing music and adds in the aggressive death metal vocals. The keyboards on this are excellent, similar to the way CREMATORY use them for atmospheric effect. They have some interesting female backup vocals on some of the songs making them even more haunting. Running the gamut of darker emotions, this is not for those expecting happy music. Simply put, this is genius that is too good to be appreciated by the masses. (PAVEMENT MUSIC) *GS*

THERION- "Symphony Masses: Ho Draken Ho Megas"

Black metal isn't really my type of music. All this "Aue Satanao" crap turns me off (just like over preachy Christian metal.) THERION is a band that I can stomach. By track three "Black Rose" I was surprised by the groove this track had. It almost sounded like a black metal version of ENTOMBED! I may not care for the message, but I appreciate the music. An interesting addition to my collection, that's for sure! (PAVEMENT MUSIC) *GS*

GOLGOTHA- "Uglify" Demo

Fuck yes! "Uglify" is brilliance on tape! A masterpiece of industrial death grind dance metal. Lots of great samples, melodic and heavy drum machines, distorted bass and guitars. (Controlled) Feedback galore. GOLGOTHA are doing things label bands couldn't even dream of. A very entertaining tape and I guarantee you two things; a lot of work and effort went into this, and you will enjoy it and find something different and mind-blowing each listen. Please sir, may I have some more? Seek this fucker out! (GOLGOTHA/ c/o Aaron Nichols/ 215 Fetzner Road/ Rochester, NY 14626/ USA) *B*

DEMENTIA- "Shades Of Sorrow" Demo

Toronto's DEMENTIA show a lot of potential on this, their second and final demo. Mainly the project of vocalist/rhythm guitarist Jim Zisis (who did all of the writing), DEMENTIA have worked hard to develop their own sound, a sort of hybrid between thrash, groove and progressive metal (a la QUEENSRYCHE) with a touch of death for good measure. The four songs on "Shades..." are all pretty good with the first song, "Darkness" as the stand out track. Pick this up if you get the chance 'cause DEMENTIA have disbanded to pursue other projects after the completion of this demo. (Write to SKULL SESSION Attention Glenn Novak, if you would like more information) *GN*

DOWNSET- s/t

Another entry into the rap/metal circus that's erupting in music today. DOWNSET are going to blow the doors off everyone when this album hits the streets. They do hip hop and hardcore equally well (usually at the same time), kind of like RAGE AGAINST THE MACHINE without all of the annoying things I hate about RATM (like the way anyone who doesn't agree with their politics is wrong and uh, Zack in general). DOWNSET are probably as political as RATM, but in most cases, they try and look at bit sides. My only complaint is the song "Ritual", and that's a case of respecting their intent while disagreeing with their suggested methods (philosophical nitpicking at best.) Highly recommended to anyone into this style. (POLYGRAM) *GN*

BROKEN ARROW- "In The Maze Of A New Realm" Demo

Thrash metal with a lot of influences from the early 80's stuff and the NWOBHM. Pretty backdated and not as fresh as LUCIEN BLAQUE. (49 bd des Brotteaux/ 69006/ Lyon/ France)*B*

DOG EAT DOG- "All Boro Kings"

Call me trendy, but I shore do enjoy this rap/hardcore crossover stuff. DOG EAT DOG (sort of "discovered" by Billy Graziadei of BIOHAZARD) do it with their own style and sound. For one thing, most of the songs are saxophone driven (a little different to begin with) and they bounce back and forth between funky groove and hardcore punch with skill and dexterity. This album also includes Daryl Jennifer's (bassist of BAD BRAINS) debut as a vocalist on the song "Who's The King." It's worth picking up for that, even if the rest of it wasn't so damn good. WARNING: I mean it. If you don't like sax, stay away from this. (ROADRUNNER/ ATTIC) *GN*

NAKED LUNCH- "El Terror De La Asfixia" Demo

Well done thrash which uses a lot of industrial influences and sound bites to make their music very interesting. NAKED LUNCH are not trying to be another MINISTRY or SKREW, but seem quite fulfilled to use those influences to create something their own. Good release, one to check out if you are into the industrial crossover scene. (NAKED LUNCH/ 711 John Street/ Kalamazoo, MI 49007/ USA) *B*

PRO-PAIN "The Truth Hurts"

Oh, how the might have fallen. Once my brightest hope to revolutionize heavy music, PRO-PAIN have a bad case of second album-itis. There's just no ideas here that can match the near perfection of their debut disc. The weird thing is that this normally befalls bands who don't take enough time between recordings. PRO-PAIN's had two years! The riffs are not as catchy, Gary Meskil's new vocal style is terrible and the lyrics, always their weakest point, sure haven't improved any. There's a completely lame team up with ICE-T (I don't know why everybody insists that ICE yell in his guest appearances. The man is a rapper. Let him rap.) and very little that I can recommend about this album. I'm very, very disappointed and hope their next one can capture what the first one had. (ENERGY/ ATTIC) *GN*

PRO-PAIN- "The Truth Hurts"

I generally disagree with Glenn's review of PRO-PAIN. Yes, it isn't as good as the first, and yes, Gary's new vocal style is a change that takes some getting used to. BUT I think this is a better than average CD. Let's face it there are very few excellent debut discs out there and "Foul Taste Of Freedom" probably won't be topped by PRO-PAIN ever (just like RAGE AGAINST THE MACHINE's next disc will be great but won't have the same magic, nor will DOWNSET top their debut), but if you do look at it from this perspective instead of looking for "Foul..." Part Two, you'll see a whole new angle of PRO-PAIN to discover. (ENERGY/ ATTIC) *B*

GROOVY LOVE VIBES- "Intergalactia" Demo

I don't know what to make of this one except that is a different form of thrash from a band that is trying to do their own thing. Which can be good and band. G.L.V. seem to mix a lot of psychadelia into their version of thrash, and go completely bonkers on the last of the four tracks, "Give Me Twilight." For those with an open mind in metal... PRIMUS, VOIVOD, PINK FLOYD, QUEENSRYCHE.... (Erik Pertl/ 1717 Mark Ave./ Elgin, IL 60123/ USA) *B*

GRAVE- "Soulless"

This time out GRAVE slow things down a bit and make it a little less chaotic, yet still retain their heaviness. The riffs are more memorable and catchy with a little feel of dirge and "grunge" to them (a grind "grunge" not a Seattle "grunge"). I like this route that some death is taking (new ones by CARCASS, NAPALM DEATH, GRAVE..) where speed isn't always the route to heaviness. (CENTURY MEDIA) *B*

V/A- "Live Death: Recorded At The Milwaukee Metalfest"

If the fucken yuppies can have their rotting Woodstock live crap, we can have our live music festival soundtrack too. Live tracks by CANCER, EXHORDER, MALEVOLENT CREATION and SUFFOCATION

(including my favorite "Jesus Wept.") I only have the advanced copy but I do hope that the actual release comes with a cool package including some photos and an info booklet on this great festival. The demand should be for a regular release of this. (RESTLESS RECORDS) *B*

PETER AND THE TEST TUBE BABIES- "Pissed And Proud"

This re-issued stuff gets me nostalgic. Simple, speedy, punk fucken rock that inspired a lot of the bands we are listening to today. Although this live recording is over a decade old it is very fresh and original when compared to a lot of the pablum that is "alternative" today... (CENTURY MEDIA RECORDS) *B*

MOTHERLAND- "PEACE 4 ME"

If it isn't Scottish, it's CRAPPPP !!! This ain't Scottish. I thought that Glam Metal had died when Motley Crue replaced their singer with a butt ugly guy, and RATT crawled back into the hole they came out of. A great drummer not a great band makes. The son of a great drummer (in this case Jason Bonham), then it's even a further stretch. (550 MUSIC/ EPIC) *S*

TOAD THE WET SPROCKET- "DULCINEA"

This American quartet have mastered well the art of writing POP songs - verse, chorus, verse, chorus, repeat. 4/4 time, chord change every down-beat etc... Having said this, I still kind of enjoyed this disc whilst reminiscing amidst my Gordon Lightfoot collection. This is definitely a disc you could play when your parents are in the room. I tend to believe that the readership of this rag prefers something with an edge, but you know what happens when you ASSUME. (COLUMBIA) *S*

BILE- "SUCKPUMP"

Okay posers, are you done with your MINISTRY, NINE INCH NAILS, and SKREW CD's? Put those fucken things down and put on BILE. This is the dope shit, man. Imagine FEAR FACTORY pissed off. You'd have BILE. "Suckpump" is 40 minutes of unrelenting cyber industrial metal that leaves you feeling like Jean Claude Vandamme and Steven Segal used your body as a practice dummy. Don't be a jerk, get this. (ENERGY RECORDS) *B*

SMALL BALL PAUL- "You In Flames"

"You In Flames" is a great serving of power guitar alternative fucking rock and roll. "The Quiet Lady", for me, is the most memorable on the disc because of its catchy and memorable riffing. Overall "You..." is a very consistent CD with only the slower paced "Can't Take Their Place" breaking up the momentum and tarnishing an otherwise cool release. Oh well, that's what "skip" buttons are for on the CD player, right? (THIRSTY EAR/ SONY MUSIC) *B*

BENEDICTION- "The Grotesque/ Ashen Epitaph" EP

"Transcend The Rubicon" completely impressed me and these two new tracks are just as flawless. BENEDICTION continue with their brand of technical yet melodic death metal on both songs. Three live tracks are on the flip side and should give any of their fans a good fix until the next full length is out. (NUCLEAR BLAST AMERICA) *B*

CONVULSE- "Reflections"

This Finnish band score some good marks for originality in the death scene, but I'm still deciding if I dig it. "Reflections" is full of odd synth effects and Gothic/ doom flavorings, which seems to take a little away from the heaviness. "The Nations Cries" is an absolute brilliant song where all their aforementioned wanderings come together. If you like a different angle to your death metal, check out "Reflections." (RELAPSE RECORDS) *B*

HYPOCRISY- "Inferior Devoties" EP

HYPOCRISY spew forth some really great varied tempo death metal on this EP. Everything from grind to midtempo and back on down to sludgier/ grungier death should keep the rabid masses at bay. On their last

release HYPOCRISY did a great VENOM cover and this time around it is SLAYER's "Black Magic", again done well. It is cool to see that they have their roots firmly placed. (NUCLEAR BLAST AMERICA) *B*

INNER THOUGHT- "Worldly Separation"

Heavy as fuck dirgy/ grindy cyber metal. "Worldly Separation" does have the samples and drum tempos of the cyber scene, but it has more in common with death/doom than dance floors and beer commercials. This is one of the bands that SLAUGHTER has spawned. (DWELL RECORDS/ PO BOX 39439/ Los Angeles, CA 90039/ USA) *B*

KRUPPT- "Within The Asylum"

This moshable thrasher is one of the better indie CD's I have come across. If you find yourself putting on "Ride The Lightning", "Bonded By Blood", "American Way" quite often, then "Within The Asylum" and its great crunchy thrash should be a strong consideration. (\$13 ppd. to: Mike Krupp/ 13333 3rd St., #9/ Yucaipa, CA 92399/ USA) *B*

EMPEROR/ ENSLAVED- Split CD

Holy blasphemies Batman! This much black metal on one CD makes me want to put on my green tights and sodomize Batgirl again! (CENTURY MEDIA) *B*

FIGHT- "Mutations"

This CD shows off what a great live band FIGHT is and especially showcases the brilliance of drummer Scott Travis. Amazing. Four live tracks off their debut and a blazing cover of "Freewheel Burning" that gets a great crowd response. The remaining five tracks are all remixes that are given a very machine like cyber edge to them. A job well done especially on "Kill It" and its cold, calculated riffing. That tune should be the theme song to "Natural Born Killers." (EPIC MUSIC) *B*

SPONGE- "Rotting Pinata"

This misses the mark, actually the damn thing doesn't even hit the target. You know when you are playing darts and you let fly a really lame toss, and the quill kind of wobbles in mid air like a duck with a pound of buckshot blasting through it, and the dart strikes the wall a good three inches below the board? (CHAOS/ SONY MUSIC) *B*

PUNCTURE- S/T

Another blazing entry into the raging world of cyber metal. PUNCTURE do it with such ferocity and determination that one has to notice. "Gag Rule" is pure brilliance, and a track to truly be remembered for your next tape compilation on your commute through your paltry and pathetic so called life. (CENTURY MEDIA RECORDS) *B*

MERCYFUL FATE- "The Bellwitch" CD EP

For you lame assed geeks who missed their triumphant comeback to the live circuit last year, here is your chance to redeem your soul to FATE and their bankbooks. Two cuts from "In The Shadows" and three really well done live tracks. Hurry! There are only 20,000 of these out there! (METAL BLADE RECORDS) *B*

FOR LOVE NOT LISA- "Merge"

Much like SMALL BALL PAUL, FOR LOVE NOT LISA are producing some great alternative rock that at times crosses into the boundaries of melodic punk rock. Cool shit. I think Doug Carrion (who plays in FLNL and co-produces this gem) used to be in DAG NASTY... (EAST WEST/ ATLANTIC) *B*

V/A- "Brainscan" Soundtrack

TAD-they fucken rock and I'd buy the "Sound Of Music" if TAD could fart it. DANDELION-are some groovy alternative band, I didn't mind it. ALCOHOL FUNNYCAR-not a bad track, but a little weak considering they are on C/Z RECORDS. PRIMUS-suck, swallow, and beg for more. Next! OLD-Noise, that goes on for far too long. MUDHONEY-Isn't it cool to like these guys now? BUTTHOLE SURFERS- I like them because

they do Nintendo commercials now. PITCHSHIFTER-the other band on here that I truly dig. WHITE ZOMBIE-Huh, Huh, Huh. STUTTERING JOHN-They do a great impression of those multi-platinum selling old farts Arrowsmith (yeah, I know, but someone should fucken peg the all with a quiverfull.) GEORGE S. CLINTON-some lame atmospheric/ classical piece that was supposed to scare me. I'm scared I only like two songs on here! (RUFF HOUSE/ COLUMBIA) *B*

OBITUARY- "World Demise"

"World Demise" is the best stuff OBITUARY has done. They open their mind to some cool sampling and sound bites, both of which are very subtle and well placed. John's vocals are top notch too, with only the killer riffing of West overshadowing his improvement. A wonderful progression for one of the founders of the genre. (ATTIC/ ROADRUNNER) *B*

THE FALLEN- "Our Graven Image"

An absolutely killer debut tape from Brantford's THE FALLEN. featuring ex-members of JUDGE NOT, Shawn MacDonald and Paul McFee, as well as recent addition Ohan Vanderveen, THE FALLEN is a fine example of how technology can properly be blended with real musicians to create a harsh, but still musical product. Rooted in the school of MINISTRY and MALHAVOC, but with its own distinct style, "Our Graven Image" is going to shock a lot of people with its professionalism, creativity, and originality. Unlike most music in this genre, THE FALLEN maintain their humanity, despite the preponderance of computers, samplers, and drum machines. The whole tape is great, but my favorite is "Aftermath", which I'd love to see a video for. A local act that would be worthy of support, even if they're weren't local. (\$6 to: Shawn MacDonald/ 2 Eddy Ave./ Brantford, ON/ N3R 2M4/ Canada) *GN*

GRAVEYARD RODEO- "On The Verge"

Decent Eurothrash flavored with a hint of death, and a little cyber metal mainly due to the distorted and gruff vocals. Nice riffing that will satisfy a lot of the thrash fans out there, and keep those into the heavier death metal assumed too. Not a whole heck of a lot new here but GRAVEYARD RODEO do put forth some good, up-to-date aggressive thrash. (CENTURY MEDIA RECORDS) *B*

AMORPHIS- "Tales From the Thousand Lakes"

One of the more talked about recent releases in the circles I travel in, "Tales..." is AMORPHIS' second album for Relapse records. Their first, "The Karelian Isthmus" went relatively un-noticed commercially, something many critics felt was a grave injustice for this talented doom band from Finland. AMORPHIS are inventive song writers in the vein of TIAMAT, fully realizing that this style of music only suffers when its boundaries aren't pushed to their limits. As such, you'll hear industrial influenced breaks, 60's style organ lines a la IRON BUTTERFLY, melodies from medieval Europe, etc. I have one complaint (don't I always?): guess vocalist Ville Tuomi, who appears on four of the tracks, should be made a full time member of the band, as his unique style beautifully counterpoints Tomi Kouvasaari's (how do you like them names?) low-end death vocals. The songs he doesn't appear on suffer from a certain one-dimensionality in terms of vocals. Nevertheless, if you like quality doom, I can't recommend this highly enough. (RELAPSE RECORDS) *GN*

PORNO- "No God Your God" Demo

This debut demo from London Ontario's PORNO is a strong first outing and makes me eager to hear more. To be honest, I didn't like it at first, but it grows on you after only a couple of listens to the point that it's spending a lot of time in my tape deck. PORNO are attempting to take death metal foundation and branch off in different directions, which they accomplish with varied success. The strongest songs are the ones where they really branch out, maintaining the heaviness but ensuring they don't sound like every other death band first starting out. As such, my favorite tracks are "Dirge", the opener where vocalist/drummer Cory Harvey experiments with some different vocals and "Soiled" with the melody line carried by vocalist Laurie McGhee. Well played, well presented, and well packaged.

"No God Your God" is an impressive and punchy debut that should grab some attention for this new band. A new name might be a consideration, however, as "PORNO" conjures images of a less mature, less intelligent (i.e. hairspray and nipple rings) band. (PORNO/ 366 Hollywood Cres./ London, ON/ N6G 1E9/ Canada) *GN*

MACHINE HEAD- "Burn My Eyes"

Anyone remember a band called VIO-LENCE? You know, mediocre, riff-farama, San Fran thrash with an annoying whiny vocalist? Oakland's MACHINE HEAD are the project of Robb Flynn an ex-member of VIO-LENCE, who's thrown out most of his past (thank God) and come up with a project that sounds like two parts PANTERA (post glam, pre "Driven"), one part BIOHAZARD, and a pinch of his old school Bay Area thrash roots. This may not make MACHINE HEAD the most original sounding band on earth, but they do it with their own twists and style, making "Burn My Eyes" an extremely heavy and entertaining experience. Aggression is the key word for these guys, who's punishing riffs will pause just long enough to lull you before pounding you through the sidewalk again. My favorites right now are "Blood For Blood" and "A Thousand Lies", but I'm discovering new things to like about this album each day. It's not going to re-define heavy music for the Nineties, but I think rather than musical innovation, the intention (and result) is musical bludgeoning. (ROADRUNNER/ ATTIC) *GN*

DEMOLITION HAMMER- "Time Bomb"

Great crossover death thrash. DEMOLITION HAMMER do this style of music better than anyone out there today. The riffing on here is so solid that they don't lose control when they speed up, and they are still very interesting and heavy when they decide to slow things down into a dirge. There are a few experiments on here with sound bites and samples that really do contribute to how solid "Time Bomb" is. (CENTURY MEDIA RECORDS) *B*

ANGERKAIN- "Munopaikrelldow" Demo

I'm not sure I like this Kitchener-based, self described "Power Metal Quartet." Certain things about this are pretty cool. Guitarist/vocalist Dave Milton writes some very unique and catchy vocal lines. Some of the riffs are pretty good. There are some cool samples from "The Shining." I don't know, though, something about it just rubs me the wrong way. I know that Mr. Milton wanders out of his range far too often, providing some very unpleasant tones. I know that the production isn't that great either, but... Wait! I've got it! While ANGERKAIN do what they do pretty well, nobody's been doing what they do for years. All I can suggest is pick up the tape yourself. If you like it, you can call it retro (although I don't think early eighties heavy metal has quite made it back into style yet.) If you don't like it, call it what I call it: behind the times. (ANGERKAIN c/o Jeff Lamers/ 77 Vienna Rd./ Tillsonburg, ON/ N4G 3C9/ Canada) *GN*

RANCID- "Let's Go"

Speaking of out dated, a lot of people have abandoned the punk scene for the more technically proficient (and the less P.C. dogmatic) death and death thrash scene of the 90's. As seen from an outsider RANCID may seem like another RAMONES re-hash, three chord, two minute song band, and therefore probably won't get the credit they deserve as an exciting, hardworking, original punk band. But please, do we need the mohawks and middle finger salute on every 90's punk record sleeve photo? (EPITAPH RECORDS) *B*

HOUSE OF PAIN- "Same As It Ever Was"

No real surprises from Everlast and his crew here. "Same..." is a logical progression from "Fine Malt Lyrics", HOSE OF PAIN's debut, albeit considerably darker in tone, putting them closer to CYPRESS HILL's sound. Other improvements are the rougher, gravelly tone to Everlast's vocals and the fact that this disc has more to offer than a couple of singles, being consistently strong throughout. Otherwise it's the same fat,

slammin' beats, the same groovy horns, and the same stupid, nonsensical similes ("I've got a trunk full of funk, just like the movie Ghoulies" is my favorite thus far) that made Everlast the man who saved rap for white performers after that VANILLA ICE character. This album will make a convert out of a lot of metal kids that swore they'd never like hip hop. (TOMMY BOY/ ATTIC) *GN*

SKATENIGS- "What A Mangled Web We Leave"

SKATENIGS' first album, "Stupid People Shouldn't Breed", was one of those quick-fix affairs that you liked for the first week you had it and then never listened to again. "What..." didn't even last that long with me. Quite simply, it's boring. There's nothing here that pulls you into the album or makes you want to hear it again (although, I must admit that I kind of like one track, "Hoosegow.") It's become painfully apparent that SKATENIGS used their MINISTRY connections to break into the music industry and are finding out the hard way that it isn't easy as it looks. (RED LIGHT RECORDS) *GN*

DOWNSET- "Anger/ Ritual (Spoken Protest)" EP

Pressed on blue vinyl and professionally packaged, this single is a good introduction to the band. "Anger" is taken from the self-titled debut, while "Ritual S.P." is a new version of a track from the album. This one is spoken diatribe against the roles women are forced to play in our society. Like the song it is based on, "Ritual S.P." makes some valid points that men and women should think about, but also makes the usual "sexual correctness" mistake of viewing women as victims that need protection from the big, bad male aggressors. By stating that women need laws and moral guidelines to protect them from certain lines of work (that exploit them without their knowledge), certain kinds of men and women and certain behavior that's "not safe" for them, DOWNSET cast women back into their eternal role as the weaker sex and sets the Women's Movement (which was about making their own choices) back to the time when our wives and daughters were safe, because they weren't allowed to leave the house. Still, both are good songs and of course, politics are in the eye of the beholder. (THEOLOGIAN RECORDS) *GN*

BUZZOV*EN- "Sore"

SABBATHy type riffs mixed with extreme punk riffs, BUZZOV*EN come off a bit like EYE HATE GOD. Comparisons to EYE HATE GOD are inevitable but also a lazy way to explain what BUZZOV*EN does. BUZZOV*EN play erratically tempoed, yet pretty fluid, simple music, that is well structured. Very heavy always and quite raw, especially in the rhythm section (Ash Lee, drums and Ledarrell, bass.) Although Kirk's (Vox/ guitar) lyrics are "merely thoughts and ramblings", they're rather well written and spewed forth with such conviction (like on "Broken", Phil Anselmo could only dream of sounding as convincing reciting the words "I'm Broken.") Kirk's diversity is so nasty and painful it's almost frightening. The sound bites throughout the album are always interesting, but the 15 minute looping of a particular piece at the end is annoying (and possibly the reason it's there.) The production is a step above their "To A Frown" LP, but their sound will never come off as clean. It's hard to believe something this killer is on Roadrunner. Get this. *J*

GUTTED- "Bleed For Us To Live"

In a genre where American death metal is becoming less and less interesting to me, along comes this slice of death brilliance. GUTTED do take some great twists and turns producing a groove heavy, yet still violent death release. Nice gruff, yet understandable and heavy vocals are a definitely stand out on this release. Great cover art. (RED LIGHT RECORDS) *B*

SOULS AT ZERO- "six t six"

If you liked their debut release, you'll dig this six song EP. "six t six" is more great crunchy HC influenced thrash from SOULS TO ZERO. The two covers "I Against I" and "When The Shit Hits The Fan" are pure musical bliss and any fan of those punk classics will be happy with how

SAZ handle them. So now that their drummer has left to wank with UGLY KID JOE, a new SAZ era has come forth...(ENERGY RECORDS) *B*

BRUTAL JUICE- "I Love The Way They Scream When They Die"

And I love the sound when the CD ends. I have a very low tolerance for punk these days unless it is old school, NYHC, or emo-core. BRUTAL JUICE are, in fact, none of those. This plodded along for 60 odd minutes and went no where like a lame carrot-led jackass pulling a wagon. Punk, I guess, really is dead... (SOUND VIRUS RECORDS) *B*

OPPRESSOR- "Solstice Of Oppression"

Okay, so in the GUTTED review I said American death had me losing interest... on this CD OPPRESSOR do hold me, and with a tight grip at that! In the beginning "Solstice..." takes some twists and turns, flirting with cool tempo changes. But by the end, the CD settles down for some impressive, and crushing death metal. Where it is imaginative in the beginning, "Solstice Of Oppression" ends up being well played, yet not ground breaking death. Completely digital recording to boot. (RED LIGHT RECORDS) *B*

V/A- "A Food Not Bombs Benefit LP"

To start, this is the benefit comp. for the San Fran chapter of the Food Not Bombs organization. This is a cool vinyl package. A 40 page booklet comes with this. The first half of which is basically an introduction of the philosophy and history of FNB trouble with San Fran cops and politicians. Then, each of the 12 bands get a page to do whatever (lyrics, info etc.) And then this wraps up with personalized writings on the homeless situation. Now, I was a bit wary of this because I generally dislike comps. and I feared that bands would be too similar and overly political. Well, this turned out to be a surprise treat. There are some good bands on this. TEN BOY SUMMER and FINGER PRINT (from France) for instance. Both have a similar approach (melodic punk/hc with chaotic vox) but sound quite different. There are a couple of emo-core bands that provide solid tracks (FRANKLIN, RAILHEAD.) Philly's STARKWEATHER adds an awesome new song "Mainline" that has their trademark raging yet melodic music with savage vox. PREMONITION also have a good track. there are a few bands that are politically veined (CAMPAIGN, BRAILLE and HALF MAN), but not as many as I expected and it shows the variety offered. A few bands did little for me (SWING KIDS, CURRENT, and INDIAN SUMMER), but on a whole, this is worth checking out (even if a couple of the bands are now defunct), both for the bands and also as an introduction to FNB in which you can decide for yourself if you want to help more. Dirt cheap at \$5 US/ \$6 North America/ \$7 surface, \$10 air to the rest of the world to: Inchworm c/o Gregg Bateman/ 53 W. Park Ave./ Lindenwold, NJ 08021/ USA—money orders to Gregg Bateman) *B*

NAPALM DEATH- "Fear, Emptiness, Despair"

Okay, you can ignore all the uninformed who said that the progression on CARCASS, SEPULTURA, and ENTOMBED's last albums was too radical of a change, because you'll hear much of the same drivel about "Fear..." Ignore that, enjoy the new direction and get into this album for the genre leading band NAPALM are. (EARACHE/ COLUMBIA) *B*

INTOXICATE- "Silent Killing" CD EP

A very well packaged indie CD that features some decent and crunchy Euro-thrash. INTOXICATE, however, suffer from an impassible production flaw: the vocals are way too high in the mix. And the singer is awful to boot, he really wanders out of his range on every note he strives for. Truly terrible. Ditch the singer and this would be good. Great lyrics though, that touch on quite topical subjects. (INTOXICATE/ Visura 224/ 7014 Trin/ Switzerland) *B*

ORPHANED LAND- "Sahara"

A cornucopia of heavy and atmospheric metal and musical styles, "Sahara" will rage along in a great death vein, then would switch gears and go into doom and dirge and then would provide the listener with a taste of ethnic

musical delight. ORPHANED LAND create a release that you will enjoy simply for the fact that there is a lot going on. Those who like their metal avant guard will lick their chops. Very well done. (HOLY RECORDS/ 4 BD Gutenberg/ 93190 Livry-Gargan/ France) *B*

MADBALL- "Set It Off"

This was a pleasant surprise. I figured the "Ball Of Destruction" EP of some years ago when Freddie was 12 was just a one-shot deal. I loved the speedy, harsh NYHC of MADBALL then, and I still love it now. 13 songs in 26 minutes means that "Set It Off" is to the point, and is meant to get your attention. Now that BIOHAZARD have set the hardcore scene a blaze, it is up to those who follow to prove they are worthy. MADBALL are definitely up to the task. (ROADRUNNER/ ATTIC) *B*

AT THE GATES- "Terminal Spirit Disease"

AT THE GATES, where have you been all my life? Okay, that may be a little exaggerated, but ATG are certainly impressive. Wonderful European death with lots of character and personality. Not all blasting, it is more groove heavy and slummy. The CD finishes off with three live tracks. (PEACEVILLE) *B*

LEEWAY- "Adult Crash"

It should have been "Crash And Burn." What the fuck happened here? Instead of the great NYHC of yesterday this is shitty alternative stuff. And that's being generous. Pack it in. (FUTURIST) *B*

SKINKEEPER- "Starve" Demo

It's nice to see that they have found their sound, which is mid tempo thrash with distorted vocals. A couple of tracks really show some good riffing and could develop into something very memorable with a better production. (Sandy/ Sub. #1/ PO BOX 9322/ Moncton, NB/ E1C 9K5/ Canada) *B*

MONSTER VODOO MACHINE- "Bastard Is As Bastard Does" EP

This is really a cassette EP with a cover of DISCHARGE's "See Nothing..." on the flip side. The title track reminds me of a NYHC track especially in the chorus, but of course, MVM do update it with their sound by adding some great cyber flavorings and aggression. "See Nothing..." is a great song, no matter who does it. "Bastard..." will be on RCA/BMG come this fall... (RCA/ BMG) *B*

OVERDOSE- "Progress Of Decadence"

The "other" band from Brazil releases a very good, modern thrash album with "Progress Of Decadence." Their use of percussion on this record is different and memorable, the riffing is extremely catchy. My three year old daughter was bouncing around the room while we were listening to this so it gets the "Kyla Thumbs Up." Hell, she even likes PEARL JAM, so figure THAT out! (FUTURIST RECORDS) *B*

NEBULA- "Born Deformed" Demo

These fellows have a knack for writing some really cool, and I mean really cool, catchy and moshable death/thrash. I was mesmerized in each and every of the six songs. Short, to the point, and catchy as all hell and worth the postage to Australia. The packaging is bland, but in this case "Born Deformed" is one demo you can not judge by it's cover! (NEBULA/ 141 Milner Road/ High Wycombe 6057/ Perth/ West Australia) *B*

CRYPTOPSY- "Blasphemy Made Flesh"

So you need punishment for sneaking a smoke in the john? Or did you quaff an ale before noon last week? Pinch something from work? Have no fear, you quivering pile of flesh colored jelly, CRYPTOPSY cares not what you have done, they will kill you for the smallest of sins. Yes siree Bob, this is one mean motherfucker. The production on here is top notch, it allows every single note of the guitars and bass to come through, every gurgle and spew from the vocals, and each powerful slam of the drums to smash your tiny, pitiful melon into a red and grey smear. (GORE PRODUCTIONS/ 1469 Ducas/ Lasalle, PQ/ H8N 1A5/ Canada) *B*

INTERNAL BLEEDING- "Perpetual Degradation" CD EP

And if there is anything left of you after CRYPTOPSY you can always slam to I.B. here. But then they too will render you useless with their whirling slamfest of moshable death. Just when you get into their skanky riffs they slam you to the wall with some heavy shit. What's the old saying about blow drying your mangy mutt from 20 feet away? (\$9 to: THE WILD RAG! 2207 W. Whittier Blvd./ Montabello, CA 90640/ USA or INTERNAL BLEEDING/ PO BOX 1402/ Lake Grove, NY 11755/ USA)

CATHEDRAL- "Cosmic Requiem" CD EP

Just when CATHEDRAL win me back big time with their last LP of psychedelic thick and heavy sludge, they come along and blow it with this one. "Cosmic Requiem" is a doom laden wandering of musical confusion. Doom one minute, then psychedelic sludge the next, and even goofy new wave type FLOCK OF SEAGULLS crap the next, and even pointless poetic wanderings to finish off. 45 minutes for 4 songs is too much, and the six part "Voyage Of The Homeless Sapien" can go and take a jump in the fucken lake. (EARACHE/ COLUMBIA) *B*

TIAMAT- "Wildhoney"

I guess it was inevitable for TIAMAT to keep progressing enough to take them to the outer boundaries of death/ doom metal. "Wildhoney" is pretty atmospheric stuff, and actually gets quite beautiful in spots much like the UK doom/ Goth bands MY DYING BRIDE/ ANATHEMA. So if you are a fan of those two bands and when they do that "orchestral" stuff, "Wildhoney" is for you. I much preferred "Clouds" and the live EP reviewed earlier to this. (CENTURY MEDIA RECORDS) *B*

KRONIN- "How Do You Start This Thing?"

This was pretty much hit and miss for me. There was some interesting, quirky, and original thrash on here like the second track "Atlas" then some cool standard fare type thrash. It is well done, especially for an indie band but when KRONIN decides to play it safe, the thrash they play isn't very original. (KRONIN/ PO BOX 358/ Franklin Square, NY 11010/ USA) *B*

ACCURSER- S/T

The fourth song in "Jack Of All Trades" is moshy and slammy as hell. That is one fucken great song. I would recommend this disc to everyone just for that song, I really enjoyed it. The rest of the release is strong too, with some very cool thrash being unleashed on here. Kind of like how SEPULTURA can churn out the dope stuff, the ACCURSER are smoking along as well. (CENTURY MEDIA RECORDS) *B*

PENANCE- "Parallel Corners"

The first track, "Words Not Deeds" is great and the fifth track "Crosses" is pretty cool too. They both are a mixture of sludgy, dirgy, grungy doom metal that move along at a decent clip. Unfortunately the rest move a long like molasses. Save those two songs the rest of "Parallel..." is now up to Gerry, Skully's capable doom reviewer. (CENTURY MEDIA RECORDS) *B*

GANGRENA- "Infected Ideologies" Promo Cassette

This is my introduction to Portuguese death metal, and I must say I like it. Deep, growly vocals and chunky headbanging thrash influenced riffs are aplenty here on the four song teaser. "Infected Ideologies" is the third track and where they slow things down to a slower pace and concentrate on getting some heavy riffs out. Impressive for a demo! Write for more info, they have a full length release available. Another cool band over the pond to check out. (GANGRENA/ Apt. 94/ 4415 Carcalhos/ Portugal) *B*

EPIDEMIC- "Lament" EP

The title track is on their new LP "Exit Paradise" and the other three are

a few songs that the band enjoy playing including two covers and an old demo track. I liked this whole EP, but I kind of miss the nasal whines of OZZY on "Over The Mountain." DBC's "Power And Corruption" rounds out this EP. (METAL BLADE/ RAGE RECORDS) *B*

JUDECCA/ HORROR OF HORRORS- Split EP

Great slab of death pressed on blood red vinyl. JUDECCA play their death quite sludgy and grungy. Mostly mid paced, the highlights are the thickness of their sound and the sick vox. HORROR OF HORRORS go for the throat from the get-go. Actually their instrumental track has three parts to it, the speedy raging beginning, the slower almost "acoustic" middle that is peppered with some heavy guitar bridges, and the closing section which once again rages. (HORROR OF HORRORS/ PO BOX 6181/ Silver Springs, MD 20916 USA or JUDECCA/ PO BOX 150505/ Cape Coral, FL 33915/ USA) *B*

V/A- "Fool's Gold" EP

This ain't half bad. Literally, half of this is really good, the other half is kind of lame. TOMMYROT start off the platter with the best song on the comp "One Exception" which is a great alternative track that has a great riff that carries through the whole song. Next up, and the other decent track on here is LUGBUG and "Doing It." A fun, and quick punk influenced track. FLOWERS' track was very lame, the singer was way out of tune and the twangy guitar sound was just plain annoying. I liked the stuff GROOVY LOVE VIBES did on their demo better, their closing track here was nothing too memorable. (BANTER RECORDS/ 5715 Shadowwood Drive/ Crystal Lake, IL 60012/ USA) *B*

THE POOR- "Who Cares"

There are a few good songs on here that I got into, but I left this stuff behind when I was about 12 years old and AC/DC's "Back In Black" album. While THE POOR would sit pretty well with the hard rock crowds, it'd end up as a beer coaster for SKULLY's readers. (SONY MUSIC) *B*

BEASTIE BOYS- "Ill Communication"

Yes, "Sabotage" is a completely awesome tune and worth the price of admission just for that track alone, the rest of the album stacks up pretty well. Bouncing from hardcore to hiphop and some experimental jazzy type numbers it's a fact that the B-BOYS have grown up a lot since "Licence To Ill", but judging from the no minds that frequent their live show, their fans haven't. (EMI) *B*

PANTERA- "Far Beyond Driven"

The more I think about what PANTERA are now, the more I really begin to despise the band. Sure, they are spawning a whole new generation of hardcore/metal bands, but it just getting pretty tired pretty quickly. "Far..." isn't really too bad of an album but I think I have heard it all before. And if I see one more zit faced teenybopper wearing a green marajuana leaf PANTERA t-shirt again, I think I'm gonna snap! Hell, I can even get this album at my corner Shell gas station when I'm fueling up my buzzbomb! Puh-leaze! (WARNER) *B*

CHER U.K.- "Go-Go Fish"

Their last LP "She's A Weird Little Snack" was a good pop punk album, but if I remember this correctly I just hated the vocals. "Go-Go..." is more of the same. Decent bubble gum pop that would have all the teeny boppers weak at the knees, and probably stuff like CUB or SHONEN KNIFE fans would enjoy. Simple, and yes the vocals are a little better but I think they still stand out a bit too much. (RED DECIBEL RECORDS) *B*

OKAY, SO THERE YOU HAVE THE REVIEWS. THINK YOU CAN DO BETTER? OR IS THERE A NEW SLAB OF MUSIC YOU LOVE AND HAVE TO LET THE WORLD KNOW? SEND IN THE REVIEW. HEY, DID YOU GET BURNED WITH A PILE OF DOGGY DOO DOO THAT SOMEONE CALLS MUSIC? LET US KNOW TOO!

THIS WAY, I'M OVER HERE ... relegated to the inside for the second time in my career with *Skull Session*. You make one tiny comment about Brad's deadlines and see what happens. It has me wondering how my fans will be able to find me? I'm sure this move has caused a lot of turmoil with both of them.

This ish we will look at problems and issues within Canada's most important province, Ontario. I have deemed Ontario the most important province simply because it has the capital and such popular leaders. I might have said Quebec but when this gets printed Quebec may have already left Canada. If not, its politicians will sit around for years, moaning about one thing or another, before actually allowing a vote on seperation, which may or may not be binding. This is actually a serious issue in Canada but because the rest of the country has run out of patience, I would like to wish both sides good luck in a speedy venture. Could you imagine Quebec actually deciding to leave? Okay, maybe not, how about Quebec actually making a binding political decision? Next thing you know Billy Clinton will make peace with Haiti. Hey, wait a minute ...

Back to, the place where photoradar has become the newest fad in raising taxes, Ontario. Yes, everyone loves photoradar. It's now easier to speed in fog, heavy rain or during snow falls without being caught. It's also easier to race along the small backroads, where no one will be able to find your car lying upside down by the side of the road, without being caught. Bobby Rae, Ontario's fearless leader, obviously believes it's more dangerous to speed during a nice sunny day with dry road conditions on Ontario's superhighways; the roads that were built for cars without speedometers and armed escorts of former sports figures suspected of murder. Oops, I didn't actually want to talk about O.J. Simpson but since I've mentioned it. You must have seen, on almost any news show in the last few months, that window advert, "Free O.J. with each donut."

Speaking of refreshments, take a look at the bottom of this column. Do you see it? My name. If you were to add ic at the end of this name you have just described the average Ontarian. This realization came to me while Ontario was being threatened with a major beer strike.

Some quick background that may sound stupid to our south of the border readers who can buy beer in most corner stores (right under the sign that reads "Crime Control, not Gun Control"). In Ontario we need to go to special government-run stores to obtain our liver froth. It was these "special" retailers that had threatened to strike for better wages and stuff, but back to the story.

While innocently driving home from some church social or another I heard a radio talk show ask the question, "Would you cross a picket line to get beer?" (Okay, so maybe I wasn't exactly at a church social, but that's not the point.) The question sparked the usual array of knobs, screaming "death to unions" (probably Bob Rae fans), who called in to say yes. The usual snobs also phoned quoting the benifits of wine, or self-brewed beer, over retail beer and wanted to totally ignore the question but get on radio. The biggest surprise was that everyone else said yes. The number one answer being "Only when it became necessary." This posed one more question in my mind. When does drinking beer become necessary? Can you answer this? Here's a hint; it starts with AA.



Think about it

Al K. Hall

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