

# NOG



DEICIDE

ISSUE #7

Paradise  
lost

EXORCIST

INCANTATION

PRIMUS

MASTODON

TROUBLE

CANCA

damn the machine

D.R.I.

Mercyful  
Fate

SOULSTORM

KREATOR

Death  
Crescent Moon

SLAYER

WITCHAMOUNTAIN

STIGIAN

DESULTORY

PHANTASM



MALHAYOC

GAUNTRUCK

DISINTEGRATE



DREAM THEATER



ALSO INTERVIEWS WITH

BIOHAZARD, PUNGENT STENCH, SEANCE,  
PRO-PAIN, BRUTAL TRUTH AND MANY MORE

**INCLUDES HUNDREDS OF REVIEWS**





Hello! Yes, it's time for another issue of No Glam Fags. So, it's late again--what else is new. This time I won't make any empty promises about getting on some sort of schedule because after doing this 'zine for almost five years now what's the use. As you can see there is quite a change in the appearance of NGF #7. Although, this one has even more to read than ever before it doesn't come off as a book. Instead, I have entered the nineties and am using the power of desk-top publishing, or as I like to see it -- giving it the cyberpunk feel. I hope you enjoy the change, personally I'm ecstatic about it and spent a lot of time thinking and working on lay-outs and backgrounds to make it visually more eye-catching and appealing.

You may find this issue to be a little more open-minded and broad than the last one but NGF has always been an extension of myself and what I'm into at the time. Granted, there are instances, especially with the reviews, where I give my opinions on everything that has been sent in by labels or bands. I like to consider this a service to those people, as well as an information source for readers.

As always comments are welcome so please write. I hope you like the issue and enjoy the aesthetic improvements which were made. I hope to continue in this direction in the future. Again, thank you for your support!

Marco Barbieri

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# IT'S THE NEWS

Corrosion Of Conformity have split with singer Karl Agell and bassist Phil Swisher.

Former Megadeth drummer Gar Samuelson has a new band together in Florida by the name of Fatal Opera. He also produced local Florida death metallers Naphobia (see demo review this issue).

Alex Marquez is back in the drum stool for Malevolent Creation after the group dismissed Crazy Larry due to too much partying. It isn't known whether Alex will stay in the band permanently. Probably not due to commitments to Solstice, Demolition Hammer and his own hardcore project.

The guys in Lawnmower Deth have a side band called Six Yard Box. They released an album with the title *Imagination's Greater Than Knowledge* on Earache.

English band Atom Seed break up.

Gruntruck have a new bassist, Alex Sebald, formerly of The Accused.

Monster Voodoo Machine change their name to Conditions of the Enemy.

Defiance, Gorguts, Star Star, Sorrow, Immolation dropped by Roadrunner.

Ex-Viper vocalist Andre Haros has a new band called Angra who have a demo circulating about.

L.A.'s Yesterday's Tears start with Elektra and change their name to Wound. The band has ex-Cryptic Slaughter bassist Rob.

Ex-Death Angel singer Mark Osegueda's new band Silver Circus have already thrown in the towel. A shame.

Leif Edling who is taking a break this year from Candlemass is working on a side project with Ian Haugland from Europe on drums. Candlemass have been dropped by Music For Nations but will be doing an ep through Active/Megarock.

Warlord featuring original members Mark "Thunder Child" Zonder and Bill "Destroyer" Tsamis have signed with Dream Circle Records in Germany. The album will also feature appearances by Fates Warning vocalist Ray Alder and Sahara keyboard player Diane "Sentinel" Arens.

Bassist Rob Fioretti is out of Kreator.

Relativity have signed New York's Piss Factory. See 7" reviews this issue.

Tribe After Tribe drummer PK has joined up with Steve Vai's new group. Tribe now has Chris Frazier keeping the rhythm.

Asphyx have a new singer by the name of Ron van Pool (ex-Malignant).

Equinox is a new band formed by ex-Acheron guitarist Pete Slate and ex-Incubus bassist Mark Lavenia.

Good and bad news in the Yngwie camp. The Swedish

guitarist has found a new members in vocalist (ex-Obsession/Loudness) Mike Viscera and bassist Barry Dunaway but has been dropped by Elektra. His former singer Goran Edman fronts a band called Glory who have released an album in Europe.

Speaking of Yngwie, two of his former members, vocalist Jeff Scott Coon and bassist Marcel Jacobs have a band together called Talisman who just did a record in Europe.

Atheist can't keep a steady line-up. At first Kelly Shaefer was the only remaining band member from the last album having been joined by three ex-members of Florida's Annihilator Death. Slowly each of these guys were replaced by former players like Rand Barry (guitar) and Tony Choy (bass) returning to the fold. At the recording of the new album, Elements, they were joined in the studio by drummer Josh Greenbaum, but it appears he's already been replaced by Marco Desrosiers. Meanwhile, former Atheist touring bassist Barron McFarland has parted with Cynic, replaced by Shawn Malone.

Speaking of Cynic, the band have been joined by vocalist Tony Teergarden (ex-Kataph) after Viogression's Brian Deneff didn't work out.

Solitude Aeternus are talking to Mass Above/Earache after being dropped by Roadrunner. In the meantime, guitarist John Perez has been playing with Gammacide's Rick Perry in the industrial band Puncture.

There's a new band on the scene in Florida by the name of Dr. Butcher. It includes ex-Savatage singer and live and guitarist Chris Gaffery, as well as ex-Metal Diamond bassist Hal Purno. They had interest from Atlantic but it fell through.

Quiet Riot which includes vocalist Kevin Dubrow and guitarist Carlos Cavazo have signed with Moonstone Records and have Frankie Banali playing on it.

Grungeon is a new band started by ex-Mortal Sin drummer Wayne Campbell.

Metal Church are in the studio doing another record for Epic.

Paul Perry is the new bass player in Possessed after Bob Yost was asked to leave.

Leviathan Records sign Cincinnati's Simple Aggression. The band has had a couple of their demos reviewed in past issues of NGF. The lp title is *Formulations In Black*.

End Amen, a side project who released an lp last year in Europe have plans to record another with the same line-up of Deathrow guitarists Sigi and Uwe and Norm and Dan of Psychotic Waltz. The combo is talking with Doug Keyser (bass-Watchtower) and John Arch (vocalist ex-Fates Warning) to make appearances.

Nail Bomb is a project that includes Alex from Fudge Tunnel and Max and Igor from Sepultura. The album, *1000% Hate*, will be released through Roadrunner in early '94.

Fudge Tunnel, Godflesh, Carcass, Entombed and Napalm Death have all been picked up by Columbia for their next records.

Former Anthrax singer Joey Belladonna is shopping a full-length album by his band of the same name. Looks likely that I.R.S. will be the lucky one.

Speaking of Belladonna, former Belladonna guitarist Al Romano has put together a new group called Sun Red Sun. Also included is ex-Badlands/Black Sabbath vocalist Ray Gillen, ex-Alice In Chains' bassist Mike Starr and ex-Great Kat drummer Adam Jacobs.

Malevolent Creation have entered Pro-Media Studios in Gainesville with producer Mark Pinske (same as Atheist) to work on their third release, *Stillborn*.

Chris Witchhunter leaves the drum stool in Sodom due to personal and musical differences.

Helloween have a new album out by the name of *Chameleon* on EMI in Europe, but I don't believe the group has a deal in the States.

Griff, former bassist for Cathedral, has a new band together called Fear.

Anthony Bonanno (ex-Nuclear Assault) hooks up with New York's Phantom. The band has a new album out on Shark Records called *Cyberchrist*.

Poltergeist have a new record out in Europe, *Nothing Lasts Forever*, on Haunted House Records. Their new drummer is Peter Haast (ex-Cathion Conqueror/Mekong Delta/Krokus).

Boston's Wargasm have been resurrected by Massacre Records in Germany who have signed the band. Looks like in America will release domestically.

Acheron has a couple of new members, most notable ex-Nocturnus/Morbid Angel drummer Mike Browning. The group has been contacted by Candlelight in England and have recorded a six song ep. Although it appears they are shopping the tape for a new deal. Speaking of Nocturnus, after being dropped by Earache the guys have decided to disband.

Cronos is now a trio since both their guitarist and drummer have left leaving Michael and Cronos together with ex-Battleaxe drummer Ian McCormick. The group plans to have a new record *Rock 'n Roll Disease* out soon. They also have recorded a new demo of material which is in a much heavier direction than their two albums.

Ex-Overkill guitarist Bobby Gustafson has hooked up with ex-Slayer drummer Dave Lombardo in his new band. Bobby was in the Bay Area working with ex-Violence drummer Perry Strickland, ex-Heathen bassist Jason Viebrooks and vocalist Billy Milano.

Seka who were reported last issue as having signed with Sire/Warner Bros. have changed their name to Strip Mind and will have a Alex Perialis produced album out by the name *What's In Your Mouth?*

Metallica will release a live album this year.

Roadrunner signs Dog Eat Dog (metal/hc/hip hop), Black Train Jack (hardcore with ex-Token Entry member), Life Of Agony and Die Monster Die. All are from New York.



Vio-lence release their third album *Nothing to Gain* on England's Bleeding Heart, Skyclad manager's label. Also Ray Vega replaced Robb Flynn who's band Machine Head.

After being dropped by Capitol, Exodus have decided to throw in the towel. Although there is talk of Exodus jamming with drummer Tom Hunting and vocalist Paul Baloff for some shows Gary Holt, Rick Hunolt and Mike Butler have a new band together. The same goes for vocalist Zetro.

Last Crack are still around and have a new drummer in Chris Skolaski and a new vocalist Shawn Anthony Brown. The band is looking for a deal. Another group from Wisconsin that is still together is Realm who have a new drummer and singer and playing a little more straight-forward. The new man at the mic is none other than Buddo, ex-Last Crack.

Andy Sneap (ex-Sabbat guitarist) has a new band together called Godsend.

Crimson Glory have changed their name to Zen and may sign with MCA after being dropped by Atlantic.

Minnesota's Disturbed look like history since original members Jim (vocals) and Earl (guitar) have split.

Russell Arcara (ex-Prophet vocalist) has a new group together called Shredd, which is much more basic and heavy than Prophet.

Sterling Van Scarborough (ex Morbid Angel, Incubus) has a new band together called Usurper.

Optimum Wound Profile changes keyboard players from Snaps to Jason Whitaker.

Ex-Budgie vocalist Ray Phillips' new group Tredegar signs to SPV.

Thanatos split with their rhythm section and will record a mini lp with some unreleased tracks. Gorefest's Ed Warbie and Jan-Chris De Koeijer will fill in for the recording.

Manowar have been dropped from Atlantic but oddly enough look to have clinched a deal with Geffen.

Sabina, vocalist for Holy Moses will have a solo project coming out called Temple of the Absurd with members of Warpath.

Entropy is a Canadian band who have just added ex-Razor vocalist Bob Reid, as Sheepdog rejoins his former Canucks.

Speaking of Canadian bands, bassist Ian Dickson splits from Anvil.

Skeleton break up.

Bird of Prey is a new band with guitarist Jeff Duncan (ex-Armored Saint), bassist Paul Puljiz (ex-Stone Soldier) and vocalist Kyle Michaels.

Some Buffalo area news, Butchery break up, their singer joins Carnal Dissection, who are looking for replacements for their drummer and guitarist. Obscurity is no more. Baphomet become Banished although bassist Gary Shiapini leaves.

Impetigo vocalist/bassist Steveo's other band Church

Of Misery have changed their name to Insomnia.

Running Wild have had a falling out with drummer Stefan Schwarzman and guitarist Axel Morgan.

Iced Earth possibly relocate to Europe. Their next record will not be released here in the States on Century Media due to poor sales despite their success in Japan and Europe. Same goes for Rumble Militia and Despair.

Bomb Threat is a fun side project that plays NWOBHM covers which includes Heathen members David Godfrey on vocals and Lee Altus on guitar (also playing with German techno-industrial band Die Krupps, who have signed to Hollywood Records), Larry Howe (Vicious Rumors drummer), Thaeen Rasmussen (ex-Anvil Chorus guitarist) and Louder Than God's bassist.

It appears that Mechanic Records have already lost their distribution deal with BMG after spending BMG's money and releasing a bunch of records independently through RED distribution on the Futurist label. Futurist is handling the U.S. distribution of Noise and Peaceville. Mechanic had Tad and Murder, Inc.

Defiance have recruited a new drummer, Wes Anderson, and a new guitar player, Brian Wenzel. I suppose they are searching for a deal. Their old drummer, Matt Vanderende, has joined Laaz Rockit.

Funeral Nation have reformed with the addition of new drummer Dean Olson. Former drummer Dave Charilla is now in Experiment. Funeral Nation have a new demo.

Australia's Heaven reform.

Massacra sign to Phonogram in Europe. Their new album is called *Signs of Decline*.

Toranaga vocalist Mark Duffy has new band called King Chryst with guitarist Miles Lofthouse (ex-Major Threat) and bassist Steve Hoggart (ex-Ardkore).

Merciless, formerly available in the States on Restless, will have a new record out this year on Century Media.

Live Exciter album out entitled *Better Live Than Dead*.

Gamma Ray's new rhythm section includes ex-Anathesia players Jan Rubach on bass and Thomas Nack on drums. Former bassist Uwe Wessels replaces Frank Rittel (ex-Warlock) in Coracko.

Florida band Havoc Mass (includes ex-Nasty Savage drummer Curtis Beeson) sign with Tombstone in England.

After the recent break up of Japan's Anthem, guitarist Hiideaki Nakana has a new band called Emerald Forest with members from Blizzard and Precious.

Mike Usifer (ex-Prime Evil) is the guitarist who you saw in Demolition Hammer when they toured with Decide. Since then they have replaced drummers with Tad Legere (formerly of Prime Evil and Toxik) filling in.

Obliveon have recorded their second album on their own and are shopping it for a deal.

It looks like that talked about new Massacre album with ex-Dark Angel/Death drummer Gene Hoglan doing the studio duties will not be coming out after all. The band

has broken up yet again. Rick Romo has joined Germany's Schnitt Acht, as well as working on an industrial band called Mindweep and a project with Scorn drummer Mick Harris called Crowl.

R.D.P. have a live album out in Brazil on Eldorado Records called *Ao Vivo*. They will have another studio record out this year but have no U.S. deal.

Seattle's Dr. Unknown featuring ex-Blitz Apparent and Bitter End members are talking to some majors. The group is much different than the members' previous bands.

Former Iron Maiden members Dennis Stratton (guitar) and Clive Burr (drums) have a new band together called True Bits with ex-Fastway singer Lea Hart.

Rough Cutt vocalist Paul Shortino has moved to Germany and is a band with ex-Sinner guitarist Alex Beyrodt and ex-Vice drummer Roland Schmitt. Speaking of Rough Cutt, guitarist Amihir Derekh and bassist Matt Thor are in a new band called Grass.

Alloy is a new band with guitarists Parris Mitchell Mayhew (ex-Cro-Mags) and Mark Piovannetti (ex-Carnivore/Crumbfuckers).

Bullet La Volta and The Neighborhoods both break up.

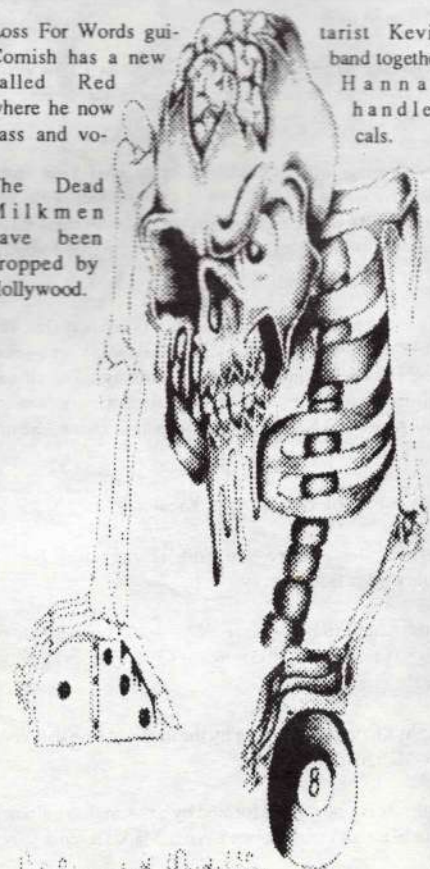
Meathook Seed, is a side project with Obituary's guitarist Trevor Peres and drummer Donald Tardy and Napalm Death's guitarist Mitch Harris and bassist Shane Embury.

Former Peaceville band Deviated Instinct have changed their name to Spine Wrench.

Ex-members of Washington's Coven have a new band called Puddle Of What, they are not metal.

Loss For Words guitarist Kevin Cornish has a new band together called Red Hannah handles bass and vocals.

The Dead Milkmen have been dropped by Hollywood.



By Howard Chudoff



I've been into Biohazard ever since their old manager Rich sent in the group's first demo tape for a review way back in issue #2. After another demo review and two records I finally get a chance to converse with a drummer Danny Schuler.

So, what were you doing in that two years between records?

Right after the first one we went to Europe with a band called Macky Pup. We toured the States, we toured Europe again, we toured the States again and then we wrote the new record and got out of that old record deal. It's took us two years to do all that. We're off the label, we're on Roadrunner now, we're totally psyched and totally ready.

How did the Roadrunner deal actually come about?

We just happened to be at the right place at the right time. They had been interested for a while and we knew of them in New York and know a lot of bands on the label. It was only natural that when our deal was finished Roadrunner would step in. It's worked real good so far. I'm in the office right now on the phone doing an interview with someone who cares about the band and not at home just sitting there. It's good to know the record company cares about us. They want to see the record go somewhere.

What happened with Maze? I know when you got signed you seemed pretty pumped on the whole thing.

Oh yeah, we were totally psyched and at the time. We were a young band, we're still young, but at the time we were just so happy to do a record. It was something so far out of our grasp, we never really thought we'd be doing a record for real. We never thought we'd be going on a real tour and we were really happy and felt really lucky. We did the record, it came out, we went on tour and we didn't really see the record anywhere. We were really disappointed, we were hoping to find it in stores, unfortunately it wasn't and wasn't available to the people who wanted it. People would come up to us at shows and tell us they couldn't find it. That bothered us. That's what made us be so unhappy and we tried to get off the label and it was a really long fight.

Maze doesn't exist now, right?

I think they do in black & white but in actual physical record company form I don't think they exist. We have nothing to do with them anymore. They own that first record and I think they put it out again. That's all history. That first record is a lost cause, we love that record and it's our first and we were happy to do it but we're getting a second shot and we're extremely honored and appreciative. We're just psyched to see this record do what the first should have.

At the time you signed with Maze were they the only interested party?

Basically they were. There were some others that were interested but not a whole lot. At the time a lot of people looked at us as this little band from Brooklyn and no one thought we would do anything, not that we've done anything yet, but no one could see what we could become and passed on us. That's cool because everything that has happened got us to where we are now and we're happy. Maze was basically the only one interested, they were the only one who put up a real offer.

How was the tour with The Exploited?

That was probably the best tour we've done. A lot of people thought we were nuts. They said 'yo man, Exploited are a punk band, they're out, no one listens to them anymore.' We said, 'no, The Exploited are cool, we're going to go out with them, we can tour with anyone.' We did the entire United States with them, Canada, Mexico and I had a great time and we became great friends with those guys. It was cool; a lot of old punk you don't see around anymore, a lot of Mohawks which I haven't seen in New York in a couple years. It was cool, I was glad we could get across to people like that, not just the hardcore kids but the punk kids as well, alternative kids a little bit.

What do you think of the current hardcore scene?

It's weird, it's changed a lot. It used to be these hardcore skinheads and that was their whole thing and now I see a big hip-hop influence coming into the whole scene and I think that's good. To get into something a little different. The hardcore scene is cool, it's good music, it's real music.

Would you classify Biohazard as hardcore?

That's what some people label us, I don't. Yeah, we have hardcore influences, a lot of bands have hardcore influences. We have a lot of hip-hop influence. I don't like to label us anything, except for hard realistic music, that's the way I like to look at it.

What are you guys trying to accomplish with your music?

We're just trying to express ourselves, what we write comes from real life angst and frustration and happiness. All we're doing is putting the things we're going through to music. That's all we ever wanted to do, that's how we express ourselves. As long as we're living there will always be Biohazard because there's always new shit to go through. Experiences of everyday life is the fuel of what keeps us going.

What sort of lives and upbringings did you guys have?

We all grew up about a mile of each other in Brooklyn, except for Billy. We all grew up a little different, everyone is from different backgrounds. Life has been for us like everyone else, life is not easy, whether you're a millionaire or a welfare recipient, life is not easy, but we get through it.

There's things that bother us but the way we grew up is the way we grew up and I'm glad it was that way because it turned us into the adults we are now. We're happy with who we are, we're in touch with ourselves. That's about it, we had families with a lot of brothers and sisters and none of us had any money, but that's old news, no one has money anymore.

Explain the recording of this record?

We did the record in a studio called Fun City in Manhattan. Wharton Tiers produced the record with us. Wharton's done the Helmet record, Sonic Youth, White Zombie, Lydia Lunch, a lot of cool, different stuff. We liked Wharton because of his minimalist attitude. He wasn't into doing a whole big production, he wanted it to come across live. He didn't want to pile up a whole bunch of shit, he just wanted to take us for who we are. We did it in his basement, he has his own little studio in his basement. We brought all our shit, set up and recorded. We did all the basic tracks in the first two days. We're pretty happy with how it sounds, I think it's better than the first album. It's a better representation of the band and it works for the songs. Hopefully this record will set us up for the next record. We're proud of it, we put a lot of work in it. A lot of blood, sweat and tears.

You have Rush Mgmt. now?

Yeah, Rush came into the picture about a year ago. This guy named Scott Koenig, who's our manager over at Rush, has been a friend of ours for a while and he's known about us and they've been keeping an eye on us the past few years. You obviously know our old manager Richie, well we grew apart from him and we weren't with him and we were on the road by ourselves in a van with no record company to support us and we lost a money on the road making \$200 a night and you have people you need to take care of, a van, hotels. But during that time we became a real band, we learned to play so much better and as people we grew up and grew closer and when we came to New York we played a show and Scott came to the show and he saw the big improvement and that's when we started talking to Rush about management and it took a couple months. They manage bands like LL Cool J, Public Enemy, Run D.M.C., Heavy D., lots of rap/hip-hop/R & B bands and we're the only thing different from that that they have so it's cool and they like the fact that we're a little different from all their bands. They like that we work hard and it's been really cool and Scott understands us. Rush is a very cool company, it's not a corporate thing, it's a very street thing.

Expect a new album in '94 from these New Yorkers who have been picked up by Warner Bros.





I know last issue contributor Doug Wilhelm was a little tough on Broken Hope's debut, *Swamped In Gore*, and at the time I could see his point. What really turned me into a Broken Hope fan was when I ventured out to Milwaukee Metallfest VI and was blown away by this Illinois arsenal who had to one of the top three groups of the day. About six months after I received a new two song demo with "Decimated Genitalia" and "Waterlogged" and again was flattened by the strength and progression these two songs showed. The group was quickly snatched up by Metal Blade Records and went to work on their follow-up, *The Bowels Of Repugnance*. This record has it all and in my opinion breathes some fresh air into the brutal death metal genre. The musicianship, songwriting and production is far superior to *Swamped In Gore*, and for that matter most of the competition. I decided to have a chat with guitarist Jeremy Wagner to find out a little bit more.

#### Why the name Broken Hope?

Back when the main founding members of Broken Hope, Joe Ptacek, Ed Hughes, Ryan Stanek and myself, first came together there was another guitar player in the band and they were called Crypt. After a few months of rehearsing we kicked out the guitarist Ryan had and we got rid the name Crypt because that was the name he thought of. We wanted a fresh start so we put down a whole list of names, everything we could think of, and crossed out the ones we thought were cheesy or typical. Broken Hope was one of the names up there. There's some controversy of who thought up the name but I know for a fact that I got it from this one poem. Actually I wasn't really that keen on the name at first but everyone voted it in. It's not typical and it throws people off.

#### In the beginning, Ryan and this other guitar player were starting a band, they weren't left over from one?

Right. I knew Ryan for a while as an acquaintance. Joe, Ed and I had jammed in a couple of different bands, especially Joe and me always stuck together. We even played in some thrash bands. The first band I was ever in with Joe was influenced by Dark Angel and Joe was influenced by earlier forms of death metal and our first band together was called Decimation. That band disbanded because it was our first band and the people just didn't click. Ed jammed with us in that band and we jammed in another band for a couple of months and we ended up leaving those guys to join up with Ryan. We met at my birthday, and I was having a party at my house and some other people asked me to play and I was jamming on some riffs I had written and Ryan was there with this other guitar player and they liked it a lot. Later on that night, they asked me

to try out. So Joe and I went over there and it was Crypt. We hadn't talked to Ed in a while and we got a hold of him and asked him to play with us and everything ended up working. A few months later this other guitar player was really hard to deal with, he had an attitude problem, he wasn't really into death metal.

#### You had another guitar player in there before Brian, right?

Yeah, his name was Dave and he joined right before we did our first live show as Broken Hope. We knew ahead of time he wasn't going to work out because he was a big Metallica and Forbidden freak and we were listening to Terrorizer and Morbid Angel at the time but we needed a guitar player and around here it wasn't easy to find one. He could play the stuff okay, and we did

produced it.

#### You didn't do the first one at Wave Digital? No, we did it in our 1-track analog studio.

How do you feel that both of your albums were recorded by the band, was there ever a thought to bring in a producer?

No, we never thought of going to Mastersound or having a producer and since Brian had worked so many years prior to *Swamped In Gore* at Wave we knew of his expertise there. Also I forgot to add we did a third demo for labels of four songs that ended up on *Swamped In Gore*. He knows what he's doing, he knows the board so well. He works there everyday, 8-15 hours. One of the reasons we don't need a producer is that the band pretty much know what we want. There's five members in the band who all have ideas and creative input. We don't know that much about mixing but we know what tones and sounds we want and Brian knows how to do that. I read an article with Lee Dorrian of Cathedral was asked once, was why didn't they ever use an outside producer. He said that at the end of the day the band can be happy knowing that they did the project their way and if they're unhappy with it they have no to blame but themselves.

#### This will continue in the future?

Yeah, it looks that way unless Brian thinks there is another studio that would do us more justice. As far as we can see it's a good situation, it's so comfortable and the production has been turning out fantastic. Plus, Brian has access to the studio 24 hours. We don't need a huge budget either and can record in digital.

#### What do you think of *Swamped In Gore* looking back?

I'm pretty happy with it. I can give you the pros and cons. It was our first album and that was something we wanted to achieve, to get a recording contract and have our record available in stores across the states and not one where you could only get it through the mail and we achieved that. After doing two demos and doing stuff in the underground we were happy to see someone foot the bill and putting it out. I was happy with all the songs. Lyrically, now that I look back, I think some of the songs are not what I want to write about but that's a part of progression. We were at a point in our life where we really finding ourselves after our second demo. I think people can look back on it and say that is definitely Broken Hope's beginning. The production was good. In the reviews we got people really liked the production. People were shocked because they thought that digital wouldn't be brutal and would be too clean. We proved them wrong and that digital is a good way to for this style of music. We got a little tour out of it and people around the

our first demo with him and we did a couple other shows and he just couldn't cut the cake. He couldn't write any songs and he was getting into more hard rock and it was kind of a mutual thing. From there, we started writing heavier stuff and we did this outside show as a four piece and my roommate who was Brian Griffin was there. I knew he played guitar and he worked at the studio but I never even thought of asking him. After the show that night he said he's really like to try out. We have the same background and beliefs and I turned him on to a lot of death metal. We ended up doing this thing called The Day of Death with Atheist, Hellwitch, Cynic, Revenant, Immolation, Oblivion, Mortal Skuld and some others. We played that show with Brian and it just went really well. Everyone really got into it and after we said he was in the band. A couple months later we did our second demo with Brian Griffin and he



world could buy the album even though our European distribution wasn't the greatest, but in the US we were everywhere. The cons would be we were a little rushed and we okayed artwork we don't really like. We really hate the artwork, actually. The lay out is not what we wanted. There are certain things about Grind Core that we weren't happy on. I worked at Relativity who distributed all the Grind Core stuff so I saw our sales figures and once we sold over 10,000 I wanted to see us get some bigger ads and they never gave us that push and it was frustrating. Also the staff wasn't educated in the genre of death metal. They were basically a sub label of Red Light Records, who was more into mainstream stuff, and they wanted to get into death metal and grind. Those were the downfalls of everything. I could go into a lot of stuff like bad checks but you can kind of get the idea. It was a good start and it was the best thing we had going at the time. I don't regret anything. Swamped In Gore was definitely a big learning experience for all of us.

**You mentioned you approved artwork you didn't like, why did you do that?**

We had a meeting with the label and in the meantime we had given them ideas. They couldn't see anyone like Dan Seagrave and we weren't sure of what to do, we didn't know anyone. They gave us some artwork and it looked like some kid had drew it and we turned it down and everything else was done like pictures, layout, the recording and finally they got this painting and we went to look at it and it was kind of the concept but the detail wasn't there and some of the stuff was so cheesy. We weren't happy with it but for some reason we approved it. The bad thing was Joe wasn't there and when he saw it later he hit the roof. We found out later the artist who did it was the brother of Mark Nawara who was the president of Grind Core.

**What was the original concept?**

It was supposed to be a guy who was ripped in half showing an exposed rib cage with his entrails hanging down into a pit. See, Swamped In Gore, if you read it talks about different gory scenes. At the end of the song, the guy is supposed to be hanging from this hook in his head and the guts are supposed to be hanging out. Kind of a black background with some hues of orange and red. The guy didn't do that. It's all screwed. There's some kind of skeleton and two eyeballs, I don't know where he got that. The only thing I like on that cover is the flaming skull which could represent "Incinerated."

**How does *The Bowels Of Repugnance* differ from Swamped In Gore?**

Right off the band, the music is progressed, we've definitely taken a step up. The songs are much more in your face. If the music could hit you, these songs would be beating the shit out of you. Every song on *Bowels*... is a lot stronger. The new stuff is heavier, the tones, the drums, the musi-

cianship, more guitar solos. We do acoustic guitar stuff, an intro with an acoustic guitar and violin, another one written by our drummer and our bass player which comes immediately after "Peeled." Brian does something called "Drinking the Ichor." The acoustic stuff I find beautiful. I love listening to it. The music is so much more precise, the blues are right on the head, nothing sloppy, some of the heaviest and fast riffs. To sum it up, all the music aside from the acoustic stuff is the heaviest, most brutal, most progressive material that Broken Hope has ever written period. The production, even though we used the same studio we had more time and it sounds a lot better. A lot of time was spent on drums, a whole week on just getting drum sounds. We did a lot in the studio as far as guitar tones. Vocally, Joe did some different things. He layered vocals, he did two tracks on every song. He came in, unlike Swamped In Gore, with preconceived ideas to try out. Everything is much better.

**Many people take you guys at face value and openly compare you to bands like Cannibal Corpse and Suffocation, how does that make you feel and why do you think that is?**

It doesn't make me feel good because we've worked hard to try and establish our own identity. Right away people see Swamped In Gore and see rotting bodies and dismemberment and think we're all the same but if people actually read the lyrics you'd see it's different. Musically, if you listen to Cannibal Corpse or Suffocation or Broken Hope you'll see that the songwriting is different, the production is different and people take it like you said at face value and they see gory song titles and say Cannibal Corpse are the gore kings of all time and Broken Hope must worship them. It's not like that. If you read the lyrics and listen to it, you'll see Broken Hope is a separate entity.

**You guys formed in 1989 which was the same year as Cannibal Corpse got together?**

Yeah, that's right. In the course of 1990 and I was doing my underground stuff and we had two demos out and I had never even heard of Cannibal Corpse. For the record, no one in Broken Hope

even listens to Cannibal Corpse. Nine times out of ten you could play us a song of theirs and we wouldn't even know it was them. We've been around as long as they have and our influences are Terrorizer, Morbid Angel around Allars of Madness, Napalm Death, Carcass, Slowly We Rot by Obituary and Paradise Lost.

**What about the new artist you're working with?**

His name is Rob Smits and he's from Vancouver, Canada and I'm glad we got in touch with him. It's just the most brutal, detailed and awesome artwork. He wrote us when we writing material for Bowels, we had about 8-9 songs. We get mail all the time and people send us artwork and we appreciate any art people send but one day I opened this letter and he was saying he loved our album and I could tell he was a totally die hard death metal freak and he said he did Sonik Fallout zine and he sent us some samples. This guy was the shits, so I wrote him back and asked for his number and told him I wanted him to do our album cover. The samples he gave us were great but they were all black and white but we told him we needed a color cover. Months later he sent us some B & W master copies which we're going to use on the inside. His color blew me away, he blows away Dan Seagrave in brutality, he's as detailed as HR Gieger. We really liked the first cover but it wasn't what we wanted so we gave him another concept and months went by. We got off Grind Core and got on Metal Blade and we're very happy with the finished art. I think it looks great. I got to say Rob Smits is the best. He doesn't ask for much, he's just dedicated to this kind of music and he does a top notch job. He's artistic qualities are the best. *The Bowels Of Repugnance* is defined as the origins of disgust, there is no song by that title but it just sums up the contents. The cover shows about five people who are in what appears to be a digestive system. You'll see that the bodies are being absorbed into this and there's so much going on, it's so far out. It's like seeing five people in a stomach. I highly recommend him to anybody.

He did the Demigod album cover, *Excavation 7*?





and next he'll do the Pyrexia album.

**Where do you see Broken Hope in a year?**

I see the band establishing ourselves, hopefully as one of the ground breakers. A band that people can look at and say the sound and musicianship and feel that we've taken it down the road. Getting a bigger fan base, opening ourselves to new ears around the world, perhaps influential. I hope we can get out on the road and tour. We love playing live and it was unfortunate that we didn't have the support last time. We want to meet these people, our fans. I want to turn other people on to our music.

**Why don't you comment on the blurb in Necropolis?**

I made a little editorial in Necropolis fanzine from Fremont, Ca. Back in the summer of '92 and we were in Canada doing some shows I would keep in touch with Grind Core and our publicist over there whether I was at home or one the road

she would be reading us reviews on the album. In Kerrang they gave us a really brutal review but said we were from the Cannibal Corpse school of horrors, and another review said we were just another gore band and Brian O'Neil said we sounded something like Obituary and I don't know where he got that and the next thing I know I'm talking to Grind Core and they told me about the review in No Glam Fags which said we were Cannibal Clones. So that whole weekend I was hearing this and she read me some reviews on Monday I talked to Lorraine and she read me a couple of good reviews then she read me that review in No Glam Fags and I hit the roof. Later that day I got a call from Paul Thind and he knows how I feel about that. I told him I wanted to make an editorial and I said to the staff, if you really listen to death metal you'd see we're not like Cannibal Corpse and made a comment about wiping my ass with the zine. The reason I put the staff was because I knew it wasn't you but I only had his initials and I wanted that editorial to go to

the guy that reviewed it. I didn't want to slag the whole zine but I was really mad. Actually it was kind of a stupid thing to do because I'm going to get good and bad criticism and I'd like to state it was a bad time for me. I do realize that No Glam Fags does know death metal because they are one of the leading fanzines in the world. Soon after I had the editorial taken out of Necropolis and I thought it wasn't cool and it was slagging the whole zine and not the one guy. Since then I've learned how to take criticism good or bad.

**Any closing comments?**

I want to thank Marco and No Glam Fags for this interview and all the people who have supported Broken Hope from our demos and Swamped In Gore, definitely check out our newest album The Bowels of Repugnance on Metal Blade Records, it is definitely the best, heaviest, strongest effort Broken Hope has ever done to date. Thanks again. Cheers!

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**How did the idea of forming Brutal Truth come about?**

Actually Dan was in an interim period with Nuclear Assault, they were doing some contract stuff with their lawyer so he had some time off and he was always into the heavier stuff so he was writing some stuff that wasn't really fitting Nuclear. Also, at the time a friend of his talked him into doing a side project. Dan called up Scott (Lewis-drums) who had just left Winter and Brent (McCarty), who was a guitar tech for Nuclear. It was a 3-piece at the beginning with Scott and Dan singing. Things got more involved and one thing led to another. I had done some tapes with Dan and anyone who knows Dan knows he has limitless concepts and I had worked on some in the past with him and the next thing I knew we were in Milwaukee (for the Metalfest).

**It started as a side project, at what point did it become a real band?**

I guess when we started getting more gigs than Nuclear...I'm just joking. He was really into the idea and he wasn't into writing thrash anymore, he was more into this. It's what he likes to do. At the end of the day nothing will ever be barred, everything will be considered, nothing is too extreme.

**What's the band's opinion of Nuclear Assault?**

I can't really say anything because my interest in thrash has always been very minimal. I started off into hardcore and punk, Japanese hardcore. I was into the Sodom scene. I thought that was genius and I was into bands like Kreator and Destruction but I never got into Nuclear. Their stuff seemed sort of short and fleeting and I got bored of it real quick. Most of the bands seemed to me as a bad extension of hardcore, so I was never really much into that. They're doing what they want to, although the new record is drastically different than what they normally do, but I'm not one to judge if they sold out because it could be what they're honestly into.

**How do you describe your singing style?**

Old Japanese hardcore. There are death metal influences, you have to be chuffed with your Grays, but mostly Japanese hardcore. I'm a big Japanese hardcore and noise fan.

**What about the 7" you put out?**

We wanted to do it. We were chuffed with a few songs and had some time in the studio to cover them and we mixed them later. In a way we put it out to have something out during the tour (Campaign for Musical Destruction). We're doing another ep with Larceny (Perpetual Conversion ep). Our deal with Larceny is pretty open and lenient, they let us do what we want and we like doing 7"s. It did really well for us on the road, we sold a 1000 of them. We were able to get hotel rooms and food from it. It was the only way we could do it because we weren't making any money from the tour.

**How were the tours you did?**

We went out with Pungent Stench and Incantation and also did the Campaign



for Musical Destruction. We went to Europe with Fear Factory. We did the States again with Pain Teens and Boredoms. We were looking to support some tour but it didn't seem like any bands were going out that we wanted to play with.

**What's your opinion of Napalm Death, especially since many feel you resemble their earlier days?**

The thing with that is our song structure is completely different than Scum. If you want to name names, I see us more like a heavier, technical F.I.T. I think it's genius when people make the obvious wrong comparisons, like a review I read of us

on tour that said, 'the music was a drag and live it was a blur and the vocals weren't as good as my obvious mentor Barney Greenway.' I'm like well, first of all Barney wasn't trying to do Japanese. If they're going to make Napalm comparisons they should make them to Lee Dorrian. At the end of the day they ripped off Japanese hardcore, Sodom and Repulsion anyways. Of course people are going to make comparisons. It doesn't really bother us, plus who knows what they're going to do next. Mitch has got this project called Meathook Suck with Trevor and Donald of Obituary and it's a real groovy, heavy thing. There's no blasts, just strange grooves and poly-rhythms and Shane is going to do this Sonic Youth indie-type thing. We're getting more noisy everyday, the noise elements are coming out a lot stronger now and we can take it on the road now because we have rack mount samplers. People are always going to make comparisons because of the speed and vocal styles but it's different, it's like saying every death metal band sounds like Death. I think people are just quick to write off something they don't understand.

**Throughout this interview you mention Japanese hardcore. What are some of those bands and how did you get turned on to them?**

Top trading. Auto Gism and SOA. It's godly, it kicks ass on NYHC. The thing that's genius about that stuff is not the music, it's really primitive, but it's the energy captured, it's totally manic, totally insane. The same with Japanese noise like Gerogerigegege, KKK and Hanatrash. It's over the top and raw. It's like, I think a lot of music today is lifeless. I'd sacrifice for pure, primal, raw energy and that's what it's all about.

**Japanese hardcore, is that a scene that still exists or is that something that's passed?**

They're all doing different stuff now. The stuff I was really into and still am, I'm never going to ditch my Japanese hardcore, it will always be something very special to me. It's a thing of the past. The music scene over there is turning into total white noise, it's weird, like Boredoms.



# CANCER

I spoke with drummer Carl Stokes about his band, England's Cancer. Even though I am not a huge fan of the group, I appreciate some of their music and wanted to find out a little more.

## How was the Deicide tour?

It was great for us and Deicide. Most of the shows were sold-out. Things went real well. There were no problems on the tour with Christians, only in Oklahoma City. The bands got along, the crowds enjoyed it. It was good.

## What did you think of the Milwaukee Metalfest last summer?

I thought it was pretty cool. I was pretty busy, I didn't get to see a lot of the bands I wanted to see. I was doing interviews and the Metalfest video. I thought it was pretty cool and the venue was much better but obviously a bit big for the amount of people that went. It was good, a lot of good bands. I liked Agnostic Front, Murphy's Law, Deicide, Obituary and Cannibal Corpse. A value for the money.

## What's the whole deal with James Murphy and why did you bring him originally into the band?

We were in the studio recording *Death Shall Rise* and we had the music all done and had to do the solos. James did a guest solo on one of the tracks and we asked him to do the rest of it and then we had to recreate that live so James did the European tour and we said we'd see how it turns out. Things didn't really work and James left to do his own solo project (Disincarnate) and we got a new guitarist (Barry Savage).

## Why didn't things work out?

If you want the truth, James personally didn't fit in and Cancer is the three of us and we needed someone with the same ideas and culture behind them and James didn't fit with that and it was difficult to work with someone like that. It was best that he went to do his own thing. We found a replacement that could work and grow with the band.

## Is Barry a newcomer?

He was in unknown bands. We put in the press we were looking for a new guitarist and to send tapes to our record label and I rang some of them up to come rehearse with us and Barry was the first that came and we picked him there and then. He was

good enough and the attitude seemed right and we didn't have the time go through everybody and he's been with the band since January '92. The band works well together and that's the most important thing.

## Now for the redundant question, how did Cancer get together?

John (Walker-guitar/vocals) and Ian (Buchanan-bass) spoke with me in late '88 about doing some drums on a

demo they were doing and we did a couple of rehearsals and worked two numbers out properly and we went and did a demo. We needed a name and we were in a pub trying to think of names and someone said if you want to be sick just call yourselves Cancer, so we decided to do that and then we did the demo with Big McHughes, who does sound for Metallica. The songs were pretty bad but it was enough to get us signed. We got a deal with Vinyl Solution in '89 and our first release (*To The Gory End*) came out in '90.

## You got that just by sending your tape around?

Yeah, at that time we didn't have a proper U.S. distributor. We're still on Vinyl Solution in England and various labels throughout Europe and it's only been since December of '91 that we signed a deal with Restless.

## For a period there your first record was released through Silent Scream/Future Shock here in the States?

They went bankrupt and took whatever money we were owed. We lost money on that and they

no longer exist. The distribution wasn't great and it was only a one album deal. We just licensed that one album and now Restless has it licensed to them and it's sold really well since it came out through Restless and the same for the *Death Shall Rise*.

## The Restless thing is long term in the States?

Yeah, we are actually signed for two more records with Restless, who knows what's around the corner. I think that with the next record, *The Sins Of Mankind*, Restless will put a lot of effort into it.

## Why don't you discuss a little more about the new material.

Well, we spent a lot more time writing, 18 months, and we feel it's the best possible material we can do at this time. We're totally happy with every song. Some titles are "Electro-Convulsive Therapy," "Tribal Bloodshed," "Meat Train," and "Suffer For Our Sins." The lyrical side this time is more thought out and the subject matter is diversified but still dark. This time we've expanded our ideas about the lyrics, the riffs, the choruses and we have confidence it will do really well for us.

## Musically, it's still death metal?

Musically it's got more influences from other types of music but it's more brutal. We've got the fastest song we've ever written and it's still a song and not a blur without riffs. It has a slow middle section and it moves up gears. The thing is heavier but more cultured, better songs, better production.

## Why did you decide to record with Simon Efemey?

We decided to go with someone who can add more dimension to our sound, someone not tainted by death metal. Simon did the *Paradise Lost* album and has worked with a lot of indie bands and rock bands, not just death metal. We want something different, our music has evolved into something a little bit more exciting and the kids are really going to like it I hope. We're really excited. We spent a lot of time working on the cover design. We're using an old painting from the 1400s. It's





a powerful thing. It's dark and the album is darker, the whole feel of the album is a lot darker.

**You guys are good friends with Deicide, how did that happen seeing as you are from different countries?**

Well, when we did *To The Gory End* I was in Tampa and we were mixing at Morrisound and Glen was there and they were doing the Amon demo which got them signed and that's where I met them. I hung out with them and they were pretty cool and at the end we became friends and then we did some shows with them in Europe, which was short-lived because everything went hay wire. Then we wanted to tour together in America. It took a long time but it happened. Also Glen did the back-up vocals on "Hung, Drawn and Quartered."

**What about the problems you had with *To The Gory End* in Germany?**

Well, there is a government body in Germany called The German Youth Censorship Trust who are a bit like the PMRC. They go around and look at new releases of books, videos, albums and pick out things that they think are distasteful and they put out a list and the government says fair enough and they withdraw them from the shops so that nobody can get them anymore. It's still unavailable there. I think there is a version that came out with a black cover but kids can get it if they want

it through mail order. When we toured there the kids didn't know the *To the Gory End* material too well.

**How do you feel about the current state of death metal?**

I think that the bands that have made it now and who are at the top and are touring and making records are the ones that will stay around. I don't think there are any new signings that will catch people's attention. The last one was Suffocation. At the moment the bands that are doing it and do it well will progress and get bigger. For every good death metal there are a thousand bad ones.

**Do you think it's peaked?**

No, I know for a fact that people don't have as much money to spend on records. I don't think it's peaked because the bands that have toured this year did well and I think next year will be better. I just think that it will be the same as thrash, the main 5-6 bands will last and be quite successful and maybe reach Slayer size and the rest will just be like Exodus who got left behind. That's how I think it will go. That's how I feel, who knows it might all just die tomorrow.

**Where do you think Cancer's place is within all that?**

Umm...I'm confident. With our previous recordings we were just feeling our way into our style

and I think with the new material we'll go to the forefront and if not I'll pack it in. Hopefully we'll progress. There's more influences on this one, even Led Zeppelin, which might sound weird but goes well with our style. We've always used old metal bands as influences. You'll have to check it out.

# atmosfear



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Chill out for a second and think of the halcyon years of thrash when the horizons were so uncharted that it was like a musical puberty, if you will. There were so many fresh and exciting bands that you simply didn't have enough cash to support them all. But there were the few that everybody lent an ear to, and the metal world was absolutely stunned when 1986's supremely seminal *Peace Sells...But Who's Buying?* was unleashed from the mighty Megadeth. From the jagged fury of the title track to the unholy-er-than-thou "Good Mourning/Black Friday," the album, like *Sgt. Pepper...* 19 years earlier, no doubt caused a few to simply put down their instruments or go back to playing "Highway To Hell" in their basements. If there ever was a metal anthem, "Wake Up Dead" would have to be in the top five on anybody's list. The unbridled wallop that the song packs rivals that of any punch Mike Tyson ever threw (or Buster Douglas for that matter) and the sinister vox courtesy of Dave Mustaine intensify everything exponentially. Not to mention the maniacal, mind-boggling fretwork of Chris Poland. His leads oozed with the fluidity of a Randy Rhoads while wholly retaining the characteristic punkish aggression of a NWOBHM act. What follows is a one-on-one chat I had with the man in St. Louis on his tour bus as his new outfit crisscrossed the States supporting Flotsam & Jetsam. (Note: I asked Chris before the interview if he wanted to stay away from Megadeth related questions and he nodded, explaining, "I know Dave's got a problem with me, but I wish him well.") Also, Damn The Machine's debut had not yet hit the racks so I was quite unfamiliar with their music at the time.)

**Are there any members of Damn The Machine that played on your instrumental album, *Return To Metalopolis*?**

Just Mark (his brother and drummer). We did that together. I did all the bass and guitars, and he did all the percussion. We did a three-piece tour with Death Angel and we had Dave Randi playing bass. That was the "*Metalopolis*" phase. Then we got Dave Clemmons who was in the band Ministers of Anger (who appeared on Metal Massacre XI), who was a totally cool band but just didn't get the right breaks, so we asked him to join our band and he did.

**I didn't notice any solo material in your set...No, we didn't do any solo stuff because we only had two days notice to come out on this tour and it was stuff we hadn't even thought about doing any-**

record.

**Did you have the songs written before you got the band together and got the deal?**

We had songs written, but we decided that when the four of us got together, we wrote a song that day and we decided that's the way we'd write all the songs. So we took bits and pieces from ideas of stuff that was left over from *Metalopolis*, but most of the stuff is just all written right there on the spot with the four of us.

**Did you record any B-sides?**

Yeah, the B-sides are the songs, I don't know if you recognized them, we did a song by Buffalo Springfield called "Mr. Soul." And then we're doing a Hendrix cover, "I Don't Live Today," which we do really good I think. And, of course, we do the Ten Years After song that you heard tonight, which I think is really strong.

**Any one song or band influence you to pick up the guitar?**

When I was young, it was Jeff Beck, and it was the *Truth* album. Then it became the *Orange* album with Bob Tensch and Max Middleton on piano.

***Blow By Blow* is in there somewhere...**

Oh, *Blow By Blow* is definitely next. And then that's when it was all over. That's when it was Mahavishnu and Weather Report and on and on.

**So you're more influenced by the virtuosos than the Ace Frehley's?**

Oh, definitely. I never really liked Ace Frehley, but not that he's not a great guitar player or a great rock 'n roll star because that's another job in itself. The guys I liked, I liked everybody, and once I liked somebody I got it in my blood. Like once I liked Beck it was in my blood, Page, Clapton, Trower. Leslie West [Mountain] was like a really big hero of mine. Then it was Robert Fripp [King Crimson] and Adrian Belew and it goes on and on. But people ask me, 'What does that have to do with anything?' It doesn't have anything to do with nothing, it's just the kind of

music I liked to listen to. I like to throw on a Metallica record too. I get the same vibe from them because I put Hetfield in the same category as I do Joe Zolomu and all that because that's his [Hetfield's] thing.

(Chris' bro Mark takes over as the obliging Chris steps out to greet the fans.)

**Mark, why don't you tell me about the recording process. I read that the record was done with minimal overdubs.**

As far as that goes, we tried to get the best performance possible doing it live. Sometimes, one or two of us would get the best possible track, but everyone had to sacrifice. It was all for the good of the song. Our producer [Brian Malouf] was really diligent, he wasn't going to let us cheat at it in any way at all. So when you hear Chris' solo he's standing about ten feet away from me. Brian's worked with everybody: Pearl Jam, Queen, Madonna, Michael Jackson. What they do is bring him in, and he like, saves the songs. Basically, if they have a song and they think, 'Wow, this is a hit,' they'll have him mix it and usually it's a hit song after he mixes it, not that it wasn't to begin with but that's his forte.

**So will we be hearing a Damn The Machine mix of "Black or White" by Michael Jackson? (I had to ask.)**

No, (laughs) not quite. But yeah, he's very diverse...and he's the only one that would do it live.

Mark and I went on to discuss his early influences (he revealed that his first record was by The Archies!) and the musical bond that was forged with Chris in the college clubs in their hometown of Buffalo, New York.

Eddie Williamson



I was really impressed with this band's first demo, which was quickly followed up by a 7". They are one of the most original and inspiring groups in the underground scene. I even put a track of theirs on my death metal compilation cassette. So with that said, I mailed guitarist Niklas Sundin an interview.

**Why did you decide to record your demo at Studio Soundscape and not the logical and often used Sunlight Studios?**

Well, there were several reasons involved. First, we felt that the sound of the studio wasn't so good for our music. Bands like Entombed, Dismember and Grave use other kinds of riffing styles, drum patterns and arrangements than we do, and our ideas wouldn't have come across so well if we had recorded our demo and the ep with the standard Sunlight sound pattern. It's so unoriginal and boring to use Sunlight; a lot of people are dead tired of that sound so we wanted to try something different. Also, there are practical aspects involved as well. Sunlight is 500 km from where we live, so the travel costs would have been very high. Studio Soundscape lies here in our home town and it's an extremely good studio. Recently they bought new equipment and according to the studio guys, it's now one of the best studios in Sweden.

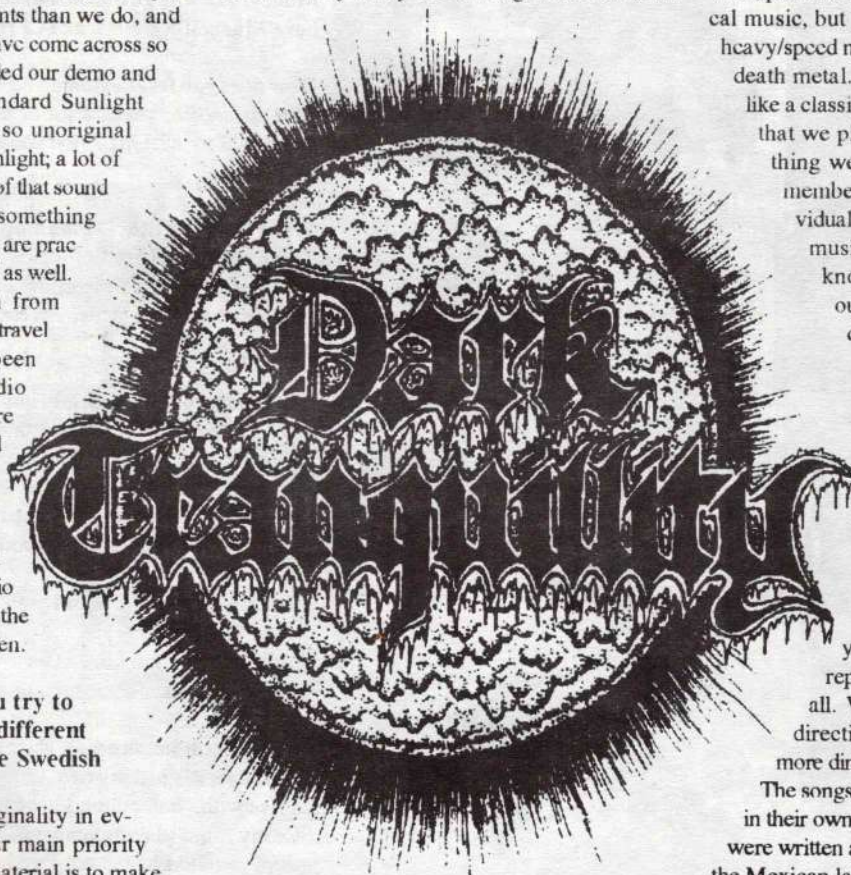
**It appears that you try to stand out and be different than the rest of the Swedish bands, is that so?**

Yes, we aim for originality in everything we do. Our main priority when we write our material is to make the song as atmospheric and full of emotion as possible by combining melodic, harmonious riffing and acoustic passages with pure aggression, intensity and desperation. Too many death metal bands all over the world just imitate and clone the biggest bands, which is ridiculous. The underground will eventually destroy itself thanks to all these talentless bands and zines with nothing new to offer. It isn't especially hard to write fairly original music as long as you're creative and have certain goals and ideas for your tracks. I see playing in a band as a chance to express my feelings and emotions both musically and lyrically, to get an output

for my creativity. If you put your heart and soul into your music, originality is no problem. This said, the quality of the music is more important than its uniqueness. An unoriginal band can be very good and vice versa, but my opinion is that all bands should try to come up with a sound of their own.

**What do you think of your country and the bands that come from there?**

Sweden is an ok place to live. We have money and food and a place to live, even if there's some sort of economical crisis right now. The bands from here? Well, as with every country there are both good and bad ones. I can recommend At The Gates, Ceremonial Oath, Dissection, Afflicted, Tiamat, Eucharist, Evocation, Darkified and Bathory to name a few. More and more bands seem to stay away from the general Swedish



sound and instead go their own way, which is a really positive sign.

**What about other countries like Finland and Norway, especially those bands that play black metal? What is your opinion of black metal?**

I like black metal a lot; usually it's much more atmospheric and emotional than the cold, and often very boring, death metal bands. I mean, black metal bands like Darkthrone, Master's Hammer, Rotting Christ, Varathron and Burzum have more feeling in one track than Obituary, Suffocation and Cannibal Corpse will ever have in an entire album. This is a highly personal opinion, so don't get offended. I've always disliked brutality in music; dark and muddy riffs

verging on the inaudible, the growling vocals trying to convey the deep and wise message/gore lyrics. It's just too artificial to my ears. A vocalist who sounds like a flushing toilet can't deliver any negative feelings or foreboding atmosphere. I like aggressive bands with vocalists who scream out their anger and make the power of their lyrics stronger than wind. Well...enough about this. Norway has a lot of good black metal bands, and Finland as well. There are also a lot of creative thrash/death bands in Finland.

**You say your sound is different because you draw influences from more than death metal. What are these influences?**

Well, personally I listen mostly to classical music, but I also like old traditional heavy/speed metal and, of course, some death metal. I don't mean we sound like a classical orchestra, but I believe that we pick up ideas from everything we listen to, and as all the members of the band have individual tastes it helps to make our music a bit different. I don't know...the arrangements in our songs are sort of "classical" in the sense that the guitars and the bass form a "theme" and the riffs in the songs are also more connected nowadays

**What do you think of the *Trail Of Life Decayed* demo?**

The songs are over three years old and they don't represent our current style at all. Well, it's in the same basic direction but there are so much more dimensions to the tracks now.

The songs on the demo are still good in their own way, but you can tell they were written a long time ago. Actually, the Mexican label, Gutteral Records, recently released a 7" of two of the three demo tracks. It may seem a bit useless to release it now but we're still proud of the *Trail...* recording, and it's a chance to spread our name a bit. Unfortunately the label put the wrong track on side B of the 7" but there isn't much we can do about it.

**How does the ep differ from the demo?**

The songs on *A Moonclad Reflection 7"* are more mature, complex and innovative, even if they're somewhat lacking compared to our newer material. The thing is that both of the songs are over 7 minutes long so people have told us that they think there are too many riffs and



# Deicide

I was granted the opportunity to speak with Glen Benton of the mighty Deicide a few months back. I always wanted to speak to the proclaimed Satanists but must admit before the release of *Legion* I was maybe a little frightened of the man. As you can see our conversation was rather short but it was intriguing to have the chance nonetheless. I would have liked to have gotten into more detail or spoken about religion and other such controversial subjects that would make for interesting reading but I was not in a position to pry these topics from the bassist's mind. As for those who don't get into the whole image and lyrical standpoint, the music is still damn good.

## Was there a reason you didn't tour on your first album?

Money, like why go out on the road and starve. We now have Mitchell Karduna, at TCI booking us.

## How does you feel *Legion* differs from your first one?

Age difference, years, a lot of stuff. The first record dated back to '87. On *Legion* you are hearing a lot of new sounds.

## What does the title *Legion* imply?

There's a couple of definitions we can go by. When you consider an army you consider them a legion. Deicide fans are something in themselves. I like to look at them as a legion.

## How did you guys actually get signed?

I sent a tape up there (Roadrunner). I took my old lady to New York City and we went up there and the day we decided to check out the office was the day they got the tape, Monte hadn't even opened to it yet. A few days later he was trying to get in touch with me.

## Do you want to talk about your son and the song you wrote for him?

Basically it's a song that is well-thought out. It holds a lot of messages, maybe an outlook on his life.

## Are you still inspired by your nightmares?

Of course, it's just my own torment. Something I have to live with. Something I have to deal with, cope with. It's my mind playing humanistic tricks on me. Some people would go nuts but I've just learned how to deal with it.

## Let's talk about burning the cross into your forehead?

Something that I display proudly. When someone sees me they know right away what I'm about. It's spiritual cleansing, something that has to be done. I'm quite used to it. I've brought it upon myself.

## What about the other guys' look on religion?

Everyone is comfortable and they share the same beliefs otherwise they wouldn't be in Deicide. We've been the same four guys since '87. It's a brotherhood, it's more than a band.



metal bands?

A lot of death metal bands' primal goal is to play fast and as brutal as possible. We try to give our music a more melodic touch, but still keep it intense and aggressive. We try to keep it alive and catchy and never predictable.

#### How does it feel coming out of Sweden?

Coming from Sweden can be both good and bad for a band like us. Of course, Sweden has a good reputation in the Death Metal world. But, at the same time it can be a problem because there are so many bands coming from here, it's hard to get recognized amongst the competition. Now that we have a record deal and an album out, we think we'll get attention because we try to do things a little bit different than a lot of Swedish bands.

#### Why is death metal so popular in Sweden?

Music in any form is popular here in Sweden. Why there are so many Death Metal bands from here is quite hard to tell. Maybe it has something to do with the fact that Sweden is quite a "safe" country, instead of struggling with problems like starvation, war, or huge social problems. People can concentrate more on other things like music. It's probably the very long, dark and cold winters over here that creates the mood for good Death Metal (ha, ha)!!

#### What is the "Swedish sound"? Do you feel you have this sound? Why or why not?

I think the expression the "Swedish Sound" was created when people started to listen to bands like Carnage, Nihilist/Entombed and Dismember who have very down-tuned guitars and a very compact sound. Nowadays, some people connect the "Swedish Sound" with every band that records at Sunlight Studios in Stockholm, which I think is wrong. We have always tried to go for a slightly cleaner sound and we don't down-tune our guitars that much, which hopefully gives us a more original touch. The problem is that a lot of

Swedish demo bands want to sound exactly like the earlier mentioned bands and that's quite sad in my opinion because copying others won't get anyone anywhere.

#### Why record with Tomas Skogsberg, a man used by so many of your peers?

We have known Tomas since the '90 when we recorded our first demo, *From Beyond*. He is a great guy and he's really easy to work with. He's helped us a lot since we started, and after three demos at Sunlight it was a natural choice for us to record our debut album there.

#### What are your influences?

We grew up and started to listen to music in the late 70's to the early 80's of old favorites like the band like Black Sabbath, Kiss, Iron Maiden, Judas Priest, Saxon, Manowar, Deep Purple, Ozzy, Rush, Accept, Thin Lizzy, Dio, Mercyful Fate and many more. These are bands that we still like but of course, there are also newer bands like Slayer, Metallica, Entombed, Paradise Lost, Dismember, Morbid Angel, Alice In Chains, Fear, Jan and Carcass. As you can see we're quite open-minded and I think that everything you listen to influences you a bit.

#### What do you sing about from a lyrical standpoint?

The lyrics are very important to us. They are written in quite an abstract way and they try to express our thoughts and feelings about life and death, sorrow and sadness. We write about what's beneath the surface, well-hidden in your mind, our bitterness and all the things we don't talk about like our dreams, our memories, our wishes.

#### Who thought of the band name and why?

Klas (vocals/guitar) did. He found it in a dictionary and we all thought that it would be a cool name. It means "without system, purpose, or regularity," and when we write music we try to stay away from "rules" and do what we feel is

#### How did you get Matti Karja to sing on your record?

We are great friends with the guys in Dismember. We have played together a lot of times and we just asked Matti if he wanted to do some back-ups on the album. So he came down and sang a few times. It was all done on a friendly basis, so it was a cool thing to do.

#### What do you think of the underground?

We have the highest respect for it and we believe very strongly in the underground. There's a lot of really cool people that do a great job of spreading the name of new bands. We think it's very important for a band to start with building a name in the underground before they start to label and release an album. We've been in contact with hundreds of fanzine editors, tape traders and radio people since we started spreading our demos. Our second demo *Death Affairs* became a huge underground seller and it sold more than 1500 copies worldwide. A lot of credit goes to those people that pass on the flyers and order tapes and demos.

#### How did you get the Metal Blade deal? (Tell this story).

Well, a long time ago we sent a letter to an American underground fanzine called "No Glam Fags", done by a guy named Marco Barbieri, and we asked if he would be interested in hearing our demo tape and maybe feature us in his zine. Later we received his answer, he wanted to hear the tape, we sent him a promo package. A couple of months went by and we received a letter from Marco telling us he worked at Metal Blade Records and he liked the demo and asked if we were interested in signing with Metal Blade.

#### You did an ep with House Of Kicks?

House of Kicks is a company here in Stockholm which distributes records and also has a store.





The guys that own the company liked our tapes and they wanted to do something with us. We agreed to releasing our second and third demos as a mini-lp. After more than a six month delay it finally came out in March '92. At that time the songs were quite old but it did help to spread our music a bit more. They only pressed 1000 copies and it was sold out in a few months.

#### Discuss a bit more about your demos?

Our first demo tape, *From Beyond*, was recorded in June 1990 at Sunlight Studios. It contained the tracks "Eternal Darkness," "The Awakening," "Cease to Exist," and "Insanity." This demo was supposed to have been recorded in February, but Klas broke his left arm, so we decided to record in June, instead. During that time we did three new songs that ended up on our second demo, entitled *Death Unfolds*, so we went into Sunlight again in August '90. We recorded "Passed Away," "The Chill Within," and the title track. One year later we entered Sunlight again and recorded our third demo, *Visions*, which was only meant to be released as a promo demo only. Because of the *Forever Gone* mini lp, but after that sold out we released it. The tracks on this tape were "Forever Gone," "Depression," and "Visions." It sold 800 copies, *From Beyond* sold 500 copies and *Death Unfolds* was our most successful at 1500 sold.

#### What do you think of the current state of death metal? Do you see its longevity?

We think it is with Death Metal like it is with any other kind of music. The bands that try to do their own thing and to create their own style will be appreciated but the bands who just copy each other will disappear.

#### What contribution can you make to the scene?

We hope that people will consider us as a band that tries to do things in a slightly different way, without losing the feeling of intensity and brutality.

#### You did some shows in Eastern Europe, how did they come about?

It was our former bass player, Jens Almgren, that received a letter from a guy in Poland. He liked us very much and said that he would do anything to get us down there. Well, at first we didn't really believe him, but after a while we got a new letter from him where he wrote that he arranged two festivals with Paradise Lost as headliners and asked us if we were interested in playing those and we thought "yeah, why not." We went down to Poland and played the first festival August 24th in a city called Ciechanow, outside Warsaw. Paradise Lost never did show up but we played with about ten other bands in front of 2000 Polish maniacs. The show went great and we got a very good response from the audience. Some of them even told us it didn't matter that Paradise Lost didn't play because we were just as good as Paradise Lost. The day after we began our trip to Moscow to play with six or seven other bands in Gorky Park in front of 7000 people. It was a very

cool experience.

#### Do you like meatballs? What is your favorite Abba song?

Of course we like meatballs—that's one of Sweden's national dishes. The most delicious are "Mom's Homemade." Since ABBA is one of our all-time favorites it's hard to pick just one song, but we think the song "Eagle" is one of the best. We like it so much we use the song as an intro to our live shows (he, he).

#### (DARK TRANQUILLITY CONTINUED)

tempo changes in the tracks making them a bit unfollowable. I can see their point, but with such long tracks you have to put a lot of detail in if you want to give some sort of lasting appeal. Our newer songs are shorter and more accessible. Soundwise, the 7" is clearer and heavier than the demo and we also used more keyboards this time. Overall, the 7" showed our development as musicians and the response has been excellent.

#### How did you get the deal with Slaughter Records?

We sent them the demo and they offered us a deal for a full-length album which we negotiated down to a 7". There have been a lot of problems with the 7" and Slaughter/Exhumed Records have acted very unprofessionally on several occasions, but I shouldn't complain too much as I know that they've done a lot of work for us. We also had offers from labels like Wild Rags and Obscure Plasma, but Slaughter/Exhumed had the best terms by far. Too bad they haven't followed the contract too much.

#### Tell me more about the compilation Slaughter is doing?

The compilation CD was supposed to be out in March '92 and we agreed to pay a sum of about

\$200 to be featured on it. This money went to finance the initial pressing of the CD and according to the contract the label should pay back the bands within one month of the release of the record. We sent the money and the DAT master tape of the *Trail* demo to Slaughter, as we were planning to include "Void Of Tranquillity" from the demo on the compilation. Today, over a year after it was supposed to be released we haven't received a penny back nor had the comp been released. We included a clause in the contract saying that we had the right to claim the money back if the CD hadn't been released by Aug. '92 and we've pointed this out to Slaughter several times. The latest news is that the CD will be out this year and no bands have to pay to be included...strange. We also asked Slaughter to return the *Trail*... DAT but it hasn't happened yet.

#### Where do you see death metal going, especially for the Scandinavian bands?

I don't know, In 2-3 years there will be fewer bands around I guess, but the ones that are big now will remain. Let's wait and see. Musically, death metal will remain in the same style as today but more and more bands will blend it together with other music styles.

#### What's next?

First, the Polish label Carnage Records will release a special cassette with the demo and 7" on it, limited to Poland. It'll be pressed in 2000 copies and professionally promoted. Then, we hope to enter the studio and record our *In The Golden Dawn Of Winter* album which will hopefully be a fresh breath among all the unoriginality that is infesting the scene. The American label Necropolis Records are likely to release it. We also received an offer from the Finnish label Spine Farm so we'll see how things turn out.

c/o Niklas Sundin, Valebergsv. 123, S-427 37 Billdal, Sweden





James Murphy is so well-known in death metal circles that anything with his name on it is guaranteed to sell. Regardless, the man must be credited as a pioneer of the second wave of death metal and as the scene's greatest lead player, and has jammed with a few of the best bands in the genre.

I really enjoyed the Disincarnate album and when I was offered to speak with James I jumped at the chance. The interview, like the album, came as a welcome surprise. James Murphy was kind, well-spoken and very intelligent.

#### Why the name Disincarnate?

Basically I just liked the meaning— it fit. A lot of bands go for the gory or the evil thing but for me I really wanted to get across a more surrealistic, sublime, dream-oriented atmosphere rather than gore or Satan freaks, neither of which appeals to me. I read a lot and am interested in a lot of literature that has to do with dreams. The name basically means to be without a physical body. Which is the way I feel you exist in dreams. It fits with the feel of the band.

#### How did the idea of coming to form your own band happen?

When I was in Obituary they weren't very hip to using any of my writing because they felt it wouldn't fit their style. I soon realized that no matter who I'd play for I'd have that problem. I'd rather have to tailor it or not be able to use it. My writing is my style and it's not like any one else's. I was able to get some writing in with Death because I tailored my style but with Obituary I couldn't mimic their style.

#### Is this where you're going to be and stay for awhile?

It's my band. There is no Disincarnate without James Murphy.

#### How do you see your future with Disincarnate?

Continuing to evolve. Death metal is going through an evolution and a weeding out period and the weak bands who mimic their idols and don't offer anything new or exciting and aren't willing to progress and change from album to album will self-destruct. The bands that challenge themselves and put forth their own voice and style will be around. It's a matter of not becoming musically stagnate. It's not interesting to anybody for a band to come out with something that's been done. We're not scared to step out a little. We'll be doing it more and more as we continue writing together. It's our first album and it's a really cool step in the right direction and I'm really

happy with it but I can already see even better things in the future.

**Do you think that the four members you have now are going to be stable or are we going to see a coming and going of players?**



That's completely down to them. If they continue making great progress like they have since I hired them and all of them have made great progress. I didn't go out and find people who were established. I found people who have a lot of potential and I can help them shape it into something that would be beneficial to my material and bring out the best in them. They have already made a huge progress. As long as they continue to do that and come to practice they'll be in the band. That's what I mean by it's up to them. If they keep up their end of the bargain and stay friends with everyone then we'll have a stable band. It would be impossible for me to say, so many bands do that and make themselves look foolish. I can't be accountable for the actions of someone else. The only thing that would make me get rid of a member would be something that member did to jeopardize their position in the band. If they don't come to practice or come drunk or high where they can't function then they'll get fired. Everyone is straight-up and everyone is doing a killer job. I knew most of them before joining the band. Bryan and Jason were casual friends from around town. We didn't even have a bass player when we did the album. We're being really tentative. I haven't made a final decision. We're trying out this guy Mike who's in a trial period right now.

#### It's funny that use the word "hired".

I hired them. It's just a substitute word for

"picking". I had to go out and find them one at a time. They're not hired hands, they're not on salary, they have their say and make contributions.

#### How did you find the guys?

Bryan and Jason played in a band that played around Tampa called Infernus. They didn't have any demos. I was impressed with Bryan and thought he had a lot of potential. I picked him first and he sang on the demo and later he mentioned Jason to me when I was looking for a second guitarist. I had him come over and I checked him out and he seemed to be able to play the material and he showed me some of his riffs which were really cool. Tommy approached me on the street. He knew I was looking for a permanent drummer and he asked me. The bassist (on the demo) was a friend of mine who's a really good bass player and I had showed him the songs and the drummer was Alex Marquez who did it as a return favor for me because I did like four solos on their album and some backing vocals on "S.M.D." Tommy gave me a tape of a local band he was playing in called Astaroth and we auditioned him and he worked out. They did a great job on the album.

#### Mike, the bassist you mentioned is from Burial, right?

Yeah, he's from Sarasota but originally from New York and he was up visiting some relatives and he was hanging out with the Suffocation guys, obviously being label mates Terrance (Hobbs-guitar) told him we were looking for a bassist. He called me from New York and he auditioned when he got back. I just finished teaching him all the songs and he's in his trial time now. I don't believe you can pick a permanent member in just one audition. You need to give it some time.

#### You did the bass tracks on the album?

Yeah, I did. We didn't have a bassist to go. I was looking for one to do the album up to three weeks before. I had a few people come over but I couldn't find anyone that could play it tight. So I just did it and I think it made the album a lot tighter. I did all the guitars too. Jason couldn't go over because he was in school. He couldn't go if he wanted to graduate from high school.

#### Were you trying to stay away from other name players?

No, originally I was looking at a couple of different people like Kam Lee. I got together with them and they had very strong ideas and their ideas were different from mine and they all had two or three different things on the burner. I probably would have done it if they weren't





beating around the bush so much. No one came over, they would just talk about it. In the end I got tired of waiting and I went ahead and pursued the ideas I had.

**Are you content playing death metal?**

No, because I'm into all types of music. I'm content right now with it as my main band probably because I grew up with it and have been into it since its beginnings. The thing that spurred me towards it was I was living in Germany from '82-'84 when I was 15-17. I picked up *Black Metal* and *Welcome To Hell* from Venom, then before long Bathory, Hellhammer, Celtic Frost. It led me into Possessed and Slayer, *Pleasure To Kill* from Kreator. I moved back to Florida in '85 and the scene was just starting here. I would go to Morbid Angel, Mantas, Death shows before they were signed. I followed the local scene and was really into it. It was what I wanted to do.

**Where did picking up the guitar come in?**

When I was a junior in high school, I wanted to play for years but my parents thought it was a phase and they were really tight with their money. When I was 16 I got a job and saved up enough money to buy one and started fooling around learning old Sabbath stuff. When I was 17 I started getting serious and learned how to play leads and songs and getting together with friends and playing covers.

**How does it make you feel that you're considered by the genre as the best player?**

It's a compliment. I just try to do the best I can. I create leads I like to hear. I don't go out with the attitude trying to make everyone think I'm the best guitarist. I just want to create quality music that pleases me.

**How do you see your playing progressing?**

Just incorporating more of my influences that I've had for years that I haven't incorporated yet and still having it sound like me. I've done it a little bit. I have a really strong Stevie Ray Vaughn influence. I did it a little on one of the leads on the *Disincarnate* album and one of the leads on the *Cancer* album. You know getting real bluesy, using some wah-wah pedal. I also have a jazz fusion influence like Alan Holdsworth and Frank Gambali and I'd like to do something real jazzy on the next album but have it still sound like me. I want to start incorporating my other influences.

**How do you do it when you're asked to do the leads on an album?**

One of the *Solstice* songs ("Survival Reaction") I had a couple of days to get it together. The other three I made up on the spot. Even on the *Disincarnate* album I only had four solos pre-written. I even changed those a little when I was in the studio. When you put it on tape and you hear it you come up with things you want to change. I improvise, but there's always the main theme. Sometimes I work it out at home. I'd say 70% of the time I make it up in the studio. I'll sit

in there and not have any idea and I'll usually put the reels in shuttle mode, which will put it right before the lead section, play it and stop, rewind and play it again and you can play along with it and hear a mix through the studio monitors. I like to do that 10-20 times and keep improvising until I start developing some themes and after recording it I listen back and think of which parts would sound good with a little harmony part and then I'll go to another track and lay down a harmony.

**As far as music theory, how would you rate yourself?**

I can read music but I'm very slow. I've taught myself theory. I wasn't classically trained at school but I know all my modes, scales and arpeggios. I taught myself.

**On the *Disincarnate* album I felt that it would showcase your playing with more leads?**

I didn't want to make this a self-serving. Songs are more important to me. I played rhythms for a year before I ever wrote a lead, songs are the bottom line, leads are just an embellishment. There should be one good lead section in every song but I don't think you should just do gratuitous diddling on the fretboard to show you can play fast. A solo is like making a statement to me, you don't want to over state something, far better to understate a little.

**As far as writing on this record, was it a challenge?**

I've always written songs but I never had the opportunity to use them. On *Death's Spiritual Healing* I wrote some riffs, I wrote about 20% of the music. It was tailored to suit them. It was a challenge but I enjoyed every minute.

**Why did you make the choice to go to England to record, especially since you're from Tampa and have done so much work with Scott Burns?**

We didn't make the choice to go to England. Colin wanted to do it there. We made the choice to use Colin. Originally he was in the back of my mind but I didn't think we'd be able to afford him so I didn't bring him up. I thought for sure since it was our first album that we'd have to do it at Morrisound with Scott or Jim or Tom since we only live a couple of minutes away. I didn't even know it was an option for us. Monte Conner (Roadrunner A+R) actually made the suggestion to me. I wanted to work with him because of what he's done with *Carcass* on *Necroticism*, *Fear Factory*, most of his work I'm impressed with. Monte suggested we didn't use those guys or Morrisound, he felt it was the best thing we could do.

**Scott was cool with that?**

I don't really want to go into that but it's my impression he wasn't very happy.

**You've worked with Scott in the past. How would you compare and contrast the two?**

They're different. They both have their strengths.

It just so happened that Colin's strengths lie in areas we wanted to emphasize. I like Scott's work a lot and I like all the stuff I've done with him before. As far as flying to England that was Colin's choice because of his schedule.

**Why did you choose Dave McKean for the cover?**

I've been reading *Sandman* since issue 1 and was always thoroughly impressed with the artwork and was determined to get him to do it. I love the *Sandman* book, it's incredible and it was the inspiration for the title, as well as the song "Monarch of the Sleeping Marches."

**What does the cover represent to you?**

It's very surreal, it's symbolic. All I gave Dave McKean was the title, the song titles and the type of feel. I didn't tell him what to create. He wouldn't want to do it under those conditions anyway. I think if I would have told him specifics he probably wouldn't have been into it.

**What do you think of the other covers he's done?**

I don't like the *Epidemic* cover. To me, it's not the essence of what Dave McKean is about. It's just a painting. I like the *Kreator* and *Paradise Lost*. None of those was why I chose him. I wanted to be the first band to use him and I was so crushed when I saw the *My Dying Bride* ep.

**How does it feel being back on Roadrunner?**

They financed the demo but there was no contracts signed for the demo. We shopped the demo to other labels. They made the best offer at the end of the day. We had six.

**In your thanks you mention Anton LaVey?**

I can predict the next question already. We're not Satanists, we're not affiliated with the Church of Satan, or Satan worship in any shape, way or form or any kind of worship of any deity. I lived in Germany because my father was in the service and when you're about 12 you get a laminated ID card. From when you're born up till your twelve you have dog tags that has your name, your father's name, your social security number or your father's, blood type and your religion in case they have to deliver last rights. My father had mine made No Religious Preference. That's just the way I live my life. I don't think about religion, it's not important to me. I don't have very many thoughts on the subject. The reason he (LaVey) is listed is because I like some of things he has to say. Everyone at one point has read *The Satanic Bible*, it's a pretty thin book, aside from the ritualistic stuff in the back which I don't get into, but some his philosophies in life are good. I think everyone should read it. I think it leads you to be a healthier person. I've read parts of the Bible. I have this feeling that if you follow anything that is fanatically religious and represses natural human urges for no good reason it leads to neurotic repressed people. They have guilt and inferiority complexes. Whenever a group tries to force





Despite numerous comparisons to Entombed, Dismember are a very powerful band who shocked the death metal underground with their first full-length release, *Like An Ever Flowing Stream*, a couple years back. Before the release of *Indecent and Obscene* drummer Fred Esby stopped off in the states do some interviews and here's what we spoke about.

I hate to start off and bore you with this question, but I guess it needs to be answered. Why not give some history of Dismember. I know that there's some tie-ins with Carnage, why don't you clarify it.

Okay, we started off in '88 with me, David (Blomquist-guitar) and Robert (Senneback-guitar). We recorded two demos under the name Dismember. After that in the fall of '91 I decided to split the band up and join this other Swedish death metal band called Carnage and we recorded one demo and then a full-length album for Earache/Necrosis Records and at that time we got a new vocalist for Carnage, Matti Karki, and we also got David, who was in Dismember from the start, into the band while doing this album and when the album was finished Michael (Amott), the founder of Carnage, decided to move to England and start playing with Carcass so there was not much left for Carnage to do. So me, Matti and David decided to reform Dismember instead. We recorded a demo under the Dismember name and got this deal with Nuclear Blast and got Robert back who was in Unleashed for a while and got a new bass player

called Richard (Cabeza) and we recorded a full-length album called *Like an Ever Flowing Stream*, did a couple of tours and then recorded this ep called *Pieces*.

Why when Michael left did you want to reform Dismember and not keep Carnage going?

Because he was the founding member of the band and there was not one original Carnage member left and it was kind of stupid to keep it going, there was more of Dismember left than Carnage.

Why didn't Dismember go with Earache?

Actually we were in contact with them and Peaceville, as well. I spoke with the guy from Earache and asked them if they thought it was a good idea to keep us on the label but they weren't really interested.

How did you find Matti, he's been in a lot of other bands like Therion and Carbonized, right?

Exactly, I've known him for a long while before that. I don't know really, we just hooked up because we knew he was a good vocalist. He was into our music.

What is General Surgery?

A project band that Matti started out. He was going to do this project band that sounded exactly like Carcass. He got one guy from Afflicted and one guy from Crematory, also Richard from Dismember was in General Surgery for awhile. Matti has quit that band because he thought he didn't have enough time to do a project band.

How does it feel being from Sweden?

I don't know really, it's quite alright. It's an expensive country but it's alright. The scene here is not that cool because we don't have that many places to play in Sweden. I think that the club owners haven't caught up with the music, so that sucks. We have a lot of bands though, it's cool but there's one problem we don't have any fans just band members so that brings a lot of jealousy. The people that are into it start their own bands. I don't know why, it's exciting to start a band but the equipment is so expensive. I don't know where they get the money from.

How would you compare the Swedish scene to maybe two or three years ago?

Well, I don't know right now it's so trendy. Everybody that starts a band sees that Entombed got real big but from the start it was all these tape trading dudes like us, Entombed, Grave, Unleashed, Tiamat bands like that that were really into the underground who tape traded a lot, wrote a lot of letters, got the old demos, really got into it and thought perhaps we could get something started up here in Sweden too. Right now there is not that many people tape trading in Sweden, it's more of a commercial interest in getting famous.

You mentioned Entombed, you guys often get compared to them, do you agree?

No, I agree in some parts. We use the same studio, the same



equipment. It's not that strange, we have the same influences it's quite obvious we don't sound that different but I think Entombed are way more heavy and we are more melodic. I think if people listened more to the music they'd hear that.

You mentioned your influences, what would you say your joint influences are?

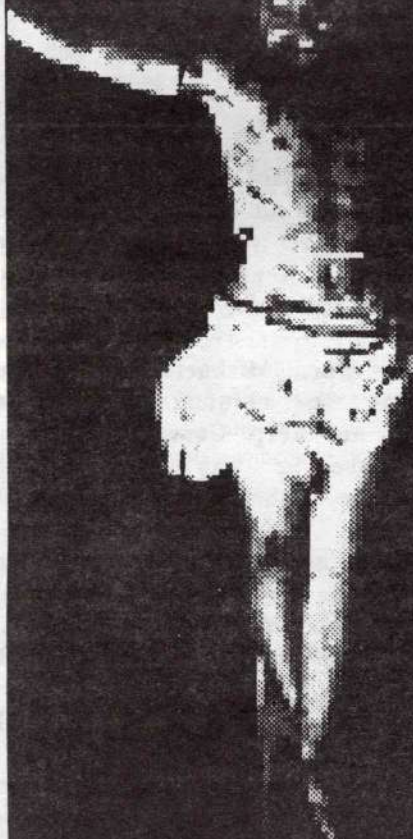
Slayer, Repulsion, old Devastation, old Autopsy, old Death, stuff like that.

Does it bother you when people compare you to Entombed?

Yeah, a little bit because I think a lot of people just say that with nothing that confirms it. Some think that the guitar sound is quite alike than the bands sounds like that. You always have to compare bands and I think that's wrong. You have to listen more to the music before saying that.

You have a new record?

Yeah, it's going to be nine songs and it's called *Indecent And Obscene*. As far as the material, I think it's a little bit heavier than before. It's still as fast and still as melodic but I think it's a little more catchy and simple in a good way, just to make it easier for people to listen to this album.



When you recorded it weren't you guys doing one week and then Entombed was in there for a week and then you guys again?

Yeah, because both groups had all the material ready so we made a deal with Tomas (Skogsberg) and Sunlight Studios that it would be smart to record for two weeks and then leave it for two weeks so that you could refresh your mind and ears for awhile.

Do you think that it will in any way somewhat solidify the Entombed comparisons?

No, this time it's going to be totally different because both of us have gone into different directions both music and sound. Both of us will use acoustic drum sets and get total different drums also the guitar sound is quite different. Their music now is way more heavy than it was before, where I think we're a little bit faster than before. If anyone thinks we sound like Entombed now or vice versa they are totally wrong.

What about the problems you had in England over your lyrics?

Yeah, we were taken to court by English Customs. They found the picture discs single for *Skin Her Alive* and they thought the artwork and lyrics were obscene and





unhealthy for English youth so we were taken to court but we won the trial so I guess we did quite well. I think it's dangerous to get in this position. I heard yesterday that our album had been confiscated in Australia.

Now what is that exactly, is that a picture disc single or just the song on the album?

It's both because the song *Skin Her Alive* is on both but also the songs "Bleed For Me" and "Dismembered" on the first album upset the English Customs. The back cover as well where we are covered in blood and the inverted crosses.

Speaking of the covered in blood, what was the thought process behind that?

It's not really original and I can agree with that and perhaps, some might think it's silly but it's quite cool to do something different as opposed to lining up five guys against the wall with leather jackets, everybody's done that. We just wanted to do something different, plus we're fascinated with blood. We thought it was a sick idea.

Since we are talking about photos why don't you talk about the cover to *Pieces* and the concept behind that?

This make-up artist called Henrik Greeman called me up and asked if we were interested in trying something with make-up and take this theatrical photos and he got the idea of the heads together cut off with the hair tied together in the circle. So we tried it out. We were lying on the floor and had this black blanket over us and we cut holes in the blanket and put our heads through it and he put the make-up around our throats and he took the picture from the ceiling.

And your guys' hair is actually tied together?

Yeah, took a lot of hair spray for that.

It's quite shocking the first time you see that.

Yeah, I know...it's supposed to be.

As far as photos on *Pieces* in the normal band shot you have make-up on there too because you look sort of like zombies.

Yeah! (ha, ha)

How come on the US version of *Pieces* the Christ figure is not on there?

I don't know. I think that was too much for the States. I don't think any stores would have taken it if it had that picture. That's too bad because I really like that picture.

I agree, I had bought the foreign one when it first came out it was sort of disappointing to see the U.S. version without. Why did you decide to do this four song ep?

We wanted to keep the name fresh while we were touring till the next album. We knew we would tour a lot and not have time to record a full-length album. We went into the studio in a rush a recorded a few new songs and a Carnage song and we just wanted to put it out so nobody would forget us till the next album comes out.

Who have you toured with?

Obituary, Napalm Death, Death, Morbid Angel, Cannibal Corpse, and Benediction. (And by now, Deicide, Vader and Suffocation).

What do you think of the current state of death metal?

Well, I don't know. It's different from country to country but there's a lot of bands and a lot of less good bands. I think it will get harder and harder to really get somewhere. Probably some major labels will pick some bands up but I think you'll really have to work hard. I think a lot of smaller bands will almost kill themselves because they'll get tired and quit.

Do you think that the death metal scene is peaking or will continue to grow?

I think it will still grow but I think it's reached a point where some

bands have to get more commercial. MTV has to put on some death metal bands so that it will get bigger but I think the underground scene has got as big as it can be. It will never die and that's cool but I think a lot of bands are going to get more commercial and then death metal will get bigger.

On the *Pieces* ep it says all music is by you and Dismember, why is it that way?

Because all of the songs are more or less done by myself, except for some of the riffs. I usually do most of the riffs and I do all the arranging, sometimes it's more or less the whole band.

What about the video "Soon To Be Dead"?

It got banned of course because we had me on the cross like on the back cover of *Pieces* and we had a shot where there was a lot of blood coming on me and the other guys in the band are horribly burned in the face and the crucifix falls into a pit of blood. There's a lot of skulls. I don't think it will come out even though we re-cut I still think it's too brutal.

# ERUPTIONS FROM BELOW

ZINE #4

INTERVIEWS  
...WITH...

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/ALTERNATIVELYHARD/  
//////SECTION//////

VIOLENT FURY INTERNAL BLEEDING

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OBITUARY

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VITAL REMAINS

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INVALID EXISTENCE WINDHAM HELL COLEMESES

CANNIBAL MINUTE WITH JACK OWEN



I've been a fan of Dream Theater ever since their first album was released on Mechanic a few years back. The reason I bought the record, besides Mechanic having such greats as Stone and Violence, was that I had been hearing great things about this New York group called Majesty who were made up of this phenomenal musicians. I thought the debut was good and then the band disappeared. Word was out that they lost their singer and their label and I thought Dream Theater was history. Suddenly last year with a new singer and new label the quintet returned to the spotlight with one of the best records of '92, *Images And Words*. I've seen the band a couple of times since, each time at larger and larger venues because others are noticing this superb talent. I did this interview a while back with keyboardist Kevin Moore and bassist John Myung before the band had a gold album and a hit single. Hope you still enjoy it.



**You were in a scary situation after your first release. What happened or what didn't happen?**

What didn't was a lot of stuff going down with a new label, we were a flagship band. We suffered because of no support from MCA. It took a lot of time—three years. We changed singers, that took a year, we had to negotiate out of that deal, that was 18 months. It cost us a lot of money and it was a long grueling process. We should have signed with Brian (Slagel-Metal Blade). He wanted to do a one-off, instead we went with Mechanic. It was deceiving. Trixter's success has nothing to do with us. Since Mechanic was funded by MCA any project had to be approved by MCA and they didn't want to help us out. MCA wasn't putting in any effort.

**What were the problems with your old singer?**

We were hoping to grow together but from the beginning we knew. He was much older than us. We were hoping but the whole attitude was different. We wanted someone with a better range. Charlie is good but comes more from a pop background.

**How'd you get the Atco deal?**

Derek Oliver, he used to write for Kerrang!, did a review on our first album and gave it 5Ks. He then got a job at Atco doing A+R and we kept in touch. He overlooked the whole process to find a singer. He was always there.

**How did you find James LaBrie?**

We were patient and we didn't want to make the same mistake. We received a couple hundred demos and auditioned a few: John Arch from

Fates Warning; a fellow from Florida, Chris Cintron, who was on the verge of joining; Steve Stone from Seattle worked out for a couple of weeks. We had an all instrumental show booked and he did half the set. We've had many experiences with different singers.

**Explain your writing process?**

It basically happens at rehearsals. One or more guys will come up with a spark and we'll start

It's taken from the lyrics of "Wait for Sleep". It sums up the whole of what an album really is. What different forms of media are. Images the music provides and words. Instead of being pompous and arrogant calling it *Kingdom of Lost Survivors*. The title evokes Dream Theater. There are benefits to being a band with equal say. We're five people with very strong opinions. We don't make a decision until all five are happy. Sometimes it causes problems but with the lp title all five of us were completely happy.

**What happened when you had to change your name and why Dream Theater?**

Majesty was federally trademarked. We're always asked about the M on the first album. We already had done the artwork before we decided to keep it. A reminder of our roots.

# DREAM THEATER

jamming. Someone will have a progression or theme. We develop and arrange it. What I'm trying to say is, it's a group writing process. It's a lot of fun.

**What about the lyrics?**

They are done after. Somebody will say, I have a really good idea and they'll write the song. We have a song called "A Change of Seasons" that we wrote around the time of "Metropolis." It's a 20-minute conceptual piece. It's a journey through the spectrum of the Dream Theater sound. A conceptual piece like *The Wall* or *Operation: Mind Crime*. It's a piece we intended on using but the day we entered the studio Atco called and said we should save it for the next record. Otherwise it would have been an 80-minute record. Maybe we'll put it out as an ep.

**What is meant by the title *Images And Words*?**

**Why did you decide to use producer David Prater?**

He didn't get involved in the arrangements or lyrics but he helped get the vocals or solo instrumental parts to become the focal point. He made it easier to listen to and he gets great sounds. He made it so the voicing between the guitar and keyboards don't clash. A lot of people say, isn't it hard to work with David who did the two Firehouse albums, but he did Santana, too. He comes from a progressive background so in reality he was a perfect match.

**Any last words?**

The first time around we didn't have the right tools. We reached rock bottom and hope to never go there again. You can't really predict your success but you can narrow your margin of failure.





# FRONTIER

## ACCIDENTAL SUICIDE-Deceased (Grind Core)

With a poor production and a somewhat meaningless effort Accidental Suicide are just that, an accidental signing. These fellows should have polished their material longer and stuck their head out of the four square blocks of urban doom they seem to sound like they're from. The songs are heavy at all times and attempts at speed are burned out and useless. Vocal growling is standard, yet the vocal effects are primitive, but listenable. Accidental Suicide would have made a great doom band but they choose to compete in a class not of their own.

Dean Johnson

## ACROSTICHON-Engraved In Black (Modern Primitive)

In NGF #6 I reviewed this Dutch quartet's 7" on Seraphic Decay and am delighted to see French label Modern Primitive pick them up. Acrostichon are such a great band just because of the novelty that their bass player is a girl named Corinne who also handles the vocals. You would never know it by just listening because it is so deep and raw sounding. The group's music is crushingly heavy with a doom edge because the tempos are just so slow and menacing. They have that Holland touch in a way that bands like Sinister, Asphyx and Gorefest have so if you're into that then get in contact. 51 Blvd. A. Blanqui, 75013 Paris, France



## AFFLICTED-Prodigal Son (Nuclear Blast/Relapse)

I have long-awaited a full-length release by this promising Swedish act whose music has interested me ever since I got a tape traded copy of their *Ingrained 7"*. This was followed up by a copy of the band's impressive *Wanderland* demo and me putting their tune "Astray" on my *Music To Die By* death compilation. Now here is the debut from the arctic cold. Afflicted have many of the traits people bring up when speaking of Scandinavian bands but also a whole lot more. These guys are not afraid to toy with somber Middle Eastern acoustics like the title track or experiment with numerous breaks, for instance, "Rising To The Sun," or adding psychedelic sections, "Harbouring The Soul" and never once

do they sacrifice the heaviness or get overly technical. This quintet has a lot of promise and have made a safe yet substantial impact on the scene by staying true but adding enough samples of their originality.

## THE A G'S-Cirkus Bezerkus (Forefront)

Immediately this record reminded me of the first two Goo Goo Dolls' records when Robby sings. It's real snotty punk rock with a bratty attitude. The thing that sets both The Goos and The A G's apart from a lot of other bands like that is that they both can write a catchy song. This is real innocent, infectious power pop/punk rock with songs like "Whippits," "Pirate's Cove Sucks" and "I Hate Girls." There's fifteen songs on the album, each just a short and witty musical excursion. PO Box 1964, Hoboken, NJ 07030-2011

## AGNOSTIC FRONT-Last Warning (Relativity)

It's sad but true, New York hardcore legends Agnostic Front are no more. Shame after the band struggled to keep it together during Roger's jail time and fought hard to make a come back on *One Voice* but it seemed the world was no longer interested. AF did a couple tours and then recorded their final show for this record. All I can say is that I'm glad I saw the New Yorkers twice on their last tour because they were a great band and one of the best live. The stage was where they really shined, but I'm sorry to say, *Last Warning* is not an appropriate ending. It comes too soon on the heels of 89's classic *Live at CBGB's* and is nowhere as good, in playing, song selection or production. It is a sad end, indeed. The thing that makes this worth getting for old AF fans is the inclusion of the hard to find *United Blood* tracks, the first ever recorded material the band laid down. It's great after hearing so much about it all these years to finally get the chance to hear it and it is great stuff, indeed. As a whole, if you want a live record by the band, get *Live At CBGB's* and if you're a fan you should already have it then it depends if you've been looking around for *United Blood*.

## ALIEN BOYS-Doom Picnic (GUN)

Don't be led astray by the title of this group's debut disc. This is no doom metal outing, instead what we have here is a group of Germans who have been heavily influenced by the Seattle grunge rock sound of bands like Skin Yard, Mudhoney and Soundgarden. These boys have tried so hard to make a record that equals those aforementioned bands that they have even enlisted the aid

of Seattle grunge guru himself, Jack Endino. As a whole, Alien Boys are not a bad band and do sound true, especially when you think that these guys are all the way across the world. It's heavy rock with a slow groove and if you're really into this scene you might want to pick up a copy, if not steer clear.

## AMORPHIS-The Karelian Isthmus (Relapse)

Putting a unique slant on the whole Eurodeath style is Finland's Amorphis through the use of repetitious though somewhat catchy sweeping melodic passages. They've apparently built a decent following in the underground, too, as their debut 7" on Relapse sold in excess of 3,000 copies, prompting the label to ink them to a recording deal. Although recorded at Sunlight (I'll pause for a moment here while you recover from the shock), the Skogsberg production doesn't lend itself particularly well to the Amorphis approach, as the melodies sound rather muted, and it's only when the boys get down to crunch time that their clear sound returns. While the band won't likely be confused with Cynic in terms of musical proficiency, they still possess enough ability to capably execute their material, which could perhaps be interpreted as Entombed with a splash of old Iron Maiden. For the most part, the material on hand is mid-paced subject to the occasional double-time sprint, a wise choice since high speed melody is a hazardous trade best left to accomplished blokes such as Malmsteen. Although their style is interesting, the novelty does wear thin by the album's close, so it will require some adept songwriting to prevent their next album from beating the concept into the ground. Even so, for a first attempt this ranks a much more interesting listen than any of the run-of-the-mill death metal releases so prevalent nowadays.

Ula Gehret

## ANGRY BABIES-Mr. Toyhead (Constitution)

This is a wacky band coming out of New Mexico of all places. There are a lot of demented, circus type songs like "Sicko's Revenge", but for the most part the music on here is in the rock meets funk category. Overall, the eight songs are kind of kooky and strange but that is the group's angle. Personally, it's not my taste. 1413 Hazeldine SE, Albuquerque, NM 87106

## ASPHYX-Last One On Earth (Century Media)



To me, Martin Van Drunen embodies everything a death metal vocalist should be: powerful requiring little effects and sporting an absolutely horrific voice. If excruciating pain had a voice, it would be Martin's. Back him up with some bastard-heavy riffs from guitarist Eric Daniels, and there's quite a heavy band in the making. Add drummer Bob Bagchus to the fold, and you've got what was undoubtedly the heaviest trio of its time, Asphyx. Sort of the death metal counterpart of Rush...CRush, if you will. Ha! Ha! (sorry.) While Asphyx never charged me up as much as the first two albums from Van Drunen's former band Pestilence, they still managed to score high marks under the category of "Heavy, Heavy, Heavy." *Last One On Earth* shows some marked progression from their first release, *The Rack*, while still retaining all of that album's brutality and simplicity. Give a few moments of your time to songs the likes of "Streams Of Ancient Wisdom," "W.S. Bismarck" or the aptly named "The Krusher," and thou shalt be pummeled. Granted, the songs of Asphyx can be so basic that they verge on monotony with repeated listens, but they still remain highly lethal in small doses. As most of you probably know, the band no longer exists (in this form) and there's been talk of Van Drunen joining up with Comecon—however, having heard that mess that is the latest Pestilence album, I really wish Mameli would patch things up and let Martin take over the microphone once again. Since that seems about as likely as a Morbid Angel/Deicide world tour, perhaps we should just be grateful for the two albums (and one ep) Asphyx were able to give us.

Ula Gehret

#### AT THE GATES-The Red In The Sky Is Ours (Deaf/Grind Core)

When the music on this disc started I had to check to make sure I put the right one in. At The Gates are very fast and intense death metal/grind, not at all what I had expected. The thought of having a violinist in the band gave me the tendency to think that they were a moody and slow band a la Anathema, My Dying Bride or Paradise Lost; plus there's the Peaceville connection with all of them. At first I didn't notice that the fiddle work of Jesper was there on many of the tracks because he plays as fast and right along with the guitars of Anders and Alf. Naturally he has some solos like on the folky "The Season To Come." After I got used to my initial disappointment with At The Gates and accepted the fact that they're not an atmospheric doom/death metal band I can appreciate the speedy, grinding death metal the sextet plays. I look forward to the growth of this band and where they go next.

#### AUTOPSY-Acts Of The Unspeakable (Peaceville/Caroline)

I can't believe that Autopsy were one of the first of the current craze of death metallers and even after four releases remain so underground. Granted, due to the fact that the band's first two and best two albums were hard to find in the States and the group never toured here until recently it made it practically unable for them to

break. After the disappointing *Fiend For Blood* mini, which gave American audiences their first domestic release, and a rather shoddy one at that. The California death quartet return with the highly publicized *Acts Of The Unspeakable*, which comes across as nothing but a childish version of Cannibal Corpse lyrically and artistically, even so far as having two covers. What's up with Kent Mathieu, the man who drew great covers for bands like Hexx and Forbidden seemed as if in a hurry on Autopsy's with his alien-like people lacking any sense of detail. Yes, parts are sick but when it's so shockingly rendered the whole thing loses its effect. Musically, this album is a progression in Autopsy's sound and somewhat original for the death scene as a whole. Autopsy have slowed down and gotten much thicker sounding with better production this time around. Unfortunately, *Acts Of The Unspeakable* needed to be the break through album for Autopsy but the band just seems unable to claw their way up to the next level and I don't know how many more chances the world will give them.

#### BAD CHANNELS-Soundtrack (Red Light)

Without a doubt, the best part of the movie *Bad Channels*—a flick which I have yet to see, but have no immediate plans to do so—is the soundtrack, which marks the recorded return (they've otherwise been "on tour forever") of Blue Oyster Cult! Long time Cult members Buck Dharma, Eric Bloom, Alan Lanier, along with "new" bassist Jon Rogers (a band member for the last six years) and new drummer Chuck Burgi (Ex-Rainbow) contributed to the score and two new songs to the movie. The actual songs, the rampaging "Demon's Kiss" and the sinister "The Horsemen Arrive," recall the band's earliest albums. With a full sound and new ideas, B.O.C. sounds revitalized and ready to go. Hopefully, a full-length album is just around the corner. Too bad they decided to burn off the extra energy on a low-budget, poorly promoted B-grade movie soundtrack. The other bands on the disc—the AOR friendly Joker, Rockin' Ron Keel's new project Fair Game, the off-the-wall Sykotik Sinfoney, DMT and Ukealiens—are certainly not detrimental listening. Sykotik and DMT show promise, but the "old boys" do the job much better. Hey, I'll admit it—I'm very biased. Without the new B.O.C. tracks, I'd have little use for this disc. Oh well, that's what the "program" function on the CD player is for. *Bad Channels* was released with little fanfare and quietly slipped into record stores. B.O.C. is back! Doug Wilhelm



#### BAD RELIGION-Recipe For Hate (Epitaph)

Okay, I'll admit it, I never heard Bad Religion

until I got this tape. Heard of them, sure, it's just that when it came to taking a \$15 chance on them or buying the latest Dark Angel album, well...that was no real choice at all, was it? So here I am jumping aboard on their, what, 7th album? And you know what? I fuckin' love it. To oversimplify the band, Bad Religion are what Alice In Chains would sound like if they were on Cruz Records. Minimal, punk-inspired song arrangements peppered with some great vocal harmonies led by vocalist Greg Graffin, not to mention a couple of notable guest appearances on back-ups that would excite the alterna-rock crowd. However, their work is strictly secondary, so naming them would be a marketing ploy—the hell with that! And I know the word "punk" scares some of you to death, but let me assure you this ain't no Exploited, I just mean the songs are short and to the point, and you won't hear any Malmsteenian guitar solos. For outstanding tracks, check out the ultra-catchy "American Jesus" and "All Good Soldiers," or the disturbing yet thought-provoking "Struck A Nerve" and "Don't Pray On Me." Whether you're into stuff like garage rock or vocal harmonies displayed by bands like King's X and Galactic Cowboys or just plain good, memorable songs, take a gamble on *Recipe For Hate* (so long as there's not a new Dark Angel album!). As for me, I've got some back catalogue stuff to pick up.

Ula Gehret

#### BAPHOMET-The Dead Shall Inherit (Peaceville/Caroline)

Finally these upstate New Yorkers release their first album. It seems like it took forever to get out, probably something like two years. I can remember a time when Baphomet was the cream of the crop in the Buffalo scene and the only true competition was a wee band called Cannibal Corpse. Well, due largely to record company delays Baphomet now seem like a newcomer on the world scene and have not been greeted with open arms. True, for the most part they are not breaking any new grounds on *The Dead Shall Inherit* but it is an album that pleases and after their appearance at the Metalfest in '92 I was thoroughly impressed with their sound and performance, especially the hyperactive aerobics a la Rollins of vocalist Tom Frost. I wish the band, now dubbed Banished, because of the German Baphomet on Massacre Records claiming the rights to the name, would get in the studio and record some new material so that we can see if the band has a chance in today's plateauing death metal scene. Nice bit of trivia, checking out the CD inlay I notice the production credits and studio are the same as those of the Cannibal Corpse CD 5 and 7".

#### BATHORY-Jubileum Vol. I (Black Mark/Cargo)

This is a great compilation put together by the Danish leader Quarthon of the group Bathory. This band, or actually this man, is one of the forefathers of both black and death metal and not enough credit has been given to him. Sure, about midstream Quarthon changed direction from a blasphemous black metallor to a gothic, Manowar-



like viking but even if you don't appreciate his latter work, or vice versa, he is a genius. This compilation, which includes fifteen tracks and clocks in at 72 minutes, is a great value and either a wonderful introduction to Bathory or a great collection for fans because not only do you have a comprehensive overview of Bathory on one CD but there are unreleased tracks like "Rider At The Gate Of Dawn" and "Crawl To Your Cross", as well as a different version of "Sacrifice" taken from the *Scandinavian Metal Attack* compilation and "You Don't Move" from a demo. There is a second volume of the Jubileum out but I haven't seen it yet, but in the meantime—get this. Also of note Quarthon will be coming out with a solo album.

#### **BEHERIT-The Oath Of The Black Blood (JL America/Turbo)**

These Finnish black metallers get a love or hate treatment from both fans and zines. Beherit aren't really doing anything new but I feel they do a good job in recreating the heaviness and dark, evil feel of bands like Bathory, Hellhammer and even early Sodom; so much so that they even went for the noisy, dirty, sub-standard production. Actually, I'm not sure that's the case considering from what I've heard this is the band's demos and like many of JL America and Turbo bands there isn't any real sort of budget to get a good sounding record. I feel like a lot of promise lies within this band but the sound and even to an extent the simple and sloppy playing will keep the majority of listeners at bay. Considering the uprising in popularity of black metal recently and the band's home of Finland, another up-n-coming hot spot, I feel that if Beherit can cut a good sounding album they could be at the forefront of the scene and cross it over.

#### **BEIJAL-Australopithecus (Toxic)**

This and Sadism (reviewed later) are the first two releases from a new Chilean label by the name of Toxic. I wasn't too into the Beijal album because even though an argument can be made that they are trying something original, it just comes across as slop. The reason I say that is because in the way they play their thrashy death metal. It just seems like the group aren't good musicians and the songs were put together rather quickly without any real thought or arrangement. The playing seems real sloppy and the recording sounds live with everyone sounding like they're out of tune at times. Maybe this is Beijal's attempt and they are just this trippy group giving brutal music a new twist but I like my first explanation better. PO Box 259-22, Santiago, Chile

#### **BENEDICTION-Transcend The Rubicon (Nuclear Blast/Relapse)**

This English band's fourth offering was much appreciated when I first heard it, welcoming it with open, yet critical ears. *Transcend The Rubicon* differs from earlier Benediction because they have abandoned the effort to churn out the over-used chords and growls that is severely crowding the death metal sound. They have adopted a much more technical approach to their songwriting and overall it makes for a less memo-

orable, yet fulfilling and very immense experience. There are no "quick listeners" here and at a very brief glance the songs may appear to be interchangeable and monotonous. Take a plunge even further and you see the tremendous creativity that establishes the mood and depth that makes this album great. While most death metal bands are suffering the "second album blues," Benediction with three full-lengths and an ep continue to push music deeper and deeper into the depths of the unknown.

Dean Johnson

#### **BLACK TRAIN JACK-No Reward (Roadrunner)**

This was really hard to get through on the first couple of listens. I'd pop it in, listen to a song and turn it off. I did this three times. Are the first three songs that bad, I wondered, on my fourth try as I'm flipping the tape over after just hearing three songs that had my toe tapping. Black Train Jack, can't stand the name, reminds me of too many Black Eyed Susans, Freight Train Janes and some other band on Grand Slam. Founded by former Token Entry drummer Ernie, who now plays guitar, and two of their former roadies, BTJ is a punk band from background but has more of a poppy/alternative sensibility now. The production, which was handled by the band and their manager, is a little too indie sounding for the masses, which is where I feel both the band and label hope they have success. Signed by Howie Abrams, who used to head In-Effect and signed 24-7 Spyz, Scatterbrain and Sick Of It All, this band is from New York, has ties to the CBGB's scene and looking back will probably be semi-successful and trendy for a year or two and then continue to make records but no one will care and they'll be over looked. There's a million bands doing this power punk/alternative/melodic thing now and unfortunately these guys can't compete with some of the bands who've been doing it for years or the majors who have the funding to really back the groups. I give Roadrunner a pat on the back for trying.

#### **THE BUCK PETS-To The Quick (Restless)**

I have been familiar with The Buck Pets' name now for about six years and this is the first opportunity I've had to hear the group's music. I don't know any early history, except the group is from Texas and did two records with Island, and now this is their first on an independent, Restless. It would seem, upon hearing *To The Quick*, that The Buck Pets could be a very successful band. I say this because they write some very poppy tunes containing enough catchiness to them to appeal to a large demographic. Don't think this is some sappy, mellow pop, though, because the quartet has some balls-out tunes here and there and a lot of aggressive, punk-like parts. This could fit in with the alternative metal movement and if marketed in that direction could do very well. The nice thing about this band is they are not a jump-on-the-bandwagon group nor are they just a copy of bands that have played on Lollapalooza. There is a lot more folk and rock elements included on this release to give it maybe a little more depth. The production is very good

and very clear and the disc sounds great loud.

#### **BUTTHOLE SURFERS-Independent Worm Saloon (Capitol)**

After years on the road and up teen indie releases, Butthole Surfers return with the most talked about "alternative" release this year. The buzz that surrounds this album seems to be in part due to the fact that it is the band's first on a major label, and that John Paul Jones produced it. The attention is well-deserved because, on top of everything else, this is a top-notch album. The band has tightened up in its songwriting style and the production has never sounded better. The tunes range from the Sabbath-induced crunch of "Who Was In My Room Last Night?" to the R.E.M. xerox "Tongue," two of my favorites on the album. The band's eccentric edge hasn't been dulled by a major label contract, as witnessed in such ditties as "Alcohol," "Goofy's Concern," "Clean It Up" and "The Annoying Song." Of course, the title, one of the band's many early names, is a dead giveaway that the band hasn't lost its sense of the odd. *Independent Worm Saloon* has a lot to offer to the members of the Lollapalooza generation, and the casual fan. Older fans, fear not. These jolly jokers from Austin are still loitering around in left field.

Doug Wilhelm

#### **BWF-Un-Sentimental (Restless)**

I can't say I've heard either of Beowulf's earlier albums but after a few years break the band has shortened their moniker and have been picked up by Restless. What is it with Restless taking a chance on some of these older groups like Uncle Slam, Mind Over Four, Cirith Ungol, The Buck Pets, etc? It's kind of cool actually, but unless they finally break one wide open it could be considered a failure. All the records sound real good so it would seem they are giving the bands some money to record. Getting back to BWF, this album is different than what I thought the group was like. I expected a Venice skate hardcore band with too much attitude and a metal edge. Instead, this is just some heavy rock with lyrics about that lifestyle and vocals that have a cutting melody about them. You can tell there is punk in their backgrounds, though. I guess it sounds like a record you would expect to hear on EpiTaph. I especially liked the album's closer, "Ain't No Place Like Home," which is heavier and more in your face but has a very memorable catchiness to it.

#### **CADAVER-...In Pains (Earache/Relativity)**

A very well done album indeed. The band sounds somewhere between Death and Atheist but not as fast or as overly extreme technically. Cadaver's steady musicianship is top-notch, but that does not make up for their lack of imagination. I don't mean they steal material or use the over-abused, they don't. This is a great album to put on if you have to focus on something important. It's great background music at all volumes. The vocals are better than the bands that share their technique. Cadaver's sound is definitely their own and every song is good, if not great. "Runaway Brain" stimulates my ear the most and keeps me from saying that they don't write catchy songs

Dean Johnson



# CANDIRU

## CANDIRU-Unloved And Weeded Out (Release/Relapse)

When I first got this full-length disc I quickly put it on, as the band has been highly touted for some time now, after their *Piscatorial Terror* demo and *Disadvantage of Surprise 7"*, as well as guitarist/vocalist Pat McCahan's stint in Scorn. I could not stand this for some reason that day and did not even get through the album's hour long length. Returning after many weeks to give the release a review, I am instantly silenced by the eerie mechanization that Candiru possesses. What was I thinking, I wonder? True, you do have to be in a certain tripped out mood to get into these 15 songs but after my evening's earlier encounter with Babyland and Lard, Candiru fits in snugly. It is very original, very trippy, atmospheric, industrial, which is powerful in a slow, heavy way bordering on surrealism. This could appeal to industrial-ites, harder-edged techno freaks and some of the more open-minded death crowd. True cerebral entertainment. A very interesting debut.

## CANDLEBOX (Maverick/Warner Bros.)

The second release on Madonna's label is by this Seattle-based group. What are we on now, at least the fourth of fifth wave of Seattle band signings. As long as they continue to do well and the scene isn't completely over saturated and destroyed, the radio stations, MTV and the record company's won't be satisfied. Before getting off my soapbox, why is Madonna's first two bands so cliché? What did she say, find me a rap band, rap sells, and find me a Seattle band, people like that too. Candlebox have some good songs here and there but maybe they just didn't have enough time to fully develop into a group that was ready for the world to hear. A little trite in places, and maybe a little more rocking and bluesy at times than their peers. Candlebox could have a chance at popularity; we've all learned it only takes one song. Till that time I don't know if I'd worry about them or Maverick Records—neither is delivering anything special to these ears.

## CATALEPSY-Fruitcakes We Have Known (KK/Restless)

I was not expecting this band to sound anything like this from the information that was included with it. This is the first album to be released through a joint venture licensing agreement in the States between Restless and the Belgium-based label KK Records to make their releases available domestically. The letter states that KK is known as "a leading European independent label with a wide range of innovative electronic music." What do you think Catalepsy would sound like? Maybe as a techno or industrial band? That's what I thought, especially when I saw the corresponding photo of the three piece decked out in Soundgarden tee's and other apparel that led me to believe a member was in the Beastie Boys or Red Hots.

Anyhow, after all that exterior interrogation I popped in the cassette and lo and behold I am greeted with nine tracks of dated, cliché and uneventful thrash/speed metal. Listening to this in both songwriting, performance and production I thought I was back in my dorm room cranking out to the latest indie thrash release, mind you I haven't been in a dorm since '88. Sad to see that after so many bands have had the name Catalepsy, and many still do, these guys wind up getting it. Can't wait to hear the rest of the KK stuff.

## CEMETARY-An Evil Shade Of Grey (Black Mark/Cargo)

I was surprised by this release that I got from Karl at Cargo because Cemetery was a Swedish band that was unknown to me before being signed to Black Mark. Personally, I didn't expect much from the quartet who recorded their album at Sunlight with the ever present Tomas Skogsberg. Like everything that has come out of Sunlight, Cemetery are very good and the production captures the essence of the band. Granted there is nothing new or original on *An Evil Shade Of Grey*, but it is pleasing to my ear and I enjoy listening to the album. Cemetery do contain some of the so-called "Swedish" trademarks but I'm a sucker for that stuff, but I also feel that these guys are no clones and offer up a healthy and promising dosage on their first release.

## DAVID T. CHASTAIN-Movements Thru Time (Leviathan)

This Ohio-based guitar player has released twelve albums since '85 and everyone of you should be familiar with this underrated talent. Possibly you haven't heard the music or wanted to buy a record but with a dozen recordings to choose from you didn't know which was the best. Maybe the confusion of Chastain, CJSS, Chastain/Harris or just the straight up David T. Chastain had you bewildered. Well, this guitarist has been the backbone of each of those above mentioned projects, each one concentrating on different elements showcasing sides of David's personality. Personally, I like the heaviness and band feel of CJSS and the powerful vocals of Russell Jinkens but this compilation is a great sampler of tracks from all twelve albums along with a couple unreleased tracks. Largely, it features instrumentals which can get somewhat tedious to a non-musician but a couple have vocals, like the immense "Citizen of Hell."

## CIANIDE-The Dying Truth (Grind Core)

Somewhat like Sorrow is Chicago's Cianide and like their fellow New Yorkers they seem just as popular. Slow, heavy, doomy death metal is what this trio plays. Inspired by the forerunners Venom, Hellhammer/Celtic Frost, Death and Post Mortem, Cianide is reminiscent of early, primitive death metal with a heavy, dark tone. I think that some potential lies within the grooves of Cianide's debut but at times it seems a little lifeless and therefore boring. The band doesn't have any original trademarks and the playing is nothing above average. The drum sound is very thin and snappy. They'll need to keep working on it.

## CLAWHAMMER-Pablum (Epitaph)

This is my first exposure to LA's Clawhammer who have been around for years and have several releases under their belt on both Trigon and Sympathy For The Record Industry, including a Devo tribute album. I was a little irked on my first exposure, due to the odd warbling of singer John Wahl, but after a few times through I think it's kind of cool. Don't think I'm putting the guy down because even Epitaph in their bio call him a wailing, nagging grandmother. It's an acquired taste, sort of like the guy in Dinosaur Jr. Musically, Clawhammer are very riffy and very rocking with a real raw kick. A couple of tracks that really stand out are "Speak Softly" and especially the great "William Tell," which could probably be a potential alternative hit. I don't think Clawhammer is for everyone but I like 'em.

## CLUTCH-Passive Restraints (Earache/Relativity)

Something I thought I'd never see was Earache putting out an ep by a band like these guys who hail from Maryland. Already snapped up by Atlantic, Clutch are an alternative rock group with simple aggressive, somewhat hardcore, riffs that overall remind me of Helmet. The stuff is good and originally I was turned on to this band by fellow zine editor Jerry Rutherford of Curious Goods fame when they sent him an independent 7" to review. It is a hard-hitting and angry sampler (it's only 3 songs) for a band in this genre and it's sort of cool to see Earache discovering good bands within other styles of music than just grind/death metal.



## COFFIN BREAK-Thirteen (Epitaph)

A few years back in issue #3 of NGF we had the opportunity to interview The Accused and asked them what were some of the cool local bands up there. Mind you, The Accused are from Seattle, and this is long before the whole Seattle, Sub-Pop explosion. One of the bands mentioned was Coffin Break and for some reason that band's name always stuck in my head because it just sounded so cool, well actually that and Alice In Chains (yep, he mentioned them too). Anyhow, since then Coffin Break have released three records and I watched them all come out and teased with the idea of buying one, but you know me, I'm not going to take a chance on something



and why should I buy an album, I'm a zine editor I get them all for free (I'm just kidding, I still buy stuff). Regardless, thanks to the mighty fine folks at Epitaph, a label that is so cool and hip and reading through this zine I don't think you'll see me diss 'em once, I have a copy of Coffin Break's fourth album, *Thirteen*. *Thirteen*, you ask. The Doors came to my mind but there is another long, interesting and humorous tale that goes along with it, outside of the fact that the record has thirteen songs. At the end of the day, it'll probably take a couple spins before you get into it but it is a pretty kicking, heavy album that combines a little spice of grunge and a whole lot of punk background to create something that is timely, but original. And no, even though they come from Seattle they don't sound like any one of those bands. Oh, they do a cover of Sabbath's "Hole In The Sky." Take a chance—buy new music, just do a little homework first.

**CONTAGIOUS-Another Human Interest Story (Relativity)**

Seven songs from this Boston-based band's debut. I don't know if I like the idea of songs about dark things like "Henry" from *Portrait of a Serial Killer* or harsh tales of life, "Better In Heaven," from a melodic rock band that has a singer that reminds me of Jeff Keith from Tesla. The idea is an interesting one and is always done in thrash and death metal, but I guess it's just odd to hear such disturbing things with semi-commercial background music. Overall, there's nothing special or original about *Contagious*, although their namesake is true because I've had to listen to these songs a few times before reviewing them and they have grown on me.



**COP SHOOT COP-Ask Questions Later (Interscope)**

I was really interested in this New York band's *White Noise* lp released on Big Cat because of the things I was reading on the band and on the tip of former *Tantrum* editor Adam Peterson. I picked up a copy and thought the group, who has two bass players and no guitars, were fairly intense. I suppose Interscope did as well because after the *Consumer Revolt* ep the label put out a CD-5 called *Suck City* which showed the band in their new direction as slightly more accessible and more musical. And, on the heels of that is the thirteen song *Ask Questions Later*., a very cool record by a very cool band. Cop Shoot Cop combine the attitude of New York with an industrial slant and a punk rock meets alternative song base. They are very original and words cannot begin to describe them. This is their best release of the four and they are worth checking out.

**CRAWLPAPPY-Deluxe (We Bite)**

I seemed to have gotten a bio and photo with every other release from We Bite except this one, well let's wing it. *Crawlpappy* is a familiar name to me so I am betting this is not their first album and they appear to come from New York. What is served up on my first helping of *Crawlpappy* is a mix of dirty, semi-melodic, almost grungy punk rock. At times having that New York hardcore sound mixed with the newer and more alternative tendencies of let's say, *Helmet*. It's cool stuff but doesn't blow me away. Sometimes I just hope for the guitar to get meaner and crunchier and really rip at your face but *Crawlpappy* seem more laid back then that and for me personally I can appreciate their mood but I'd prefer something pissed off and angry.

**DANDELION-I Think I'm Going To Be Sick (Ruffhouse/Relativity)**

Ruffhouse, the label that brought you some of rap/hip-hop's finest names, has started a rock label and Relativity (old pro) is working in conjunction with them. The label's first offering comes from *Dandelion* who sound like a fuzzed out, alternative, grunge, heavy rock band who can lay a little melody in now and then. I could care less for the latter because they sound pretty typical when they fall into the hard rock realms but when jamming out some dirty, loud and rude sixties/acid rock jams they can reach near immortal peaks, as on "Thorn," "Waiting For A Ride" and "Play That Song."

**DANZIG-Thrall-Demonsweatlive (Def American)**

This seven song release is like two eps in one. The first three songs are newly recorded tracks with opening cut "It's Coming Down" being another classic Danzig cut in for the long haul, while "Trouble" is a cover that sounds very simple and very 50's. The last four tunes are live from his Halloween show at Irvine Meadows and it sounds great, making me wish I hadn't gone out trick-or-treating and would have driven to this show instead. Danzig is no fluke nor is he going away. He and his band are writing some of the darkest and greatest songs with a style that is unique only to this band. So if you're a fan, you'll have to pick it up. If you're unaware of Glenn and his namesake group then this is a good introduction, due to it being a specially priced ep.

**DARKLIN REACH-Where Evil Dwells**

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**(Tombstone/Progressive)**

This is a debut recording from this Chicago group that's name is very familiar to me. I remember hearing one of their demos actually back about two years ago. The bio does a great job of "over-hyping" the band claiming "facts" along the line of when you look up the word heavy metal in Webster's Dictionary you'll be asked to pick up this album for a perfect definition. If that's the case, I'm very embarrassed to be into this genre of music. Not because *Darklin Reach* are a bad band but I would rather have a photo of Priest or Maiden who have obviously influenced these boys than a fourth generation of the above mentioned. Produced by ex-Savatage shouter Jon Oliva (whose name is butchered in the bio, as well as Metallica's) and current Savatage drummer Steve Wacholz the album takes the sound of mid-to-late eighties' metal and gives it a slightly modern edge. *Darklin Reach* have elements of thrash/speed metal and progressive metal but don't either get fast enough or technical enough to fit into either category. It's not bad for the style, but it's not much more than dated metal.

**DARK MILLENNIUM (Massacre)**

Unfortunately this German based label does not yet have distribution in the States. I suppose it's understandable since the majority of the company's roster is made up of progressive and power metal bands which no longer appeal to American audiences. *Dark Millennium* do not fit in either of those categories. These boys, whose demo was reviewed last issue and also appeared on my *Music To Die By* compilation, are much more extreme and brutal than any of their label mates. For lack of a better definition and also for simplicity they are death metal but the vocals of their new singer are so harsh, raw and emotional that he stands alone. The closest would be a more discernable John Tardy mixed with a little bit Chuck Schuldiner. Musically the group is trying to cast away the typical death metal bonds by incorporating many different parts, keyboards, orchestral and weird sections. Now this may sound like a *Paradise Lost/My Dying Bride* kind of thing, but it is less avant garde and moody and more straight-forward.

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**SMALL BUT WORLDWIDE**



### DEAD WORLD-Collusion (Relapse)

This four-piece originally hailed from Colorado before moving out to Pennsylvania to be close to the Relapse office, I even think a couple of the guys may work there. Dead World are a very unique and different band. Sure a lot of parts sound like Godflesh, but they combine it with sounds that remind me of those Halloween records we had when we were kids, some orchestral stuff, a little ambient soundtrack music, and a bunch of samples to create something interesting and original. I don't know if some of the songs on here could be deemed musical, but I know that are very heavy, plodding affairs. At times, reminiscent of a doom metal band while at other times an industrial act, Dead World should have something that appeals to everyone. The drawback maybe there are just a little too many wind samples guys.

### THE DEAD YOUTH-Writhing (Grim Core)

(I got two reviews sent in for this record and each takes a slightly different stance on it so I decided to print both and give The Dead Youth and you the only double review in this issue of NGF). The Dead Youth continue to have a brutal and warped sense of musical structure, more so than their first release, *Intense Brutality*. The guitars and vocals on *Writhing* survived the mix, but the drums are like a soundtrack to Orville Reddenbacher's worst nightmare. Aside from the production, I really have nothing bad to say about this release, but then again I have nothing good to say.

Dean Johnson

Anyone familiar with my reviews will know that Doug's Law of death metal divides the genre into only two categories: GREAT (innovative, incorporating new ideas, brutally heavy yet quite catchy) or SUCKS (somniferous one chord riffing, lyrics written by and for imbeciles, zero talent, drenched in cheddar sauce). I'm not quite sure where The Dead Youth's sophomore offering, *Writhing*, falls on my scale. Musically, the Youth are often smarter than the average bear—they spew forth decent death metal with typically frantic riffs spiced with melodic twists and slower, intense sections. Vocalist Dave Piekarz is, of course, unintelligible; luckily the lyrics are printed so the listener can follow the man. HA, HA, HA! The lyrics are the exact reason for my indecision. The theme of this album appears to be psycho-sexuality, as the pseudo-offensive lyrics delve into a variety of stomach-churning topics. But...they're hilarious! They're so stupid that they're brilliant! I sincerely hope that The Dead Youth's tongues are planted firmly in a creek and they are actually parodying death metal to a degree. Which I think is the case, due to the disc's opener "Kama Sutra," and the pictures of ancient Indian obscene sculptures that grace the inner sleeve. This fact, along with the not bad musicianship, would make *Writhing* great. On the other hand, if the band is just another four boneheads out to offend, The Dead Youth can join a thousand other bands in my latter classification. No matter how you look at it, The Dead

Youth are a bunch of sick puppies!

Doug Wilhelm

### DEMENTIA-Recuperate From Reality (Tombstone/Progressive)

I have been hearing about this Chicago band for several years, they've been together since '85, so when this package came from Progressive International I popped in Dementia's disc. Like the other re-issues Progressive has licensed this album was originally released two years back. Musically Dementia are a bunch of loud and not really what I had expected. I assumed the band was a heavier, more balls-out heavy thrash band. Instead it's a slow, plodding, incredibly silly and very "80's metal" complete with riffs and black metal death vocals without the usual snarl you know the look. The album is about 40 minutes of thrash and some power thrash over metal with vocals that slightly get on my nerves combining a melodic nature with a slight thrash snarl. Maybe two years ago I would have been more into this record but now it is ill-fated sounding for my tastes.

### DEMIGOD-Slumber Of Sullen Eyes (Drowned)

I was blown away by this debut from Finland's premiere band, Demigod. Completely raw and sick death metal that is far and away from average. This album shreds and is a must get. The vocals of Esa Lindén are completely raw and brutal. The musicianship is above par and the band deserves to be huge. I have listened to this so many times and even have a cassette for the car and a disc for the home. Great stuff from this Finnish outfit and best release from Drowned yet. Gran Via, 69-28013 Madrid, Spain

### DEPRESSIVE AGE-First Depression (GUN)

*First Depression* Depressive Age's somewhat impressive first effort. Still with me? This here's a smokin' little bundle of musicality advanced thrash as good as any from fellow Deutschlanders Sectey, only with more emphasis on high-powered riffing than on vocal melodies. The main drawback, as seems to be the case with the majority of Eurothrash acts, are the not-exactly-fluid vocals of Jan Lubitzki, who can be very annoying (with capital A). Just listening to "Never Be Blind," for instance, is aural agony right up there on the pain scale along side kidney stones and Warrant albums. Luckily Lubitzki largely limits his larynx lameness, and his work on the remainder of the album is tolerable. While some of the musical compositions fall flat, there are still enough incendiary tracks such as "Autumn Times," "The Light" and "Beyond Illusions" to make this a promising and worthwhile release. Bergerstr. 6, G-5810 Witten, Germany

Ula Gehret

### DESULTORY-Into Eternity (Metal Blade)

Metal Blade has entered the Scandinavian-death metal sweepstakes by signing this talented quartet of Swedish meatballs. As with demigods Entombed and Dismember, Desultory offers up ultra-heavy, yet very melodic, death metal. Similarly, Desultory has used Sweden's house pro-

ducer (Tomas Skogsberg) and recording facility landmark (Sunlight Studios). Unlike its forebears, however, Desultory has opted for a sharper, more focused guitar sound as opposed to the trademark tuned-down sludge Entombed is known for. As a result, Desultory's impact is devastating. The muscular riffs on the best tracks—the thrashy "Forever Gone," "Visions" and the breakneck "The Chill Within" are capable of severe damage. The band also steers clear of the typical deathly lyrical fodder, which is another step forward. Sweden's reputation of cultivating quality death metal is not tarnished by Desultory. If anything, this band is in the position of becoming one of the genre's brightest hopes. Doug Wilhelm

### DISGRACE-Grey Misery (Modern Primitive)

This Finnish four-piece are highly underrated and deserve much more attention. I was blown away by this CD in the small French indie, Modern Primitive, who also did the Acrostichon and Camellian Oath and whose sister label, Intellectual Convulsion, did the first EyeHateGod, so Dominique has an ear for good up-n-coming bands. Disgrace mix a very brutal "Swedish sound" with original fast parts and sometimes weird tripped out progressive sections. It's not doomy and classical in a My Dying Bride way but instead cleverly thought out with some inventive and interesting musical ideas. The two guitar players handle the vocals so this also gives the band an added advantage over many of their peers. Disgrace keep it fast and upbeat but have a very cool groove and a lot of promising innovative riffs that they mix well with their rhythm section. Only complaint could be that the drums are a little loud in the mix, especially during the fast parts and the snare sounds thin. 51 Blvd. A. Blanqui, 75013 Paris, France

### DISCIPLES OF POWER-Ominous Prophecy (Fringe)

I was unfamiliar with Canada's Disciples of Power before the band sent me this lofty press kit and CD, despite this being the group's second album on Fringe plus the two or three demos they recorded previous to that. Not expecting much, I popped in *Ominous Prophecy* and was greeted with plenty of technical riffing, but this isn't some limp-wristed riffing of the power metal sort, these guys have balls. Very heavy, intense technical thrash with a lot of breaks and tempo changes and the vocals by guitarist Hart Bachmeir are very deep and death metal-ish. These guys have found a nice place between the two genres and should appeal to both categories, unless you don't particularly care for death metal vocals. Usually when a band combines thrash and death metal they do it by using the fast-paced speed metal approach but never have I heard a band that can carry across such progressive playing and yet still remain so brutal. The band are shopping now for another label, realizing that their talent is going to waste on such a small indie as Fringe who can only get their albums released in one territory. I think a lot of you would be into this so write. Box 474, Medicine Hat, Alberta, Canada



T1A 7G2

**DISEMBOWLEMENT-Dusk (Relapse)**

The guys over at Relapse have started something new with the release of this three song, thirty minute CD—The Underground Series. This is dedicated to those unsigned underground bands who have some tracks worth noticing. Much in the vein of C.M.F.T.'s CCG series, Combat's Boot Camp and Wild Rags' first couple of records these songs are taken from the Australian based band's demos. The packaging is very minimal, like a CD single or 7" without any photos, lyrics or full color cover. The songs are very long musical dirges into doom-laden death metal with a speedy blast break to jar you awake now and then. Expect a full length by the band this year, entitled *Transcendence Into The Peripheral*. Also coming from the Underground Series, Finland's Convulse.

**DOWN BY LAW-Blue (Epitaph)**

I reviewed this project's first lp back in NGF #5 and gave it the thumbs up. Well, happily the quartet returns with a much more mature and even stronger outing. The reason I said "project" in the first line of the review is the fact that that is what Down By Law started as, a fun side thing that the rhythm section of Chemical People, guitarist Chris Bagarozzi from Clawhammer and Dave Smalley, formerly of All, DYS and Dag

Nasty put together. I suppose the fun and good reviews the band generated got them to record *Blue*, oddly with a red cover. I was blown away by opening cut "The Last Brigade" which will have you hopping around and dancing all about and the more and more I listen the band takes on deeper and more enjoyable traits. Down By Law comes from a punk background but much like the debut appears more alternative with a power pop feel but with maybe a little more texture and thought. Smalley has decided to keep Down By Law as his real band and therefore he is backed by three new members so I look forward to seeing what that line-up will sound like.

**DRIVIN-N-CRYIN-Smoke (Island)**

I do not understand how Drivin-N-Cryin have released five albums. This is not to say that they are a band incapable of crafting some catchy ditties or they are inept as a musical tandem. I am befuddled because they are the ultimate bar band and, quite honestly, nothing more. They have had years to hone their brash musical stance and bar room mentality (their first foray into the commercial rock scene dates back to the mid-80's), but with *Smoke* they have produced nothing unique to 91's banal *Fly Me Courageous*. As with any notable seasoned bar band, their primary concern is not to ponder deep philosophical or social issues, or to create multi-layered mini orchestras,

but rather incite a full-fledged rock 'n roll riot. I'm sure that D-N-C are an intense, in-your-face, close-knit unit, but *Smoke* (save for the aesthetic tone of "Patron Lady Beautiful" and the warm acoustic flavor of "When You Come Back") is devoid of the necessary

songwriting flair that breaks young bands (and D-N-C can't be that young). After five same-y sounding records, you should, about a year from now, be able to find their entire catalog right next to The Greg "bargain bihn" Kihn Band. Eddie Williamson

**EDGE OF SANITY-Unorthodox (Black Mark/Cargo)**

I received a copy of Edge Of Sanity's debut, *Nothing But Death Remains*, two years back and at the time was not all that impressed with it giving it a listen or two before filing it away in the collection. Now after the U.S. distribution deal with Europe's Black Mark label has been completed I have the opportunity to hear the much advanced version of this Swedish group's second recording. The quintet has improved by gaining better production and adding into it more originality and better songwriting. Edge Of Sanity have become quite adventurous in their moody display of European death metal, even having clean vocals by main man Dan Swano in "The Blessing," part of the trilogy on the album's second cut, "Enigma." I'd actually like to see the band continue experimenting with the clean vocals more in the future. Edge Of Sanity also use violins, acoustic guitars and keyboards throughout *Unorthodox* but never fall into that strange, unattainable feel that many of their peers who are branching out of the death metal scene fall into.

**EUGENIUS-Oomalama (Fire/Atlantic)**

I had heard so much pre-release hype on these British alternative rockers that I expected an amazing debut from the group that was heralded by the English press when they were known as Captain America. The group includes members from legendary The Vaselines, who were a huge influence on Nirvana. I assume that since most of you never heard of Eugenius and the record has been out for a few months as I write this no one else was too impressed either. The music on *Oomalama* is boring and lacks any energy or catchy choruses and therefore I would recommend passing this puppy up.

**EXPLICIT FATE (Red Eye)**

This is a new San Diego-based label from one of the guys in Freak Show. Explicit Fate are a thrash

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metal band that seem to pull influences from everyone like Overkill, Testament, Sacred Reich and some of the smaller eighties thrash groups that never went anywhere like Whiplash. I don't really care for it because I can go back and listen to all the true bands that did it then and get the real thing. Explicit Fate are not a bad band but just a very unoriginal one. \$6 Box 16717, San Diego, CA 92176

#### **THE FIENDZ-Wact (Forefront)**

Very poppy and polished punk rock with fourteen catchy little ditties is what *Wact* is all about. No real angst or hardcore sensibilities, just pure modern rock with a slight attitude and bite. I thought by the name of the band and lp title that The Fiendz would be rawer and grittier, but this sounds like something one would hear on a college station or a major label. Good band at what they do. PO Box 1964, Hoboken, NJ 07030-1308

**FLIPPER-American Grafishy (Def American)**  
Legendary San Francisco punks reunite and return after several years with a new album. I don't know a whole hell of a lot about Flipper so I can't get into any sort of detail on history or comparisons to earlier works but judging them on *American Grafishy*—I like it. The bass guitar is prominent and makes it sound heavy and dirty. They sort of combine a street punk sense with a contemporary Seattle-like grunge feel.

#### **4 NON BLONDES-Bigger, Better, Faster, More! (Interscope)**

This record is completely unlike anything I was expecting. Originally I had heard when Interscope signed the group that they were a commercial rock band, and with the album's title I had a feeling what I was in for. Not so, despite the cover's colorful markings, 4 Non Blondes is a San Francisco-based act that could be deemed as the Bay Area's counterpart to Concrete Blonde. Female-fronted with inspiring, thoughtful lyrics much like Johnette's and with a voice to match. The group also has a folky flair mixed with a little hippie attitude and a dash of punk to come up with something that takes in many influences and spits out material that is enjoyable by the majority.

#### **FUDGETUNNEL-Teeth (Earache/Relativity)**

I really enjoyed this band's first album through Earache, I even did an interview last issue, and looked forward to hearing some new stuff from them. This six song ep was put out to appease the masses and maybe even create a little more interest in the band to try and get them over here to tour. Unfortunately that did not happen. Included is the video edit version of the group's cover of Cream's "Sunshine Of Your Love," three new ones and two older songs that were re-done but originally appeared on *The Sweet Sounds Of Excess* ep. It seems far less Seattle and more doomy, simplistic, heavy and even industrial-ish in some of the drum patterns. I like the direction the trio is going and can't wait to hear the next one.

#### **GARLICHOLIC-Garlic Boys (Howling Bull)**

These guys seem to be a little less serious than the rest of their label mates. The majority of the songs are sung in Japanese but have titles like

"Anal Attack," "Shoplifter," "Surf To Death," "Fart Bomb" and "Super Base Ball Fist Fight" so that should give you an indication as to what they're all about. Musically, it can't necessarily be called silly because just listening to the majority of the tunes it sounds fairly straight forward. I'd call Garlicholic a thrash band with a little hardcore/grind here and there and some Frank Zappa now and then. \$20 2-16-21-A202 Mizumoto Katsushika-Ku, Tokyo 125 Japan

**THE GATHERING-Always... (Foundation 2000)**

I was turned on to this band by Paradise Lost's guitarist Gregor who told me I should check them out after the two toured together. The Gathering are much like Paradise Lost in the way that they play a doomy brand of death metal that incorporates experimental and traditional elements, such as keyboards and a female vocalist. They are real moody and would fall into the category of these new bands like My Dying Bride and Anathema but these boys are not from England, rather Holland. It seems like a trend is growing and even though it hasn't really hit yet there are pockets of supporters who get into this sort of orchestrated and moody deadly doom metal.

#### **GBH-Church Of The Truly Warped (Futurist/Mechanic)**

These English punks have become legend and it is amazing that they still put out albums and tour. Sure, no longer are GBH the talk of the town but they always deliver and *Church Of The Truly Warped* is no different. It is probably the group's strongest outing in years with some really catchy tunes, like "Leather Coffin," "Lords Of Discipline" and "Where The Wild Things Are."

#### **GODFLESH-Cold World (Earache/Relativity)**

This four song ep was released a few months after Godflesh's *Pure*, probably to coincide with the Skinny Puppy/Thought Industry tour they did. Containing "Cold World," and three mixes of "Nihil," it's pretty cool. I've never really gotten the full allure of Godflesh but this ep is interesting and the band is getting a little less monotonous and dull. I await the next full-length.

#### **GOD IS LSD-Spirits Of Suicide (Century Media)**

Cool name for a band, despite the God thing being played out a little too much in today's music. This band hails from Germany and features one-third of the Invincible Spirit (see review this issue), who are also on Century Media but are much more melodic and dancey. Like many industrial bands, for instance Ministry or Frontline Assembly, the guys have different bands for different forms of industrial music. God Is LSD is a stab at the guitar-oriented industrial of bands like Ministry, Skrew, Malhavoc or Godflesh. Unlike those other band, God Is LSD is not that good. A main detractor is there just isn't enough guitar—it's not heavy enough. The drums are almost nonexistent when they should pound and crush you into submission. There are some good ideas here but it's just not fleshed out enough, it needs more angst, aggression, power—it needs to hit

like a sledge hammer.

#### **GOO GOO DOLLS-Superstar Car Wash (Metal Blade/Warner Bros.)**

Damn, it was hard to sit still and write this review! Every time I play the latest by the Goos, I find myself jumping around and singing along at the top of my lungs! Yeah, *Superstar Car Wash* the band's fourth album, is highly addictive. The Goo Goo Dolls can best be described as the Replacements meets AC/DC, as Johnny, Robby and George combine thoughtful lyrics and hoarse vocals with ferocious drumming and catchy yet vicious guitar riffs. From the sing-a-longs "Another Second Time Around" and the ode to the average Joes "We Are The Normal" to the belligerent "Domino" and the infectious "Cuz You're Gone," the Goo Goo Dolls offer a variety of tried and true styles to blast fresh air into the often stagnant rock n roll world. OK, I've done my part, can I go now? I'd rather be blasting *Superstar Car Wash*—I think the neighbors will enjoy the wake-up call!

Doug Wilhelm

#### **GOREFFEST-False (Relapse/Nuclear Blast)**

The follow-up for Holland's Gorefest is a tasty and brutal affair. I had been waiting a long time to get my chance to hear these Dutch death mongers who I had heard many a good thing from European fans and zines who enjoyed their first album, *Mindloss* on Foundation 2000. At first I must be honest and claim that I felt Gorefest was a little over hyped and did not exceed my initial expectations. A few weeks after getting *False* I received their first disc from Foundation 2000 and thought it was great and gave *False* a few more spins and think it's a mighty tasty treat. Sure, it isn't godly but it is damn satisfying. Gorefest are slow and moody creating a morbid atmosphere layering that with bassist Jan-Chris de Koeper's harsh growl. There are a lot of eerie harmonics and a wee bit more technicality and progression instrumentally than your average death band.



#### **GRAVE-You'll Never See (Century Media)**

Leaders and followers. These two groups find homes for all musical styles, none more obvious than in death metal. This Swedish trio known as Grave I place in the first category, and while their second album doesn't break much new ground it does pack a punch. Opening this eight song platter is the ferocious title track, shifting from a groovy intro into mid-tempo/slow grinding madness. Three older cuts from their demo days find their way onto this, but fit in well with the consistent tuned down, slow attack. It has a typical Swedish feel, not necessarily mind blowing in technique, but the songs should advance



their following. After you've worn out your Entombed albums, pull this out for aural enjoyment.

Matt Coe

#### HADES-Live On Location (Grand Slamm)

Why didn't this bands ever take off? I've asked myself that question many times to no avail. In the late 80's, Hades' quick-riffing brand of speed metal/thrash was at its peak. Their playing was competent, their execution near flawless, and their approach intelligent. Eventually, I decided, they were a victim of ill-fated labels. Their first album was released on the now-defunct Torrid Records, while effort number two came out through the (you guessed it) now-defunct Medusa Records. Either way the albums didn't sell, their expectations fell, the band didn't gel and the group went to hell. Oh well. Since finding a copy of either release (*Resisting Success* and *If At First You Don't Succeed...*) is difficult nowadays, the folks at Grand Slamm were nice enough to release this, a recording of the band's final reunion show from 1991. It's pretty much your run-of-the-mill Hades gig, at that—tight, classy and dynamic, led by the wailing of Alan (Watchtower, Non-Fiction) Tecchio. As the set list goes, all your nostalgic faves are here, such as "King In Exile," "The Cross," "Aftermath Of Betrayal," "The Leaders?" and of course, "Nightstalker." Ten complete songs in all, plus alternative studio versions of two others (although they sound pretty identical to the originals). Although posthumous live releases are usually released to pad the pockets of label execs, this one was strictly a favor to the fans (thanks!). It's never too late to pick up on a good band, you know. Now let's get those albums re-released, dammit!

Ula Gehret

#### HEAVY CLASSIX (Angel)

EMI's classical music label, Angel, has put together a fifteen song compilation of classical works from maestros like Wagner, Tchaikovsky, Stravinsky, Berlioz and many others that will appeal to metal heads. The intent is that many groups like Metallica, Yngwie, Deep Puple, Rain-

bow, Dio, Candlemass and on and on have been influenced by the works of long hairs long gone. Many of us are curious about classical music but don't know what to buy and are afraid to find something boring that may not be heavy or exciting enough for our ears. Thanks to Angel we have a sampler just for us. I was surprised by how many of these I knew or had heard in films or commercials. Mainly this is made up of heavier and more intense stuff so if you are interested in hearing something different or really want to listen to some classic metal then give this a try. Hey, if not I'm sure you can think of a relative to pass it on to.

#### THE HERALDS OF OBLIVION (Roughage)

A new death/grind label (just what the world needs) out of L.A. started up by the son of Martin Haerle, founder of CMH Records, a bluegrass label. Roughage's first release is a fifteen track sampler of five of L.A.'s most prominent and promising acts. I believe the band with the best response will be the first do a full-length with the company. On this compilation the groups featured are the intensely sick Demolition, the brutal but average death metal of Catalepsy, the mid-80's German death metal of Brainstorm, the Spanish lyrics of Decomposed and the speedy grind of Mutilage. My vote would probably have to go with Demolition for best band but Mutilage and Brainstorm don't trail far behind. A good start for the label and a value if you're into checking out some new bands, the album clocks in at 52 minutes. The inside packaging is real nice with each band getting two pages, one for a photo and the other with lyrics and/or a sick drawing. PO Box 39439, Los Angeles, CA 90039-0439

#### HOLLY FAITH (Epic)

I have no info on this band—no album title, no band members, no photo, no origin—nothing. Listening to the ten song record I hear a semi-melodic, alternative rock act that writes some catchy tunes but nothing that really stays with you once you get to the next song. They are pretty

mellow in places but the guitar player will sling a few rockin' riffs here and there. There's potential here and if one of the songs gets some radio or MTV attention I could see the band catching on with the commercial crowd.

#### HYPOCRISY-Penetralla (Nuclear Blast/Relapse)

When I see the Relapse/Nuclear Blast logo on a record I know I can trust it's a shreddingly brutal platter. They haven't earned the tag of "music to mangle your mind" without reason. This is true because of the high quality of back catalog the label has released in the past year, whether it be Dismember, Benediction, Pungent Stench or Sinister. Relapse spells quality death metal. If that's the case then why did they sign Hypocrisy, a group who haven't earned being picked out of the underground and granted an opportunity. I believe bands should have to pay their dues and when looking at the aforementioned acts, along with the rest of the label's roster, their bands to this point have indeed earned the respect of underground death metal followers and tape traders. Hypocrisy, according to the blo, is the brainchild of guitarist Peter Tagtgren who has been playing music since the age of nine and playing in bands for the last eight years. Peter even ventured over to American shores for some time to play with the unknown Meltdown. During that time he was introduced to Malevolent Creation guitarist Phil Fasciana who turned Peter on to the sick beast we refer to as death metal. With this desire to play heavy, chunky death Peter returned to Sweden with the concept of Hypocrisy in mind. He cut the band's first demo playing all the instruments and handling the vocal chores himself. In time the pieces fell together and Hypocrisy is today a five man arsenal playing, in my opinion, standard death. Granted the band hails from the most fertile land of death metal, Sweden, where amazing bands seem to pop up like AIDS victims. But could Hypocrisy be Relapse/Nuclear Blast's shot at giving the world another Entombed, Grave,



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Unleashed, Desultory or Seance. Personally I feel those bands and many others within the genre crush bands like Hypocrisy who are a good, solid band but offer nothing new or original to a scene which is clogged with too many bands and labels already.

#### **ICEBURN-Hephaestus (Revelation)**

Salt Lake City punk-inspired rockers return to this issue of NGF with a full-length on Revelation. Last time around I reviewed a 7" that the band put out through Victory Records in Chicago and that was far different from what I hear here. Trading in their funky hardcore for a more tripped-out excursion, Iceburn delve into four songs (with 28 parts) that total close to 80 minutes of music. Reminding me of a strange hybrid between Primus and Thought Industry, it will take a few spins before you'll begin to grasp what is going on. Very minimalistic at times, yet very frantic and jazzy now and then, the trio are pushing themselves into uncharted musical territory and doing something quite different from the norm. Personally, if I need to think about music I'd rather go way out with a classic, progressive combo but most of the time I don't want to have to struggle with my music and would rather sit back and be entertained. If you're like me you probably won't care to make the effort. Yes, there is depth to this record and it is unique, so if you enjoy a challenge and are looking for something more original than you might want to give *Hephaestus* a shot.

#### **IGNORANCE-Positively Shocking (Metal Blade)**

Ignorance has once again shifted gears. A few years ago, this quintet threatened to become the finest British thrash outfit with their *I'm Off Home!* demo. However, by the time their 1991 debut, *The Confident Rat* hit the streets, Ignorance had incorporated fashionable Faith No More-isms into their sound. Now, on *Positively Shocking*, vocalist Neil Duthie sings in a lower range while his band apes British guitar-based dance pop outfits like Jesus Jones and EMF. These constant changes are hardly a smooth transition and strike me more as bandwagon hopping. I've been told that the band is young and highly impressionable, hence the shuffle of styles, but I digress. Taken at face value *Positively Shocking* is an enjoyable album. Duthie has always had a unique sound and the change in his approach renders him a pleasant sounding vocalist. Unfortunately, with the exception of "World Upside Down," none of the tunes really goes anywhere. Because of this, in spite of the band's new sound, there's really no chance of a single being taken off the album. I take that back—the cheerful "True" has break through potential, but ironically it's sung entirely by guest vocalist Jane Vaughn. Overall, the album is decent for what it is, but the band is virtually unrecognizable from the classy thrash outfit that emerged four short years ago. The history of constant change isn't progression, it's confusing. Ignorance these days is like a chess game—constantly jumping around.

Doug Wilhelm

#### **IMPALER-Charnal Deity (Peaceville/Grind Core)**

I think it's so funny reviewing some of these records now and looking back at the bios and cover sheets the record companies send out with them. Impaler's bio opens up with the line, "Staying power doesn't seem to be a common trait for most death metal bands...of course, the sign of true talent and dedication is the band's ability to not only last, but to keep on top—such is the case with Impaler." Since then, Impaler has been dropped. Anyhow, *Charnal Deity* is a good, straight-forward death metal release which doesn't offer anything new or original. I assume consumers felt they already had several Impaler records but by bands with different names and didn't need another.

#### **IMPETIGO-Horror Of The Zombies (Wild Rags)**

Each time I get a new recording from this Illinois gore group I like them and appreciate them more and more. I did crack down on their debut a little hard but it seems that every time they bounce back with an even more original, better played and produced effort. On *Horror Of The Zombies* everything is audible and the vocals of bassist Stevo are sick. Impetigo still keep those horror film samples between songs and do not fall for any false or trendy cliches, it's just brutal death metal with some grindy fast parts.

#### **INTO ANOTHER-Creepy Eepy (Revelation)**

I have a hard time getting into Into Another and I suppose I have never really got them. When I received their second release, this ep, I couldn't even get through the 24 minutes enclosed first time around. I don't know, they just annoyed me. Today, as I sit here and actually review this, after pulling it out a few times since that initial confrontation I like it. First tune, "I'll Be Damned" could be considered hardcore with its heavy, grooving feel while "Without Medium" is completely opposite in that it's a ballad. Third song, "Absolute Zen," is more progressive and trippy, especially on the weird, but interesting break. Finally, "The Other" brings it full circle being heavier and very musical but having a reggae feel. I believe the band are out trying to hook up with a major so maybe we'll be getting a lot more from these New Yorkers.

#### **INVINCIBLE SPIRIT-Can Sex Be Sin (Century Media)**

If you're reading through these reviews alphabetically you've read about God Is LSD and that the brainchild behind that band is one-third of this one. This record is very unlike anything Century Media has released, being that it is a very dancey, goth, industrial/techno outfit. It has a dark feel to it and the vocals have a quality to them that makes it heavy and appealing. I don't listen to this album a lot but when I'm in the mood for something a little different Invincible Spirit does the job.

#### **IRON MAIDEN-A Real Live One (Capitol)**

The initial rumors regarding this album proved not to be true: *A Real Live One* doesn't suck. It is, however, incredibly boring, and does little to dispel my opinion that the last seven years haven't

been kind to Iron Maiden. In fact, since this live document focuses on material from 1986 on, *A Real Live One* could be viewed as an apex of lameness! This disc simply can't hold a candle to the mind blowing *Live After Death* in terms of tunes or production. The few highlights include decent versions of "Tailgunner," "The Evil That Men Do," "The Clairvoyant" and Bruce Dickinson's rap before "Wasting Love." I don't speak French, but it still sounds cool (yawn-ed.) Low points include a take on "Can I Play With Madness" (that changes tempo several times though I doubt this was the band's intention), the selection of songs, Steve Harris' "professional bootleg" production, the album's title—you get the point. Hopefully, the addition of a new vocalist to replace the departing Bruce Dickinson will provide a shot in the arm. *A Real Live One* proves that Iron Maiden desperately needs it.

Doug Wilhelm

#### **JAWBOX-Novelty (Dischord)**

This Washington D.C.-based band should be fully familiar with those of you who claim to be into alternative or new age punk. This is their second full-length on Dischord, home to Fugazi, but the band has released several eps since their formation in the summer of '89 and toured with groups like Tar, Helmet, and a couple of label mates like Shudder To Think and Holy Rollers. Thick, loud guitar riffs with a slower, sorta simplistic and dense rhythmic background is what Jawbox is all about. I have not been privileged enough to hear other works by the band but the bio tells me that this is the first to feature a two guitar assault (the band has brought in six-stringer Jay Robbins). At times it could be termed Helmet-ish but these D.C. boys give glory to the founders of their 80's punk scene by instilling a hearty helping of it in their songs.

#### **KONG-Phlegm (Peaceville/Caroline)**

You'll have to be in the right mood when listening to these Dutch musicians. For starters, *Phlegm* is an hour's worth of instrumental industrial. That's right—no vocals. Overkill for some, a delight for others. It would be great for dancing but some of the tracks are just too weird or too heavy for the dance floor. At times you'll feel as if you're listening to the score for a soundtrack. I hear that when the band plays they do so in quadrophonic setting up each member in a corner of the club. What a sight to be seen. I wouldn't mind in the future if a vocalist or vocal samples or something would be added because I don't know if one can make a career at this. Track 7, "Wrong," has some screams in the end and it gives quite a jolt after hearing over half of the album in its technological heaviness.

#### **KREATOR-Renewal (Noise/Futurist)**

What an appropriate title for Kreator's first album in nearly two years. After the last two, I feared that the band was becoming stagnant—rehashing and relying upon the same speedy riffs every year. I am happy to report that this is not true with *Renewal*. The band has redefined its approach and overhauled its sound. Overall, Kreator has slowed down considerably (yes, you



read that right). Thick, pulsing guitars dominate a more bleak, industrial sound. Furthermore, Mille Petrozza now sings in a lower range. By abandoning his "raven-attacked-by-knife" approach, Mille is a far stronger vocalist whose overall performance sounds like a hardcore hybrid of Denis Belanger (Voivod) and James Hetfield. These new elements, and Tom Morris' dry production, gives the band a new lease on life. Fans worried that the band might be "selling out" shouldn't fret—the new sound is as heavy as any of the previous albums, as evidenced on "Winter Martyrium" and the gripping "Karmic Wheel." Besides, did old fans really need a new disc called *Coma of Aggressive Uncertainty*? I don't think so. Old dogs can learn new tricks. *Renewal* is the best performance the Kreator lads have unleashed on an unsuspecting world in some time.

Doug Wilhelm

**THE KREWEN-Tdventures Of... (Lost Moment)**

I have never heard of this Southern English band but supposedly they have been around six years and toured extensively. I listened to this record several times not really getting the true essence of The Krewmen. Lyrically it seems inspired by 50's sci-fi/horror topics like "Cyborg," "Space Crazy," "Beware The Moon" and "Wrath Of Planet Zee." The music The Krewmen play is kind of like a heavier and darker Stray Cats, I suppose this is



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psychobilly. I can't get into it and don't appreciate the group's humor. 4 Milton Close, Basingstoke, Hants RG24 9BT, England

**LAST TRIBE-Substance & Soul (Energy)**

This was a very shocking album when I turned it on. Scott over at Energy made mention that the band was in the vein of Goo Goo Dolls, naturally I expected a power pop/alternative release and was greeted with something much more tame, more mellow and more musical. I was gleefully impressed with Energy's third release because this one is nowhere near their other two records, Pro-Pain or the Piece Dogs (review this issue), but I didn't know if I liked it. I listened and listened, sometimes even having to force myself (you know us zine editors—you're in the mood for a little Carcass but you have to do a review of Last Tribe). After repeated sessions at brainwashing, I can appreciate and admire Last Tribe and producer Alex Perialis for that matter. Known for only working with thrash acts like Flotsam & Jetsam, Overkill and Anthrax, he has pulled through and uncovered his diversity and true talent. Every instrument is so clear and the record sounds huge. Getting to a description (finally), they remind me of something that would appeal to an older demographic; remember this album around holidays for older relatives—not too old, though. It has a jazzy rock feel with an alternative rock vibe. The instrumentation is well-played and used very effectively to complement the group's songwriting, which is very mature and thought out; they picked these fifteen songs from a repertoire of sixty. Not something for everyone, but again something that may appeal to the more open-minded.



**LAWNMOWER DEATH-The Return Of The Fabulous Metal Bozos Clowns (Earache/Relativity)**

I remember these guys from earlier works, but I wasn't impressed with their joke death metal style (I was-ed). Some bands are cheesy, and this band turned out Velveeta by the pound on purpose. However, the present work reveals new influences with hardcore tinges entering "Jagged Wedge" and funk on "Feetcleaner," as well as ska, reggae and rap filtering in all over. Yes, this album is funny, and overall they've come a long way in a short period of time. Not quite in the class of S.O.D., but a worthy album for its risk taking measures. Matt Coe

**LAWSHED-Spirits & Souls (Howling Bull)**

This record is a lot different from the first, which I reviewed last issue. Unlike, *Let Us Not Talk Falsely*, this follow-up is way more progressive and maybe could even be considered more mature. It is more original but I don't know if it's catchy. It's still thrash/speed metal but has a

slightly more upbeat (almost funky) feel to it. There could be more variety on the record and the vocals could be more improved. I was a little let down on this because I thought their first showed a lot of promise. \$20 2-16-21 A202 Mizumoto Katsushika-Ku, Tokyo 125, Japan

**LEATHERFACE-Mush (Seed)**

Gritty and dirty alternative power pop from England is how the fifteen songs on the latest Leatherface disk can be described. Heralded by the British press, Leatherface have almost become cult-like in their native country, mostly due to guitarist Franke N.W. Stubbs' vocals which bring to mind Lemmy of Motorhead. Although, on *Mush* they are not so contrived and could be almost considered more melodic. This even includes a cover of The Police's "Message In A Bottle."

**LEMMING PROJECT-Hate And Despise (Century Media/Noise)**

First of all, who knows the definition of a Lemming. The lemming is a small animal related to a mouse. Lemmings live in the cold, northern parts of the world. Every few years great numbers of lemmings march to the sea and drown themselves for no apparent reason. Very few lemmings even reach the sea. Most of them die of starvation or are killed by other animals. Out of Germany, this band compliments the sound of this area and idea. Vocalist Hendrijk Vanegrow has one of the better throats I've heard in a while. Not too deep, not too scratchy...just fine. The lyrics, on the other hand, do not impress. I know most of us do not care about the lyrics, but for those that do, these are written in paragraph form but have no substance or any real meaning. Maybe there is some intelligent underlying deep message. A mid-to-moderate pace, which is consistent and convincing. As a whole, I like *Hate And Despise*. Dean Johnson

**LEUKEMIA-Suck My Heaven (Black Mark)**

I got this advance tape from the band before they even had the deal with Black Mark. I wrote trying to get a copy of the demo to review and they sent this telling me they had gone into the studio to cut a full-length record and were shopping it around for something. The idea was a success. I have no song titles or any information as far as studio, producer or cover art but simply judging Leukemia off the music I hear the traditional Swedish sound, very much like Entombed. The originality that these guys have to separate them is clean vocals in places and film samples between songs from movies like *Fast Times At Ridgemont High*.



**LIVING SACRIFICE-Nonexistent (R.E.X.)**

Last issue I reviewed this young band's freshman



release citing them as owing a lot musically to Slayer and hoping that they would grow out of that and into their own on the follow-up. Unfortunately, in my opinion a lot of that promise has been lost on Nonexistent. I like the band's stance on getting heavier, deathier and just straight-out more brutal—mission accomplished. Mainly what lacks is again originality, that is further compromised by average production and the vocals of bassist D.J. Last time around he was very Araya-ish and like the music he went death metal but the guy has no range and power and his tone becomes very monotonous. He lacks the fullness, depth and conviction of a true good death metal vocalist and therefore leaves a lot to be desired. Musically, I enjoyed some of the playing, especially during the break of "...To Nothing" but the band needs to really strengthen up on their next outing if they want to even have a chance in the secular market.

**LOST CITY-Watching You (Scotti Bros.)**

I was surprised by this CD which appears to be rather silent despite its inclusion of siblings from two of rock's greats. True, maybe after many of their peers' attempts Lost City are playing down the fact that they boast Kofi Baker, son of Ginger, and Malcolm Bruce, son of Jack, in their ranks. That's right, two-thirds of Cream's offspring make up one-half of this band, but again it must be stressed they are not using that to their favor. Instead, the quartet strikes out strongly on their debut release, (not even a mention their names or faces till the inside liner notes) sounding more reminiscent of a hard-edged Queen than their dads' band. Musicianship is first class, especially when listening to Kofi's drumming and the vocals of Rue Phillips. Interesting and original, albeit you will hear various little snippets of groups from the last three decades on here as they hold a big bag of diverse influences.

**THE MAD-Songs For The Ugly (Epidemic)**

Punk's resurrection as a commercially viable genre of popular music was ushered in, as we all know, by the screaming apathy of Nirvana two years ago. The sterile, overplayed days of posing and Desmond Child co-written "anthems" came to an unheralded and screeching halt as kids turned to the wilder yet still danceable beats of the Northwest. Real punk (a raw, strained voice announcing, over an unrepentant chordal belliscosity, the inherent squalor of this modern day mess in which we live) had a virginal "do-it-yourself" quality and died a long time ago, but every blue moon or so there arises a collection of high strung individuals whose blitzing diatribes stand above the corporate rock du jour. The Mad could be such a group. The lacerating vocal vitriol that is spewed forth on such pedal-to-the-punk ditties as "God's On Drugs" and the title track serves as a memorable reminder that punk has just begun to rear its ugly head once again. What is lost in harmony and voice inflection (in other words, shouter Tom Johnston is a classic monotonizer) is more than made up for in the spitfire recitation of lyrics like "Bleed for me, you smelly human bleed, Jesus of the sewers, feed my

fears." *Songs For The Ugly* is not a pure punk record, though. Metal overtones often creep into the guitar chugging (see "Last Suffer"), and the well rounded production provides for a beefier aural rampage than is found on most punk platters. Still, the Canadian quartet, in their musicianship and devil-may-care attitude, retain the crucial ideals that are uniquely punk. The overriding rampacy contained on this sophomore effort builds a sturdy foundation for a more mature and aggrandizing group of budding Canucks.

Eddie Williamson



**MAS OPTICA-Choose To See More (Red Decibel/Restless)**

I reviewed this Wisconsin band's demo last issue at the time knowing full well that they had this deal with Red Decibel and I have been awaiting. Starting out as largely acoustic Mas Optica take on an original and cool vibe, at times sounding oddly like Death Angel on their mellower, acoustic stuff. A few songs in they turn on the electrics and go for it. Now before we go any further, no Mas Optica are not thrash, albeit their background stems from a mid-eighties metal band by the name of Renegade. It is heavy and has some very cool grooves but they are melodic and have this swirling, trippy vibe to them. They are truly original and should be checked out, especially "My House Is Green" and "T.B.A."

**MASSACRA-Enjoy The Violence (Shark/Cargo)**

This French death metal band's second album was released domestically last year and that's why there's a review of it here. If you remember in last issue's news I mentioned the band was one of the first death metal bands signed to a major. They got a deal with Polygram in Europe. Naturally, and rightfully so, the group's latest is unavailable here in the U.S. Judging the guys on this record, the only one I've heard from them, Massacra are a very potent and brutal band without forsaking the essence of a song or a catchy riff. The vocals of bassist Pascal Jorgensen are very raw and guttural but there could be some improvement in the drum work of Chris Palengat. As a whole, Massacra are not doing anything you haven't heard several times already, but it is enjoyable straight-up death metal, much like fellow countrymen, Mercyleless, Agressor and Loudblast.

**MEATWAGON-Pretty In Pink (Red Eye)**

San Diego is getting a reputation for fostering a lot of new talent with the relative success of groups like Stone Temple Pilots, Rocket From The Crypt, God Machine and Drive Like Jehu. Meatwagon doesn't fit in with those groups, but if I heard this in a record store, on the radio or at someone's house I would wonder, 'hmm...what old punk band is this?' The production,

songwriting, vocals, playing, everything makes this ten song cassette sound like it was recorded in '84. This is classic American punk rock with titles like "Dickhead President," "Calling All Cars" and "Hydration," which treats similar water to an old B.O.C. classic. It's a real sloppy affair but it is a new band that carries on the tradition of older bands like D.O.A. and Dead Kennedys. \$6 Box 16717, San Diego, CA 92176

**MERCYLESS-Abject Offerings (Vinyl Solution/Restless)**

Not to be confused with Merciless from Sweden, this quartet is only the second death metal act to break out of France, the first being Loudblast. (Ula, what about Massacra or Agressor?) What really confuses me, though, is that people have slagged this album as being average, overrated, etc., when to me it's a brutally enjoyable debut, which makes up for in heaviness what it lacks in originality. In terms of style, Mercyleless are right smack dab in the middle of *Consuming Impulse*—era Pestilence and Obituary, particularly in the vocals of Max Otero, who cites Jeff Becerra for inspiration but seemingly owes more to John Tardy. While they may not be doing anything you haven't heard several times before, the band writes strong, catchy material, and I dare you to listen to a song like "A Message For All Those Who Dies," "Without Crisis" and the title track and tell me they aren't standouts. Besides, a lot of the band's critics were probably slobbering all over stuff like the Morgoth eps, and how innovative they were back then? But it was good stuff anyway, wasn't it? The only thing that really keeps this album from truly shining is the production—although produced by guru Colin Richardson, it lacks the clarity needed to make the material razor sharp. Either way, I'll stand behind this release and I'm anxious to hear its follow-up. P.S. Hellfarmer—I suck!! And you've

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convinced me...Carnibal Corpse are godz! What was I thinking?!

Ula Gehret

### **MIDNIGHT OFFERINGS (With Your Teeth)**

This is sub-titled as a death metal sampler from the U.S.A. and that is an appropriate description. Featuring twenty bands from the east coast, predominately Virginia and Maryland with a couple coming from New Jersey, New York, Washington D.C., N. Carolina and Delaware. All of the bands were unsigned when this was put together by Deceased's drummer/vocalist King Fowley, but I believe Pyrexia and Doomstone have both secured recording labels. This is a very good CD and features a lot of popular underground bands like Human Remains, Corpse Grinder, Corpus Rottus, Extermination, Abominog, Embrionic Death, Damonacy, Morbius and more. 5953 N. 10th St., Arlington, VA 22205

### **MIGHTY FORCE-Hypnolovewheel (Earache/Relativity)**

Not your typical fare here, it's dance time U.K. style. Electronic drums syncopated over house/ techno/acid music. I could groove on every song here. Cool for late club action and mindfare, but approach with open mind. Sample "Dum Dum" and "Circletime," two tracks as out there as you can get. Picture a trip to another world and get ready to move to the beat.

Matt Coe

### **MILK-Tantrum (Link)**

This three-piece comes from the heralded "Camden Lurch scene," so-described by the English press of the unique and odd groups coming from that area that combine the heaviness of metal, alternative, punk and even some industrial. Other acts included in this term are Silverfish, Sun Carriage and Th' Faith Healers. Milk are very good and very interesting. There seems to be a whole new scene developing within music and many of the albums I have been receiving for this issue tend to fit in the category but how do you describe this stuff and what is the category called? Milk are hard-hitting, angry, alternative with a lot of punk/hardcore leanings and a few metal ideas thrown in now and then. The trio seems to show a lot of promise on their first full-length, they have two eps out in England on indie Eve Records, so watch out for them.

### **MINDFUNK-Dropped (Megaforce)**

You will cherish this record if you appreciate dissonant guitars, tasteful use of wah-wah effects and a pulverizing bottom end. That stated, Mindfunk have returned and incorporate the above into 64-minutes of fine mid-period Sabbath based heavy rock. More than merely a collection of riffs, the songs on the fresh sounding *Dropped* replete with complementary shredding by the Jason (Nirvana, OLD) Everman/Louie (Zoetrope, M.O.D.) Svitek duo, crescendo and then ease back into an ethereal groove, for lack of a better term, that makes you want to break out the incense. Excellent songwriting, and totally different from their previous effort. Being a much darker album than 91's self-titled debut, Mindfunk have traded in their bouncy bass lines and songs that make you jiggle your tush, and opted instead to recount, in an enveloping fashion aided by the

clutch production of Terry Date, their recent tales of tumult. Since the June 1991 release of their Epic debut Mindfunk have been "dropped" and had a member overhaul with two members replaced. It is obvious that they have productively channeled their angst into a superb and rather surprising sophomore effort. Of the eleven cuts, "Zootiehead," "Hogwallow" and "Goddess," the lead crusher and first single, garner the most acclaim from this critic. The distinct and powerful, yet melodic, voice of Pat Dubar and the always befitting bashing of Shawn Johnson enhance each track with their personality and vitality. *Dropped* is the collective work of five deserving and very talented individuals that should not go unnoticed, read: pick it up!

Eddie Williamson

### **M.O.D.-Rhythm Of Fear (Megaforce)**

After a four year recording absence M.O.D., well actually main man Billy Milano, has returned. First, the reformed live S.O.D. album and now this, Milano has stepped into the spotlight again. With him on this recording is Tim McMurtrie on guitar (who played with Billy on the first M.O.D.) and Dave Chavari on drums (formerly of Gothic Slam, Laaz Rockit and, of late, Billy's other band Bully Dance). Who plays bass? Why, Billy, of course. Rumor has it that this album was put together as a favor to Megaforce who were out of the limelight for a while after losing the Atlantic deal and needed some strong titles that would sell to come back (S.O.D. and M.O.D.). The result, an album that is different from either *U.S.A. For M.O.D.* or *Gross Misconduct*. Instead, it contains elements of each without being goofy or objectionable lyrically and adds some hip-hop and dance rhythms. Overall, it's cool but it does appear a little thrown together in parts and half-hearted. Supposedly, Billy had to do the record in order for Megaforce to release a Bully Dance record. Latest appears though that M.O.D. did not sell as well as initially believed and Billy has been let go without recording his real band's debut.

### **MONKEYS WITH TOOLS-Sure (Gun)**

Not really my taste is the debut from this crazy named trio. Combining a funky feel with a rock 'n roll/punk background and maybe a couple of ska parts now and then is how would I describe *Sure*. I can't think of one band to describe them to but there are plenty of bits here and there that will bring everyone from Fishbone to The Beach Boys to The Beastie Boys to The Bosstones to mind. It's difficult for me to draw a conclusion on this debut because personally it's not my taste so I don't want to say I'm not into it because there's probably a crowd for this. Also of note, the group recently released a new record but I haven't received it yet.

### **MONSTER MAGNET-Superjudge (A&M)**

In retrospect, I was in the right frame of mind for my first exposure to Monster Magnet when I caught the band opening for Soundgarden last spring, i.e. I was slightly stewed. However, as evidenced on *Superjudge*, the band seems to prefer mind-altering hallucinogens over demon

alcohol. The proof of this theory is easily documented on this, the band's major label debut. Magnet's basic recipe of aural anarchy deviates very little from this pattern slabs of Tony Iommi-worshipping guitar fuzz, rumbling bass, Dave Wyndorf's psychotic vocals, white noise sound effects and surreal lyrics. Tracks like "Stadium," "Face Down," the bizarre "Cage Around The Sun," the excellent "Twin Earth" and the strange finale "Black Balloon" are a few examples of the band's originality. Personally, however, I can only take Monster Magnet's jackhammer-to-the-face approach in small doses (no pun intended). Overall, *Superjudge* is a release definitely not for the weak. On the flipside, for the stronger willed, it's also not a release that can be played over and over without getting on the nerves. On the brighter side, they were brilliant when I saw them live...hell, I was intoxicated! Doug Wilhelm

### **MORDRED-Vision (Futurist/Noise)**

First of all, I'd like to extend the folks at Futurist a hardy handshake and a pat on the back for having the good sense to work with Noise Records. As a result of this alliance, Mordred's new ep, *Vision*, finally surfaced on our shores. *Vision* offers a mere six-pack of tracks to quench our thirsts for the band, but these tunes will do for now, as its the most consistent material the band has released to date. *Vision* showcases typical Mordred—slamming riffs, funky rhythms and scratching galore. Some of the best tunes, however, are spiced with different ideas. The melancholic "West County Hospital" features either all female vocals, while the far more upbeat "Close Minded" was written and rapped by Aron Vaughn. It's one of the disc's highlights, and I think it's cool that a member who is probably viewed as auxiliary is given the spotlight. The title track is an excellent aural collage that wraps the ep up, and, like aforementioned tunes, is hopefully an indicator of things to come. Speaking of which, when will that be out? Six tunes are not enough. I want more, NOW! Doug Wilhelm

### **MORPHEUS DESCENDS-Ritual Of Infinity (JL America)**

After getting high marks on both of their demos and 7", New York's Morpheus adds *Descends* to their name and puts out this nine song debut through JL America. This is definitely the label's best release and don't let the company's former reputation fool you. Sure, maybe Morpheus Descends are not doing anything new or original but their brand of death metal is very strong indeed so if you're a die hard and just can't seem to get enough in an already overcrowded market then search this debut out.

### **MOSH ON FIRE-Compilation (PMRC)**

There's this organization which started here called Band Together-Banned In L.A. The reason it began was local thrash bands were unable to play the majority of clubs because the groups were too heavy and people slammed and got out of hand. These acts who were unable to get gigs, even pay to play shows, got together and raised the public's awareness of the problem and eventually they started getting shows. Out of that grew this



compilation of local thrash bands, except for Fifty Lashes who are from the Bay Area. This release was put together at a bad time because it was in thrash's waning days and before death metal really took off. I haven't even heard what half of these guys are up to since this came out, probably breaking up because no one is interested in their style anymore. Regardless, if you are a die hard thrasher this is a really good sampler of local talent. The groups featured are Evol, Attaxe, Corruption, Erotikill, Comatose, Civil Defiance, Fathom, Psychosis and Malicious. 6064 Whitsett Ave., Ste 306, N. Hollywood, CA 91606

#### **MOVING TARGETS-Take This Ride (Taang!)**

I was captured by this release. I have never heard of Moving Targets, nor was any information contained in the package to fill me in on the group. First track, "Last Of The Angels," greeted me with a rambunctious energy reminiscent of early punk but had a strong pop sensibility, cemented by the album's best song "The Story." I couldn't get this melody out of my head and that's the trademark that makes Moving Targets so enjoyable. Yes, this is not metal but could appeal to a lot of you out there. Much like Overwhelming Colorfast, these guys combine a gritty punk rock attitude with enough songwriting flair to make this very infectious and probably Taang!'s best release I've received. I could see these guys moving on to a major label and really cracking it open to the mainstream.

#### **MUTILATION (JL America)**

Definitely not the album you want your grandma to put on, for this New York band will make her pacemaker stop in a second. After a serene intro, the furious blast of "Dead By Dawn" kicks in, whirlwind drumming, searing guitars and hardcore-ish vocals flow in their style of music. These eight songs can pound you in the ground and put your fists in the air, especially "No Choice" with its rapid fire vocal delivery and fast alternating heavy rhythms. I'm reminded of early eighties thrash when I listen to this, with simple rhythms and brutal delivery the main course on offer. Sometimes less is more, and with Mutilation's debut they have built a good foundation for fans of metalcore.

Matt Coe (Matt, did you have the same record I have? I, personally, thought it was a little typical, cheesy and dated. Latest news, the band have changed their name to Bad Seed and are looking for a new deal, despite being the only band whose option was picked up by JL.)

#### **MY DYING BRIDE-As The Flower Withers (Peaceville/Caroline)**

I've written about these English folks in past issues of NGF always waving their flag and giving 'em high marks. This full-length is no different, featuring seven songs of slow, plodding, mystical, doomy, experimental, depressing death metal. Naturally, as most of you should have heard by now, My Dying Bride has a violinist in their ranks, granted not such a novelty anymore with groups like Skyclad, Believer and At The Gates all having a fiddler in their corp, but

it still makes for very somber and medieval music reminiscent of soundtracks, at times. I'm surprised the band hasn't been accepted as much as they should be but hopefully they will stick in there and be able to make that crossover because with the death metal scene starting to level off it's bands like My Dying Bride who are doing something original that should win in the end.

#### **NECROSANCT-Incarnate (Black Mark/Cargo)**

I had heard this British band's first album, *Equal In Death*, and was not impressed with it in the slightest. Under-produced, unoriginal death metal with some thrash overtones. When I got a copy of the band's debut for Black Mark and was greeted with the well-drawn cover art I slid in this disc not expecting much. Necrosanct have gotten much more brutal, more original and way faster than on *Equal In Death*. The production is good, too. The quartet seems to play speedy, fast death metal which can get a little nervy at times but in time they should be able to play with the tempos some more. The album grows on me with each listen and it looks like the band is something to watch.

#### **NO FX-White Trash, Two Heebz And A Bean (Epitaph)**

These guys seem to have been around forever and a few years back I even caught the band live, unexpectedly. They were a great and energetic rush. Finally I get my grubby little hands on a copy of one of their records, the sixth I believe. Fun, poppy punk rock is what is offered with a few surprises here and there like their lounge cover of Minor Threat's "Straight Edge" and the Mexican reggae tune, "Johnny Appleseed." It seems like the combo live the punk ethic and have a great time doing so. The record, like all of Epitaph releases, is a catchy stroll through some rip-roaring punk rock.

#### **NUCLEAR ASSAULT-Something Wicked (I.R.S.)**

I remember a time it was an event when a new album by these New Yorkers hit the street. C'mon, the great days of *Game Over*, *The Plague* and *Survive*. Those were some of the fondest moments in thrash's history: Unfortunately, thrash is dead and with it most of the bands. Some of the contenders that have stuck around, mostly the bigger bands of the eighties, are not nearly as popular, except Metallica and Megadeth, maybe Anthrax (we'll have to see how the new record does). The others that were the second tier bands like Overkill, Testament, Exodus and Nuclear Assault have tried to hang in there, all going for a more melodic and commercial approach; I'm sure trying to follow the successful steps of Metallica. Unfortunately it's not working for any

of them and the case is valid here, as well. Nuclear Assault return after the rather disappointing *Out Of Order* with two new members, bassist Scott Metaxas and guitarist Dave DiPietro, and a record that is much more melodic. Yes, it still has crunch, a la Anthrax or Testament but there is more emphasis on songwriting to write real songs and not just political/social topics backed by intense, fast thrash. There are a couple on here at the need like "Art" and "The Other End" but they just sound forced and foolish, like a former glimmer of themselves.

#### **NUCLEAR DEATH-For Our Dead (Wild Rags)**

One of the death/grind forerunners is this band from Arizona, who for several reasons have not been able to gain popular attention. Largely in fault to under-produced, awful sounding records Nuclear Death have been unable to reach the next step in their career. As of late, the trio includes only one original member, bassist/vocalist Lori Bravo who is jamming with two new guys. Another move of Lori's to rectify the band's chances is splitting from their record label. I don't know if either of these factors will make a difference, but judging from their last Wild Rags four song ep, I doubt it. Nuclear Death have a lot of good ideas and at one time a lot of promise but their downfall happened on their horrible sounding sophomore effort and with the huge influx of death metal bands in the last two years they have never been able to get up on their feet again. The changing in line-up and label will only stall the trio's chances.

#### **NUDESWIRL (Megaforce)**

Megaforce sure has changed its roster and perspective for the nineties. Gone seem to the thrash bands that started the label like Metallica, Testament, Overkill, Mercyful Fate and Anthrax. Bands who have gone on to bigger labels and setting up this New Jersey indie as the discoverer of plenty of great music. This decade the label changes gears and goes for a mellower, trippier vibe with Tribe After Tribe, Mind Funk, Warren Haynes, Maria Ex Communicata and Nudeswirl. Also from New Jersey, these boys supposedly have been slowly gaining momentum over a three year period becoming quite the frenzy in the area clubs and winning praise and accolades from local press. Musically, the quartet is hard to pinpoint, they, much like the Piece Dogs, are a combination of alternative and rock appearing as a somewhat throwback to the late 60's-70's with their swirling melodies and feedback fuzz. Overall, I think the record could have more hooks because not every tune seems up to par, especially on side two but there is promise in this band's future.

#### **THE OFFSPRING-Ignition (Epitaph)**

I think that I'm coming to the conclusion that if an album has an Epitaph logo on it—it rules! This L.A.-based company is offering the best in modern day punk rock that should appeal to old-time fans, as well as many in the alternative and metal scenes. Offspring are no different with twelve songs of rabble-raising, adrenalin pumping, good time, sing-a-long punk that keeps your foot tap-





ping. The quartet was born nine years back in Orange County, California; a supposed suburbia full of skaters and fans of glory day punk rock. The band has already released a 7" in '86, three years later their first full-length and now their second stab, first with Epitaph, *Ignition*. The tunes are very catchy and have enough simplicity and drive to make you want to dance around the house with your underpants on your head. Hey, don't get any ideas, I would never do such a thing. Also of note, the sound is great, it was produced by Thom Wilson whose worked with D.O.A., T.S.O.L. and The Adolescents.

#### **ONLY LIVING WITNESS-Prone Mortal Form (Century Media)**

These Boston-area boys have been reviewed in the pages of NGF at least three times already and even make an appearance on my NGF compilation #2, so you can guess that this is a highly-awaited release for me. OLW have not let me or any of their fans down. Sure, over the years they have progressed and are now less metal, or even hardcore for that matter, from when they started. This record, like the last demo, shows more originality and a slightly more musical and trippier alternative band. They keep it heavy and it has some of those grungy, Sabbath-like riffs here and there, while other times comparisons to a Helmet or Stone Temple Pilots could be mentioned. This is truly a promising quartet and definitely worth checking out.

#### **ONLY THE STRONG SURVIVE-Compilation (Victory)**

An American hardcore compilation with ten groups on it that has been spending a lot of time in my CD player. The bands come from all over the states with the best band in my opinion being California's Strife with the immense power on "What Will Remain?." Other notable mentions need to be Buffalo's Zero Tolerance, new Roadrunner signings Black Train Jack, Victory's own Snapcase and, former recording artists with three releases under their belts celebrating their ten year anniversary, Warzone. I really like this album for some reason, I suppose just for the pure energy that is expelled and the diversity within the hardcore realm. I've always liked this music and it is good to see it is far from dead. PO Box 146546, Chicago, IL 60614

#### **OPTIMUM WOUND PROFILE-Lowest Common Dominator (Roadrunner)**

I eagerly awaited this release by the English band because of the preceding description, the name, the album title and the idea of two vocalists (one of who sang with Extreme Noise Terror). It seemed like it would be something cool, something different and something I would like. After getting the hour long disc it takes a few listen to fully digest what OWP are going on about but they seem like a band that could have a lot of promise, despite two of the members having already been replaced (growing pains, I presume). Often the sextet sounds like Ministry, especially in some of their drum sounds and vocal lines. To further themselves they'll have to steer clear of sounding like anyone else, especially

someone of that caliber. Overall, the deeper one gets into the album the band's originality and promise shines through. I like the idea of two singers, both who complement one another and give the record more diversity and feeling. Sometimes the songs drag in places, another area for improvement. Obviously, OWP are a young band that could have a colorful future. This album hardly made a dent in the music scene and the group did not come over to tour but they are already working on a follow-up and seeing the potential that lies here I eagerly await.

#### **OVERKILL-I Hear Black (Atlantic)**

After five lp's full of top-notch thrash, Overkill decided to take a trip to a land where chunky riff barrage, proficient sticksmanship and an avant garde mentality to song arrangements is passe. The territory has come to be known as "Sandmanland" and members of the nobility include Pantera, Soundgarden and, of course, Metallica. While these groups have found success, there are countless others who, in their quest to cash in on the eternal groove, have traveled to the land without an inkling of originality or character and will become poverty ridden. So where does the "Kill fit in? Somewhere in the middle class, I'd say. The former frontiersmen of the speed scene still possess a truly unique and sinister voice in Blitz Ellsworth and there are some catchy groove-oriented numbers contained on "I Hear Black," the title track and "Spiritual Void" standing out. But there is a familiarity within those songs that often renders them trite tempo tracks such as the propulsive opener "Dreaming In Columbian" (sic) and the spiteful head bobber "Just Like You." Hearing those foot tappers takes you back to 87's "Deny The Cross" and 89's "Elimination," and just makes you wonder why they all can't be that way. Unfortunately, that means Overkill reside in a middle class suburb in the crowded confines that is "Sandmanland." Eddie Williamson



#### **OVERWHELMING COLORFAST-Overwhelming Colorfast/Bender(Relativity)**

"Oh no," I thought, "another splatter Chuck Rergitation release from JL America." Judging a book by its cover can be extremely misleading as I found out on this extremely pleasing to the ear batch of songs contained on Overwhelming Colorfast's eponymous titled first album. This is unshaven nineties pop at its finest with thirteen concise and memorable tunes comprising the Butch Vig (ya know, Nirvana) produced platter. Let it be stated that Vig is a perfect choice for these songs because he slicks up the songs enough for mass appeal without infringing on their inher-

ent rockiness. But there is an inordinate amount of fuzz present in the guitar tone for a band of this ilk, usually reserved for punky outfits, that can interfere with the general giddiness of the tunes. Melodies abound on numbers like "Arrows," which includes a cool Sgt. Pepper-ish reprise, "It's Tomorrow" and the humorously titled, "Totally Gorgeous Foreign Chick," a classic pop love song that ends with the lines "do you remember?" as the last chord fades. But the strongest original cut on the album (their take on The Beatles' "She Said She Said" is wonderful) is "My Trip." The absent fuzz in the guitar allows you to breathe and tap your foot as guitarist Torg Hallin provides a continuous restrained solo while a Hammond B-3 organ is brought in to accentuate the mellow atmosphere. There are some songs that interrupt the groovy flows though. "Try," the band's poke at the heady scuzziness best exemplified by Monster Magnet and Tumbleweed falls flat on its arse, and "Loser" is just that of a tune and nothing more. All in all, this isn't a perfect nineties pop/rock record—too many songs (13) and too much fuzz, but, nevertheless, it is an album that should signify inclusion for O.C. into the elite, and profitable, new fraternity of present day rockers. On *Bender*, a live in the studio ep, no overdubs, plus "She Said She Said" from the self-titled effort, O.C. employ even more distorted thickness to the guitar tone than on the lp. I guess I'll have to get used to it. Anyway, of the four live cuts the cover of the Supremes standard "You Just Keep Me Hangin' On" is the only one that really works. The morose performance is catapulted into something eerily dirge-like by the urgent pounding of drummer Dan Reed, not the Network guy, and the cathartic vocalizing of bro' Bob Reed. The ep's most joyable moment is the punked up finale to "You Just..." where O.C. show a reckless abandon that was not established on their first fancy affair. The other three new songs didn't do much for me, although it was interesting to hear their version of "For Emily" by Paul Simon. Overwhelming Colorfast sure realize that leaving a person satisfied is the way to keep a good name for they conclude this ep with breezy "She Said She Said." For fans only.

Eddie Williamson

#### **PALE HORSE-Mournful (A.R.T.)**

This group was formerly known as Hostility and had quite a buzz going on their last demo, but the band was not to remain unsigned for long. Snatched up by a new Florida label and released as this young company's first release (along with Royal Anguish review elsewhere this issue). Pale Horse should be considered death metal but throw in a lot of different and unorthodox styles not common to the average young group in the genre. Fine production and musicianship only enhances the six song mini album which combines fairly slow doomy brutal sections with some semi-technical riffy thrash. The traits I really appreciate about the group is 1) they don't sound like anyone else and 2) they aren't afraid to experiment and try new things. For instance, mixing clean back-up vocals with death metal lead vo-



cals on one track. \$7 4119 N. St. Rd. 7, Ste. 1203, Ft. Lauderdale, FL 33319

#### **PAW-Dragline (A + M)**

The guys in the Kansas-based Paw certainly have a down-home, no nonsense look about them in the inner sleeve of *Dragline*. Not surprisingly, the band's debut is a no frills, "alternative" tinged hard rock disc. At times, Mark Hennessy's nasal intonation wears thin, and the band in general needs to work on producing more memorable songs. With that said, the band is definitely deserving of the buzz surrounding them; "Gasoline" and "The Bridge" showcase the hard work and direction that will ultimately work best for the band. Even more striking is "Jessie," a dialogue between a boy and his dog that features an arching slide guitar solo. *Dragline* is a solid debut worth scratching up or sniffing out.

Doug Wilhelm

#### **PEARL HARBOR-Ladt zum Tanz! (We Bite)**

This is a German punk rock band who I know nothing about and have never heard of previous to this album. Judging from the title it looks like the guys have been at it a while, though. There's only six songs on here but it's some cool stuff. Traditional punk rock/hardcore with slow tempos and a lot of chugging riffs. I like the vocals because he sounds convincing. I even enjoy the part of song #2, "Thirst," where he speaks in this heavy accent. Which brings to mind, even though the title of the record is in German, the lyrics are not. Last song, "For Those Who Made My Days," is interesting because it starts out acoustic but it is different and catchy, possibly being the lp's strongest track.

#### **PIECE DOGS-Exes For Eyes (Energy)**

The sophomore release from new label Energy Records is this Atlanta quartet's rockin' debut. At first I found Piece Dogs to not be anything out of the ordinary but like label mates Pro-Pain with each listen the album grows. Like all of Energy's three bands in this issue, all are completely different from one another. In this case, expect a mix of the alternative/hard rock/grunge kind of the best facets of the three genres. The songs get real catchy, especially first single, "Devil Dog" and "Sick Of It." This guys aren't wimpy nor do they appear to jumping on any Seattle band wagon, the grooves on *Exes For Eyes* are heavy and seem sincere.

#### **PIG PEN-...Prick (Restless)**

Opening with a grinding blast beat is the first track on the Pig Pen debut, subtlety titled "Mosh Part." Granted that track is not indicative of the album as a whole but it starts things off with a rush. This disc reminds me of a lot of early punk stuff like D.O.A., combining enough parts of blood pumping music with equal parts humor, but Pig Pen also has the alternative poppiness (on some tracks) of a band like Too Much Joy. Check out "Sundress" and "Diarrhea" for fine examples. There is a lot of ground covered on this disk, but how can there not be when a band records nineteen songs. This trio calls New York home and despite their geeky faces on the insert are an interesting group that could possibly do some-

thing on their next release. Yes, this one is good but it needs to be great with a lot of humor, energy and, most importantly, hooks.

#### **THE PINHEADS-The Good, The Bad and the Pinheads (Alert)**

As soon as I popped in this debut CD from Buffalo's The Pinheads, as well as new Buffalo indie label Alert. I was strongly reminded of David Lee Roth. The reason I say this is because The Pinheads' singer Scott Talvitie sounds very much like good ole Diamond Dave, especially on the first two tracks. Mention needs to be made that the rest of the band does not sound like Van Halen. They are a rock band, and pretty straight up for the most part, but not like the Pasadena clan. When The Pinheads play in this vogue they don't do much for me. The promise these New Yorkers have is in tracks like "Run" and "Suicide Gun" where they lay into the gas pedal, throw a sax on and just let 'er rip. It's very original for a band like this and I would like to hear The Pinheads experiment more in this territory. There are a couple of other glimpses of this style on a couple of other songs but as a whole this disc is just too typical and run of the mill.

#### **PITCH SHIFTER-Submit (Earache/Relativity)**

England's finest heavy industrial export is Pitch Shifter, who unveil their second release through Earache after a one album stint, *Industrial*, with Death Peaceville. Much like the debut the trio makes plodding, mechanized industrial that has been likened to label mates Godflesh but in my opinion is much more lively, less monotonous and easier to get into. It's a pretty straight forward album that contains six tracks with the 35 minute "Tendrill" bringing things to a close, the majority of which is just empty space as your CD timer counts on. Not much more can be said about Pitch Shifter but I am highly into the band and do recommend this disc as their first, which is now available domestically through Grind Core International, both of which are great and damn near heavy enough to appeal to the (death) metal crowd.

#### **PSYCHOTIC WALTZ-Into The Everflow (Dream Circle)**

While the 1990 release *A Social Grace* by the San Diego quintet was heralded as a strong prog metal debut, the band's rapid progression since its formation (as Aslan in '87) resulted in an album of too many influences with little impression of a definitive style. No more. *Into The Everflow* shows they've fully meshed as a unit and recognized a course that manages to sound removed from direct influence from any single group of past or present. While I've always favored progressive fare, Psychotic Waltz prove equally as desirable yet without the corresponding criticisms usually raised by the average listener...namely, they avoid the awkward jazziness of Watchtower, the vocal annoyance of Fates Warning, or the musical pretentiousness of Dream Theater. Instead, the songs flow evenly and commit to memory almost instantaneously. Frontman Buddy Lackey seems almost too laid

back vocally at first listen, but his versatility and emotion soon show that a wailing siren just wouldn't cut it for this group. And while each musician is extremely gifted, you won't find any of them cutting loose just to assert themselves. In brief, if you possess even the palest shade of diversity, can stomach the odd melody here and there and realize there is more to music than guitar distortion and blood-dripping logos, you owe it to yourself to give *Into The Everflow* your time. So be warned that it's somewhat narcotic, but it's true that several additions that have proven beneficial to life, breathing, for example.

Ula Gehret

#### **RAGING SLAB-Dynamite Monster Boogie Concert (Def American)**

Yee-HA!! After a three year hiatus, Raging Slab has returned with a grab-bag of new tunes. The Slab appears to have abandoned their straight forward, "Skynard meets Metallica" approach of old in favor of a more diverse oeuvre. While "Laughin' And Cryin'", "National Dust" and "Lord Have Mercy" are all solid slabs (pun inevitable) of boogie, "What Have You Done" sports a ZZ Top sheen while "Take A Hold" is a fairly accurate stab at the Allman Brothers. Even more surprising is the gentle country shuffle of "So Help Me" and the string drenched ballad "Lynne." Both of the tunes are very good, and it's refreshing to hear the band stray from their signature sound: *Dynamite Monster Boogie Concert* breaks the band's mold but otherwise lives up to its name. The band is a little less Raging than three years ago, but still provides a good Slab of down and dirty rock n' roll.

Doug Wilhelm

#### **RANCID (Epitaph)**

Rancid are a new trait formed from the ashes of Operation Ivy and Smog. After a 7" release on Lookout the band were snatched up and release an album of classic and furious punk from the label for this sort of thing, Epitaph. This reminds me of the mid-eighties sounds of groups like 7 Seconds and Minor Threat in their infectious, energetic delivery and sing-a-long quality. If you've been searching for some new tunes by a band that harkens to those glory days then look no further.

#### **RANDOM KILLING-Welcome... (Raw Energy/A + M)**

With a humorous biography on the band (although the neon purple was a little hard on the eyes) I looked forward to checking out this disc from this Canadian band who are on a subsidiary of a major up there. I don't believe the record is available in the States but I was sent it and so I shall review it. At first, I did not like Random Killing because it was just old punk and I was really annoyed by the singing of Drool. I had to listen to it several times more before reviewing it and as time surpassed I could see the band's appeal, but at the end of the day it just seemed like an over-produced attempt at old school punk rock with a bit of humor here and there and a few stolen riffs. I would prefer to listen to my old vinyl copies of Dead Kennedys, D.O.A., Sub-Humans, Sex Pistols or 7 Seconds for this sort of thing. If



you are looking for new bands still churning out this stuff—65 Front St. West, Ste. 0116-42, Toronto, Ont., M5J 1E6 Canada

#### **RATTLEBONE (Hollywood)**

And now, for something completely different...by NGF standards anyway...Rattlebone is a quartet led by bassist/vocalist Roger Deering. Dave Jerden, who apparently doesn't need a lot of sleep, produced this five track debut. Nothing out of the ordinary so far, so let's slip it in. No death, no "grunge," they're not even "alternative." Hey, what is this hippy shit!? Rattlebone's music is solid rock and roll that is highly influenced by 70's warhorses such as Deep Purple and Uriah Heep. Blue Oyster Cult is another evident influence, not only for the cover of "Cities On Flame," which they perform convincingly, but also for the dark, neurotic vibes that permeate this disc. "X-Ray Eyes" is drenched in Hammond organ, while the riffs and keys in "Society Dog" should have Jon Lord's and Ritchie Blackmore's lawyers a-knockin'. Oddly enough, the band manages to pull all of this off without directly stealin' from their idols. They also don't sound dated, which may have a lot to do with Jerden's production. Rattlebone manages to sound fresh and urgent, despite harking back to the days of...Nixon in office, Mountain and Iron Butterfly on the charts, and I was all of two years old, so I certainly remember jackshit about that era! Ha, ha!! Seriously, though, if your idea of open-minded is to listen to Sick Of It All and Soundgarden in the same afternoon, this disc might be a little more challenging. The results of such a risk will be worthwhile.

Doug Wilhelm

#### **REACTOR-Revelation (IMF)**

I've heard a lot about this band in the German press and was always curious as to what they sounded like. After a two year wait the group has offered up their second long-player and I've been fortunate to get a hold of one. When listening to it I wasn't surprised by the band's style since it is very true to the German progressive metal scene. Something I find strange, though, is the bio states that vocalist Jerry Bryant is American, yet he sings uncannily similar to all the traditional German frontmen, a la Running Wild, Rage, Scanner, Helloween and on and on. The production and playing is both very good in a technical way without over doing it. If you are into this sound then Reactor are a band you'll have to check out. PO Box 300104, D-57266 Hilchenbach, Germany

#### **RESURRECTION-Embalmed Existence (Nuclear Blast/Relapse)**

I was out at the local watering hole the other night with some friends, and we got to talking about music, as we usually do. We all agreed that what the music industry needed was the arrival of one special band, one that would turn the whole business upside-down. Ordering another pitcher of Carling Black label, we worked out the details...they'd have to be derivative, to be sure, and about two years too late. Being a death metal band wouldn't hurt either, we concluded. Oh, and they'd have to come from an oversaturated

region and record at an overused studio. So imagine my delight when I got this album. Prayers answered! All sarcasm aside (momentarily, anyway), Resurrection are yet another Floridian death metal band carefully treading in the footsteps left behind by acts such as Malevolent Creation and Obituary, without giving much regard to getting anything innovative accomplished. This was an apparent problem on their 4 song 1991 demo, and the situation doesn't seem to have improved since that time. Basically, their brand of speedy, double-bass fueled death has been done before, done often, and done better. Though guitarists John Astl and Charlie Haines provide some blazing rock-solid rhythms and some passable leads, none of the songs, whether it's "Rage Within," "Torture Chamber," "Smell Of Blood," etc. are particularly ground breaking or memorable. Not helping matters is the vocal delivery of Paul DeGolyer, who obviously took a few too many courses from the John Tardy Vocal Academy, while his lack of depth fails to impress, despite a healthy coating of effects. While the drumming of Alex Marquez is top-drawer, he was merely a studio sub for the recently ousted Brett Macadam, so whether they can land another time-keeper of equal talent remains to be seen. Music aside, a major point of annoyance is the interminable audio clips that separate each song...look, guys, people buy albums to hear music, not some foul geezer ranting about drinking dog urine. Granted, it's okay to borrow heavily from another band, but you had better back it up with something that justifies the loan, as Dismember and Count Raven do.

Ula Gehret

#### **ROYAL ANGUISH-Shocking The Priest (A.R.T.)**

This four song ep is actually a demo that the group had out but was so appealing to the ears of Eric Hoffman over at A.R.T. that he got the money together to re-release it. After listening to *Shocking The Priest* I'm glad he did. It's totally repackaged and it sounds great for your standard demo. It's really brutal death metal with a speedy edge that reminds me of Decide in places. The vocals are real sick sounding and highlight the music well. I hope that the band will do a full-length for the label because I'd like to hear some newer material. 4119 N. St. Rd. 7, Ste. #1203, Ft. Lauderdale, FL 33319

#### **SACRED REICH-Independent (Hollywood)**

(Okay, I lied earlier about The Dead Youth having the only double review because NGF contributor Doug Wilhelm wants to go head to head with yours truly on Sacred Reich's new platter.) Point: This writer thinks that *Independent*, Sacred Reich's third full-length album, is the band's best effort to date. *Independent* comes packed with a powerful production—Dave Jerden has once again straightened out a band's recorded sound. Jerden's production, Phil Rind's new-found vocal ease and three years between discs have given the band a fresh direction and another path to walk. The tracks vary from the sharp riffs on the title track and the monstrous "Crawling," to the soaring "Free," the classy "If I Only," and

The ballad-like "I Never Said Goodbye." Always a hard working band, Sacred Reich has made a commitment with *Independent* to provide staying power and providing entertaining thrash.

Doug Wilhelm

Counterpoint: Sacred Reich return after a lengthy delay with their new opus, oddly titled *Independent*. The reason I say oddly titled is because this is Sacred's debut for the Disney-owned major, Hollywood Records. After listening to the new album several times I can see some growth in the Sacred camp but not as much as I would have liked or expected. Production duties were handled by Dave Jerden, who's captured amazing sounds by the likes of Jane's Addiction, Alice In Chains, Armored Saint and even the Rolling Stones. Unfortunately, from an aural perspective, *Independent* lacks the punch and power a group like Sacred Reich deserves and needs. Their other records were handled by Bill Metoyer, known for his work on indie releases by Slayer, D.R.I., and Trouble, but unfortunately no one has given the man the opportunity to do a major label release. I hate to take anything away from Jerden, who's other work I've loved, but for Sacred I think Bill would have done a better job. Getting to the meat, the songs, like the production, lack a bit. Now, I'm not saying either are bad but in my opinion Sacred Reich have built high expectations because of the period of time their fans have been waiting for something new and the quality of their other records. It's true that with each listen I slowly like the songs more and more but as a whole the material is just too contrived, typical and therefore boring. Some standouts would have to be the title track for its in-yer-face feel and "Crawling," which has a killer groove and heavy riff and is the album's best track. New drummer Dave McClain fails to impress on this recording after hearing the mighty backbone of former time keeper Greg Hall. There are some cool guitar riffs here and there by Messrs Wiley Arnett and Jason Rainey, but a few notes does not a masterpiece make. Bassist Phil Rind has stepped off his political/social soap box a bit and writes from a more personal view. Vocally, Phil's voice is struggling to expand on this album, especially on a track like the slower and moody "I Never Said Goodbye", but the man just does not have the versatility and strength to really make the melodic and heartfelt element work. As a whole, Sacred Reich like many of their 80's thrash counterparts, Testament, Nuclear Assault, Overkill and Exodus have failed to deliver the goods in the 90's. Without their biting lyrics and aggressive pummeling tunes Sacred Reich have seen better days. M.B. There you have it. Two opinions. The argument rages on—you be the judge.

#### **SACRIFICE-Tears (Howling Bull)**

Again I can't believe that the two Sacrifices (Canadian and Japanese) can co-exist without any problems and even use the same logo. Regardless, last issue I reviewed this band's second disc, *Total Steel*, and was very put off by it. I had been waiting years to hear this Japanese metal band (their debut *Crest Of Black* came out in '87)



and then was disappointed for several reasons. Well, it looks like Sacrifice realized these pit falls and have repaired them on *Tears*. The vocals of original member Akira Sugiuchi are much improved and are not as loud as last time and the playing of the band appears tighter, more versatile and more powerful. Sacrifice have improved ten fold and *Tears* is actually quite a strong release. Last time around they reminded me strongly of Motorhead or Tank but the songs are much more original with many different sections and way heavier and modern sounding. \$20 2-16-21-A202 Mizumoto Katsushika-Ku, Tokyo 125, Japan

**SACROSANCT-*Tragic Intense* (IMF)**

Last issue I reviewed this group's second album, *Recesses For The Depraved*, and thought it was a fairly enjoyable venture. I stated that the album was not like what I thought it would sound like and again, with the new album, I have to say this isn't what I was expecting. Sacrosanct have added two new members, brothers Mike and Collin Kock (ex-Pharao) on guitar and vocals, respectively. Essentially, what it boils down to is, I'm not into their new singer. I don't think he has the power or the range Sacrosanct needs. On top of that, the band has mellowed out a tad getting more (dated/uninteresting) "power metal" and losing some of the heaviness and progressive feel of the last disc. The label seems really happy with the record and claims that the album has "a huge wall of guitars, unforgettable riffing and a very heavy and merciless groove." I'm sorry but I don't agree with any of those points. PO Box 300104, D-57266 Hilchenbach, Germany

**SADISM-*Tribulated Bells* (Toxic)**

Unlike Belial, who is the other release Toxic Records has out at the moment, Sadism are pretty good. Sure, it's nothing new or original but it's the best band I've heard from Chile. Nine songs of heavy death metal that is played with intense brutality is what the group gives the listener and for the most part I can't complain. PO Box 259-22, Santiago, Chile



**SAINT VITUS-*C.O.D.* (Hellhound/Relapse)**

*C.O.D.* stands for children of doom and that term sums up what Saint Vitus is all about and all of their fans. This California band is an institution, a cult band, a legend without the fame and fortune. After fifteen years of being together this is the band's eleventh record and first to feature new vocalist Christian Linderson, formerly of Sweden's Count Raven. I'm not the Vitus aficionado but I'll do my best with what I have. *C.O.D.* is obviously doom, more along the lines of first wave a la Sabbath than the more recent and more death metal doom of Cathedral or Winter. This is a difficult band to review because I know people who love them and then people who hate them, it

just depends on your view point. If you are into doom and heavy acid rock get it, if not then steer clear. By the way you'd never believe that Don Dokken produced this record.

**SAM BLACK CHURCH-*(Taang!)***

Finally this intense and original Boston hardcore band gets a deal. Sam Black Church have been a popular concert favorite in the New England area supposedly pulling in up to 600 people at a show. Their manager sent a video of one of their songs, "Infernal Machine," live and it was insane how the crowd was just a huge, sweaty circle of slam. The vocalist was hopping all about like a lanky Rollins on fire. SBC are different from your average hardcore band because yes, they do have all the needed ingredients, but almost have a Bad Brains' approach and feel, even vocally. It's very cool. When I first heard the group's demo I had to keep listening because at first I wasn't too into it, it was just too different. The only draw back to this five song recording is the production, which has also faulted the group's two demos. It's sounds as if it was recorded on a box in their rehearsal room. If the guys could get some money and get in a good studio with a producer who knew what was going on then an amazing record could be recorded.

**SEANCE-*Forever Laid To Rest* (Black Mark/Cargo)**

Yet another Swedish death metal unit, but they don't play in the typical European field. The style within these nine songs lies on the technical side with speedy riffs, time changes abound and growly vocals with little to no effects—a welcome change. I would compare this album musically to recent Death material, with a touch of Morbid Angel-like intensity in the drumming department. If you're more into the Florida style of death metal, this band will satisfy your hunger for techno-heavy, brutality. Matt Coe

**SHELLSHOCK-*Flel Larm* (Howling Bull)**

Whoaaa—what happened to these guys? Last issue I reviewed the debut by the Japanese group Shellshock and compared them to the classic New York thrash bands like Nuclear Assault/Anthrax style and wasn't all that into it. Expecting more of the same I am bombarded with multitudes of diversity and the best release out of the five Howling Bull product reviewed this issue. There's still some thrash on here but most of it is noise, death metal, grind and industrial with samples and some slow acoustic stuff too. They are a very cool band. I don't know what inspired the change because the only new member is Koji on guitar in for the departed Tetsushi Aoyama. I like this disc very much and unlike the other Howling Bull stuff I reviewed here and in NGF #6 I don't know if any of that could compete in the modern worldwide scene, but I know this record could. Very intense, very cool and worth checking out. \$20 2-16-21-A202 Mizumoto Katsushika-Ku, Tokyo 125, Japan

**SICK OF IT ALL-*Just Look Around* (Relativity)**

New York vanguard hardcore band has releases its second album, and what a release it is. Thir-

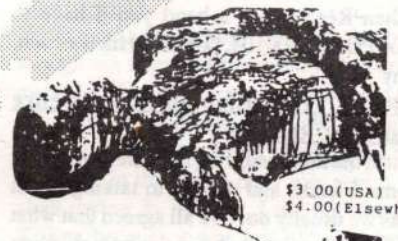
teen whirlwind songs done in the typical hardcore fashion (no song longer than 3 1/2 minutes) but Lou, Pete, Rich and Arman have expanded upon the crossover metal aspects in songs like "Locomotive" and "The Shield." Lyrically they touch upon Aids in "Indust" and the common elitism/narrow minded-ness in "We Stand Alone." Who cares if it's hardcore or metal, it doesn't matter to me because SOIA have their musical approach together. Power, drive and quick songs. Matt Coe

**SILENT SCREAM-*From The Darkest Depths Of The Imagination* (Tombstone/Progressive)**

I reviewed several of this Southern California band's demos in earlier issues of NGF and when they were signed to the small English indie, Tombstone I never saw the album anywhere so I never got my hands on a copy. Luckily, the people at Progressive International have licensed a bunch of the Tombstone stuff for the States and this is by far the company's best band. Produced by former Dark Angel (now Death) drummer Gene Hoglan Silent Scream's debut is underrated, especially considered it was released originally two years ago. A combination of thrash and death, the album has the uppity heaviness of the former but the dark, morbid feel of the latter. The vocals of bassist Mario are deep and guttural, but in places understandable enough for the people who still enjoy the old school. The production is good, especially when considering it was probably recorded for next to nothing. I don't know what's up with this band of late. I haven't seen them playing around for some time now and I know that guitarist Chris McCarthy joined Dark Angel after the album's initial release and word has may have moved to England to play with a band. I hope one day we'll see a follow-up.

**SKATENIGS-*Stupid People Shouldn't Breed* (Megaforce)**

Austin-based cult industrial heroes Skatenigs finally release a full-length. Snapped up by Megaforce, the diverse Skatenigs come up with a sheer blend of rap and hardcore melded in with an overall industrial vibe. For the most part, it's pretty cool and original and contains a lot of energy complemented by the production job of Critter and Fluffy. I have to admit that at first it wasn't what I was expecting because I always



\$3.00 (USA)  
\$4.00 (Elsewhere)

This man refused to read BLOODFEAST INC. and look what it got him-----SLAUGHTERED!! Now he wishes he'd have read the articles on Svengali Wes Craven, the Horror Hall of Fame, plus the alternative music reviews, Horror comics and soundtrack reviews, the BLOOD ON TAPE video section that discusses as well as informs about the film and it's making.....PLUS.... Interviews with CANNIBAL CORPSE, ATHEIST, and GORGUTS, a Boris Karloff pictorial, Horror/gore fiction. Always tasty. Always meaty. Definitely chunked with information. Contributors, artists, wanted. Bands send bio/tape. Advertisers write: BLOODFEAST INC. c/o Mike Salamone 6506 Glencoe Avenue Brooklyn, OH 44144



thought of the Skatenigs as heavier and meaner, more metal like Ministry, but after accepting the fact that this is not what they are and realizing that the group has fun and the music has a lot of skank and hip-hop parts all the while keeping it heavy, I enjoy it.) The band is no longer with Megaforce and the future looks bleak, although I have heard that Caroline would like to pick them up.

**SKREW-Burning In Water, Drowning In Flame (Metal Blade)/**

**MALHAVOC-Premeditated Murder (Metal Blade/Epidemic)/**

**SOULSTORM-Darkness Visible (Metal Blade/Epidemic)**

This trio of releases represents the industrial rampage that Metal Blade recently indulged in. That's not true at all—Skrew, Malhavoc and Soulstorm are three entirely different bands. However, in a stroke of genius, I've decided that all three bands share the same label; therefore, they will be reviewed together. Besides, I'm officially on a deadline, and short on ideas, so away we go. Metallic sheets of guitar...programmed percussion...studio samples...garbled vocals...produced by Skatenigs frontman Phil Owen...recorded at Chicago Trax...guest appearances by Al Jourgensen and Jim Marcus—the second coming of Ministry? Not really. With the hip-hop oriented "Poisonous," the Depeche Mode tinged "Prey Flesh," the nihilistic reworking of "Sympathy For The Devil," and tracks like "Cold Angel Press" and "Gemini." Adam Grossman and Darryl Lohner are on to something good on the most accessible album here. *Burning...* is consistent throughout, and has enough appeal to attract a wide following without any selling out.

From the clouded mind of James C. comes Malhavoc's second U.S. release, *Premeditated Murder*, the most intriguing of this unholy Trinity reviewed here. "Languish" mixes hooks with James' hellish vocals, while "Crusade," with its shimmering keyboards, is almost commercial enough for the dance floor. Heavier is "Conspiracy" with its driving riff, and the pounding "L.O.C." The second half of the disc is made up of older material, which is more crude than the newer stuff, but remains just as potent. As a reference point, check out "Dark Age of the Renaissance" with its multiple battery of riffs. *Premeditated Murder* has a dark edge that makes it my favorite of this trio.

Rumbling bass, grinding guitar, drum machine beats—the new Pitch Shifter disc? No! With the exception of Nick Sagias' death-oriented vocals, Soulstorm's debut could pass as an adequate xerox of the above mentioned British trio. However, while *Darkness Visible* offers many interesting moments, the disc as a whole rarely goes anywhere. This one is five on a ten scale—not terrible, but nothing to pee sideways over, either. Oh yeah, Pitch Shifter is definitely much better, for those who failed to get the analogy. So there you have it, the good, the better, the indifferent. Two outta three ain't bad. Now, for my next review, a quartet of 8-tracks from the Seventies...

Doug Wilhelm

**SKY BLUES-Temptation & Persuasion (Cap-tain Howdy)**

I really expected something "unique" upon popping in this New York band's first CD. The young quartet has won accolades from both MTV and Musician magazine as being one of the best up-n-coming bands of the 90's. Maybe listening to Sky Blues' album a few years back I could have seen that point but in today's trends these guys come off as being dated and cliché. The major problem is they have a real commercial hard rock sound with a little bit more emphasis on rock than your average commercial pop metal band. For their age, I believe they are high school students, they are way ahead of the game but in the big leagues I don't think Sky Blues has a chance. Like I said, maybe a few years back in the day of bands like Cinderella and Poison but not in alternative/Seattle sounds or death/grind/industrial scenes of today. PO Box 308-H, Scarsdale, NY 10583

**SLAPSHOT-Blast Furnace (We Bite)**

I've been wanting to hear these Beaneer boys for quite a while and after six years in existence another of my goals is reached. Comprised of former SSD, DYS, Negative FX and Last Rights members Slapshot have recorded several records by this point. *Blast Furnace* is their latest and from what I gather from the bio is less militant straight edge and more personal. Only six songs are here but it offers a nice meaty and filling appetizer. I'd like to hear more of the band's back catalogue but from what I gather this Boston-based band are leaders and not followers when combing fist-smacking hardcore with a little something different. There is a good scene in New England for this style of music and with groups like Slapshot, Only Living Witness and Sam Black Church I hope it will only get bigger. These three bands have all taken the traditional and given it a new spin.

**SLOPPY SECONDS-Knock Yer Block Off (Taang!)**

Indiana's poppy, fun-filled punkers return on yet another studio outing. Happy, energetic, laughable, innocent, simple rock with catchy choruses and a sense of humor is what you get on here like on all Sloppy Seconds' records. Sort of comparable to The Dead Milkmen it's something different, something to play when you want to get out of that morbid mood and have a good time, maybe with a few friends. Also recently released by Taang! is *The First Seven Inches*, which includes demo, 7", cover and other rare tracks by the band.

**SOLSTICE (SPV/Century Media)**

Miami's Solstice had a great demo floating around the underground last year. I even got to pull a track for my *Music To Die By* death metal compilation. The band was approached by several labels and decided to go with Germany's SPV but before the album could be recorded their bass player was out and drummer Alex Marquez and guitarist/vocalist Rob Barret were helping Malevolent Creation out with both their album and tour. Getting some time after recording *Retribu-*

*tion* the duo teamed up with the remaining Solstice six-stringer and recruited Mark Van Erp of Monstrosity to play bass and James Murphy to do a couple of leads. This is that output and it is a very intense offering of speedy, extreme death/thrash. The cover of Carnivore's "S.M.D." seems a little out of place half way through the record, but on the positive side shows some humor and another side to Solstice. The future of this band looks shady, although there is talk of doing another. Things didn't work out after all with Malevolent and Alex is in Demolition Hammer and Rob has been touring with Cannibal Corpse. Only time will tell what happens.

**SONIC VIOLENCE-Transfixion (Dreamtime/Peaceville)**

This CD had me running to get the phone, seeing if anyone was at the door and turning down the sound because I kept hearing sirens and alarms going off, not to mention other multitudes of sampling sound effects mixed with some of the darkest, most eerie ambient tunes. Sonic Violence have been at it a number of years and this is I believe their first domestic release. I have 90's *Jagd* and this is less tribal and metal than that earlier work. The quintet is made up of two bass players, two drummers and a programmer so that should give you an idea how heavy and trippy this stuff can be. No dance, techno stuff here nor the guitar dominated industrial sound just avant garde aural anguish.

**SORROW-Hatred And Disgust (Roadrunner)**

Last issue I did a feature with these guys and here is the follow-up to the *Forgotten Sunrise* ep they did. Many of you probably know by now that these guys have been dropped by their label but I thought I'd go ahead and review it anyway. Again, Sorrow have delivered a short album, this one consisting of six songs, with just under 40 minutes of music. Would have been cool if the ep and this had been put together but with vocalist Andy Marchione's accident the band worked with what they had. The six songs are very doomy and very thick sounding and it appears that the only time they step on the gas is during the lead breaks. The addition of Billy Rogan on guitars has definitely aided the band in this territory, although if there is a future to this band they should not follow the same pattern of laying in solos. It would be nice to hear some moody, slow leads with feeling. I know the band wants to combine doom and death metal and it appears as if mission accomplished, unfortunate more people didn't pick up on it. I like the art by Hiro Takahashi, too.

**STOPWAR CAMPAIGN-Compilation (IMF)**

This album, put together by Germany's IMF label, is to aid the homeless children in the Bosnia/Croatia war; money is being donated from the sales of this disc to their relief. The album has eleven songs from diverse metal groups on the roster of IMF and the publishing company 2 Loud 4 You, so it makes for a good introduction to what they are doing. There are six bands (death metallers Torture, progressive thrashers Sacrosanct, ex-Accuser vocalist Ape's new band Slack



Suckers, the Dancin' Dead project with the former singer of Scanner and Angel Dust, technical thrash by Pancea and doom/death of Haggard) and each contributes one to three songs. PO Box 300104, Ginsterweg 15, 5912 Hilchenbach, Germany

#### **SUCKSPEED-Unknown Gender (We Bite)**

Suckspeed have been at it for several years now and seem semi-popular in their homeland of Germany. I was always interested in the group and got a hold of their third full-length, *End Of Depression*, about six months back and was surprised by the band's sound. Suckspeed was always described to me as a hardcore group but that record showed a progressive heavy rock trio and I didn't care for it at all. Reading the bio that came with this new six song mini album it explains that the band were at one time a hardcore/punk group and are experimenting and changing. This ep shows that same theme continue. Recorded after the group won a music competition in Germany, *Unknown Gender* is an interesting release that has some laid-back cuts that bring to mind funk influences. It's real mellow stuff and fairly musical, one track even has a female singer on it backed by a reggae-ish feel. It's something worth giving a listen to because it's original but I don't know how many spins I'll give this in the long run. By the way, the group has just changed guitar players and plan to have their fourth full-length out shortly.

#### **SUN-Murdernature (Gun)**

I got this album in the same batch as Alien Boys, Monkeys With Tools and Depressive Age and this is by far the best of the bunch. All of the bands on the Gun label are different from one another so that's really cool and these four Germans fall into some unique territory. The best way I can describe the band to you is as Seattle-like alternative metal but way more heavy. I know there are those of you out there who are into that scene or like the bands but don't like the more commercial aspects nor the popularity that comes with success. If so then Sun is a band that has those grooves and dark melodies but is still strange and eerie, yet still staying accessible.

#### **SWIRLIES-Blonder Tongue Audio Baton (Taang!)**

From the state Of Massachusetts, home to both The Swirlies and Taang!, comes this group. When I got their *What To Do About Them* ep a few months back I thought the band had a knack for writing some good, poppy alternative tunes but ruined them with feedback, distortion and loops. Giving The Swirlies a second chance on their first full-length outing, *Blonder Tongue Audio Baton*, I find that the two facets of The Swirlies are kept in balance more offering a juxtaposition and making it an enjoyable listen. I can now say that I appreciate what the four-piece is doing because they can write a good song and I suppose it can be considered that they give it their own spark.

#### **TEN INCH MEN-Pretty Vultures (Victory)**

I have been hearing a lot about these guys locally and never knew what type of band they were till now. This is their first full-length, although the

bio tells me that they have an independent ep out, as well as having songs on The Hellraiser III and Dr. Giggles soundtracks. So after listening to Ten Inch Men how would I categorize them, well, what about rock. They're just a rock band with a very mellow edge that could be considered by some to fit into the alternative realm but I lean towards not. This is something for an older demographic, I'd think. The percussion work of Roel Kuiper ranges from African to hip-hop to funk to rock to jazz, he's very versatile. A habit he probably picked up from travelling to places like Indonesia, Japan and England when he was growing up. I don't know how many NGF readers would appreciate Ten Inch Men because they're not metal, but I'd say they're a good band.

#### **TELEVISION PERSONALITIES-Closer To God (Seed)**

I don't believe I've ever heard of this band before getting the disc from NLM Publicity but when consulting the group's bio I see they have released six records previous to this one. When popping on the double album comprised of nineteen songs and clocking in at over seventy-nine minutes I am greeted with some of the best pop tunes since the Beatles or Nirvana. Daniel Treacy is a marvelous songwriter who has a knack for penning simple, but very effective (or should it read infectious) tunes. Granted, it can get a little lengthy after about ten songs in but if you enjoy real simple, poppy alternative with a English accent and feel try this one out. Maybe a great gift idea for your sister?

#### **TESTAMENT-Return To Apocalyptic City (Atlantic)**

Upon Alex Skolnick's departure from the band, the word was that Testament would be returning to its early, much heavier approach. Based on the release of this ep alone, it seems like a pretty accurate prediction. Check it out—blood 'n gore on the cover! Lots o' guitars! Tracks from the first two albums! But seriously, with ex-Forbidden guitarist Glen Alvelais in tow, the stop gap release *Return To Apocalyptic City* sends the message that the band is indeed going back to its roots. Alvelais, along with remaining members Chuck Billy, Eric Peterson, Greg Christian and (former Forbidden/current Slayer drummer) Paul Bostaph, who fills in on this, turn in vicious live readings of "The Haunting," "Over The Wall," and "Disciples Of The Watch." It'll be interesting to see what the new band will do with new material as they're in top form on these tracks. "Reign Of Terror" is one of two non-live tunes that rounds out the ep. Recorded around the time of *The Legacy*, "Reign..." was previously available on the *Live At Eindhoven* ep, and as a B-side. It's an out-and-out thrasher, so it fits the vibe of *Return...*, plus it's nice that the band thought to include it on an "odds and ends" release for U.S. fans. The ep ends with an edited version of "Return To Serenity." It's a good song, but it softens the blow of this other rampaging disc. Also, I can't imagine anyone other than the band's hardcore following buying this ep—why do they need and edited version of this tune? (or is it just

a weak commercial ploy on the behalf of the label? Hmmm...) Other than that, *Return to Apocalyptic City* is a decent "for the fans" release. But, please guys, don't continue putting out such cheesy record covers. Doug Wilhelm

#### **THANATOS-Realm Of Ecstasy (Shark/Cargo)**

I hope Thanatos is a name that is familiar to long time NGF readers because over the years I have reviewed a couple of the band's demos and their first album, *Emerging From The Netherworlds*. Now two years after the debut comes *Realm of Ecstasy* showing these Dutch men continuing along the same path that I have seen since their earlier and less original thrash days to being a very competent musical force combining speedy dexterity with musically moving brutality. The production by Ulrich Posselt and Steven Keusch is quite stellar for a small label and this type of music allowing the band to be highlighted by good sound.

#### **TUMBLEWEED-Weedseed (Seed)**

Judging from this record, let's just say that Tumbleweed would make for a very suitable opening act for Monster Magnet. If that were the full extent of my review of the Aussie rockers' debut on Seed Records, then you would have a pretty good idea of the retro-ness that pervades the entire *Weedseed* album. By the nature of the fuzzy tonal quality and the analog production, you expect to be treated to some warped, purely psychedelic ramblings (at least that's what Monster Magnet has ingrained in me), but to pigeon-hole Tumbleweed as frenzied, acid drenched mind-fuckers would be unjust. They tackle different areas of the rock realm and usually pull it off with at least a fair amount of success. "Carouse" is the head turner of the bunch. Beginning with a gentle R.E.M.-ish melody, this most memorable tune then metamorphoses into a lead break sent down from Seattle and then forcelessly intermixes the two parts with confident ease. You'll swear you heard the song before. "Stoned," on the other hand, is far from tranquil. It is a simple, driving piece that proclaims, "Why don't they all get stoned" over and over. Resplendent in all its hazy glory, this anthemic track makes frequent appearances on my radio show, and is sure to make the "High Times 100" next month. Then, you are also treated to the sonic meandering of "Holy Moses" and "Rainbow Waterwillow," both of which make for a grade A stargazing soundtrack. More melodious and sensible than Monster Magnet, and more accessible and restrained than all-out grungesters Mudhoney, with *Weedseed*, Tumbleweed have laid a firm foundation that could prove to be seminal in the coming year.

Eddie Williamson

#### **TYPE O NEGATIVE-Bloody Kisses (Roadrunner)**

New Yorkers return to action with a new and lengthy number with fourteen new destined to be classics. This time around Type O have mellowed a tad and come across as more musical and less hardcore or metal. Actually, there is even alternative and psychedelia included as the band's



growth becomes even more clear. I think this is a strong successor and a nice progression from their earlier work. Lyrically, it may be a little more tongue-in-cheek and not as out and out rude but there are still some obnoxious cuts like "Kill All The White People" and "We Hate Everyone." Deep within the lyrics the hatred and contempt for one and all still run rampant, though. It's hard to describe this band in just mere words but they are original, they are honest, they are out spoken and they have delivered one of my favorite records of the year.

#### **DAVE UHRICH (Red Light)**

This Chicago label's first instrumental release is by local boy Dave Uhrich. C'mon every label has to have at least one maestro on the six-string. Listening to his self-titled debut there can be no doubt that Dave is a talented player and even songwriter. There are no vocals here but he does have a complete band, which fills this album out more than a lot of guitar players who either do everything themselves or just hire a backing band. Naturally, the twelve songs cover all terrains from blazing fretwork to slow workouts with feeling...you know, the normal. The one thing I like about Dave is he knows he's talented, we know he can play and he doesn't need to show off by wanking off all the time. If you're into the guitar player thing then you need to add this to your collection, if you're not it's nothing all that different but there is a lot of promise in this guy.

#### **THE ULTIMATE GUITAR SURVIVAL GUIDE (Relativity)**

Compiled by the people at Relativity, who would seem to know a thing or two about guitar players, comes this various artist sampler. Naturally, over half of the songs are from Relativity players like Satriani, Vai, Moore, Howe, Henderson, Legg and Hamm, who's actually a bass player. Other notables that are included is Jeff Beck, Richie Kotzen and Stevie Ray Vaughn making it a diverse listening experience for the fan, musician or as a sampler of someone not sure of what to buy.

#### **UNITED-Human Zoo (Howling Bull)**

This Japanese group received the highest Howling Bull marking last time around for their debut full-length, *Bloody But Unbowed*, and here is the long-awaited follow-up. United are still in the thrash vein but do it very well and very heavy. It doesn't sound cliché or dated so I can appreciate it. It's just powerful, straight-ahead thrash. If you're missing this sound and are looking for a new twist to it then this could be your band. \$20 2-16-21-A202 Mizumoto Katsushika-Ku, Tokyo 125 Japan



#### **VADER-The Ultimate Incantation (Earache/Relativity)**

Although Vader might be two years too late to be considered full blown death metal gods, they have made an effort to forge their style more towards the extreme metal acts that surfaced just before them. Vader probably had material from Bolt Thrower and Dismember in mind when they wrote this. I have to say there are not any completely obvious rip-offs, but there are pounds and pounds of "the same old thing" popularized by Morbid Angel, Terrorizer, ect. Ultra intense shredding always is good in my book and Vader does it well enough to keep me listening. Vader seems like they might not ever change their style no matter how many records they release, but remember folks, consistency is always great but it absolutely denies innovation or a fresh train of thought. Dean Johnson (I saw these guys open for Dismember/Suffocation and they were one of the best opening acts I've ever seen.-ed.)

#### **VITAL REMAINS-Let Us Pray (Grind Core)**

Recorded in Rhode Island in the dead of winter is the long-awaited debut from Vital Remains. *Let Us Pray* comes off sounding something like a slower Gorguts and the Swedish sound, yet remaining completely original in their own right. (When was the last time you heard the words "Gorguts" and "Original" in the same sentence?) The guitars could have been louder and the mix fuller but other than that a crystal clear production. A tip of the hat to the guys for not using a drum machine in the studio and using a session musician instead. Unfortunately, lack of a percussionist's imagination does tie the music down. Long, well-structured songs and excellent intros makes this an easily appreciated long listen. Vital Remains are very talented and have released an album that won't submerge into the over populated death metal ocean unnoticed or forgotten. I hope this band stays around and continues to write as deep and as creative as their work here. The satanic art and absence of lyrics obviously means these men are here to do business. No lyrics, no censorship, no problem. That's the way it's done in America.

Dean Johnson

#### **WINTER-Into Darkness (Relapse/Nuclear Blast)**

Man, I am so happy that Nuclear Blast decided to re-release the lone album by New York's Winter. I remember when the band had their demo out and started getting a good buzz. I wrote but was informed that the tape was no longer available since they had a record coming out. Unfortunately I never got my grubby hands on a copy and then all was silent regarding the band...till now. Eight songs of slow, sludgy, moody, doom dripping with heaviness. At times it sounds very reminiscent of a *Morbid Tales*-ish Celtic Frost on downers or a tape player almost out of batteries. Thankfully Winter is not boring nor do they drag or lose the listeners interest like many other doom bands. I hear conflicting things about the future of the band but I believe they broke up after the initial release of the album on Future Shock but



since a couple of guys have returned to action so maybe we'll be hearing more material if this is the case.

#### **WOOL-Budspawn (External)**

This four-piece is quite an interesting band because they show a lot of shine and promise on this six song mini. Combining a strong punk/hardcore background with some alternative, grunge and even hard rock the band achieves a wide base to build upon. A couple of catchy numbers like "SOS," "Clear My Head," "Wait" and "Medication" again show that the band has an ace up their sleeve. Half of the band, the Stahl brothers, were involved with D.C.'s legendary Scream who cut a couple of records on Dischord and whose drummer went and joined Nirvana. The other two guys, drummer Peter Moffett, hails from another D.C. band Government Issue and bassist Al Bloch played for Concrete Blonde, so you can see there is some musical depth involved. As a whole, I don't think *Budspawn* is killer, but like I said earlier, it showcases a glimpse of extreme promise for the group.

#### **ZOETROPE-Mind Over Splatter (Red Light)**

Chicago's purveyors of "street metal" finally return with their third album. Led by the only original member of the band, guitarist Kevin Michael, Zoetrope certainly doesn't have its work cut out for them. It's been seven years since *A Life Of Crime*, the band's previous album, that's two centuries in music biz time. Furthermore, the ranks of the band are comprised entirely of new members, save Michael. Of these new kids, I'm somewhat disappointed with vocalist Pete Montswillo, who stepped into the fray some six years ago. I had read several articles proclaiming that Zoetrope now had a powerful frontman in Pete. NOT! Pete may have stage presence, as live reviews have indicated, but his limited range is reminiscent of Nuclear Assault's John Connelly and Tank's Algy Ward. To make matters worse, the production, and I won't mince any words here, sucks! I'm sure the band was on a budget, but the guitars are thinner than victims of anorexia. Despite this avalanche of criticism, I will admit that I have been anticipating the release of *Mind Over Splatter* for some time, and, believe it or not, there is a lot to like about it. Michael and Michael Ray Garrett perform memorable riffs on "Tomorrow It's You," "Spilling Of Blood," "Million Ways To Die" and the track penned by members of Megadeth, the superb "New World Order." Overall, I feel that *Mind Over Splatter* manages to overcome a number of obvious weaknesses, and is often a solid album. Hopefully, three things will happen by the next album (hopefully not another seven years away): 1) Pete will gain more confidence in the studio, 2) the budget for recording will be higher than the price of a Happy Meal and 3) Zoetrope won't have to rely on 1982's standards for fine cover art! Doug Wilhelm





**ALLOY-Reading Blind (Engine)**

I have been wanting to hear this New York band ever since I heard writer Mike Gitter recommend them. The group comprised of ex-members of Dag Nasty, Cro-Mags, Murphy's Law and Articles Of Faith are much more mellow and melodic than any of their former bands. I'd group the band in the alternative genre with a Husker Du-ish qualities but cleaner and a little more poppy. The two songs on here definitely leave you craving more. PO Box 1575, Peter Stuyvesant Station, New York, NY 10009



**ANARCHUS-500 Years Of Infamy (Gothic)**

Six songs of extreme speed/death metal by this highly-touted Mexican act. A little under-produced musically with the screamy, screechy vocals being a little too prominent and loud in the mix. I'm not really into what they are doing but if the singer got a little deeper and the music was a little heavier and crunchier then Anarchus would be more my taste. I like the fast grindy stuff but it just needs to have more balls and bottom end. I guess you could call them a Mexican Agathocles or young Napalm Death. PO Box 452, Downey, CA 90241-9998



**ASTRAL RISING-Alpha State (Arkham Prod.)**

I was taken a back by the power and originality of these French death metallers who combine atmospheric acoustic parts with chunky death metal. In places they remind me of the Swedish sound but are much slower and doomy with orchestrated sections. The vocals are very deep and horrifying and make the music seem much more brutal. I am looking to hear more material from this band who are very unique and deserve more attention. 25, rue de l'Ermitage, 94100 Saint-Maur, France

**BAPHOMET-Boiled In Blood (After World)**

This 7" contains two songs from Buffalo band Baphomet's (now Banished) live show at the

**BAPHOMET**

Skyroom on February 21, 1991 (the last Skyroom show). The sound is very good for a live show and the crowd is there but doesn't distract from the music. This is a cool single to have because the group is now signed to Peaceville. 188 Rea St., Hillsdale, MI 49242

**BIVOUCAC (Engine)**

Managed by the same man who does business for Napalm Death, Bivouac is nothing like their fellow country men. Instead, they opt to play alternative rather than death/grind but both share a traits of punk influence and noise. What I mean by this is that the A-side, "Fishes," is a noisy and loud little ditty. Showing another side to the Bivouac sound is B-side "Dragging Your Weight Around," which is an acoustic version of one of their songs displaying a subtler and less menacing edge. PO Box 1575, Peter Stuyvesant Station, New York, NY 10009

**BLACK MARKET FLOWERS-Gladiola Flower Petal 2 (Relativity)**

This is a new Southern California act signed to Relativity and they decided to release this two song 7" as a little sampler to get people acquainted with the trio. To describe them I'd have to say they are an alternative metal band with a hard edge that seem angry. Black Market Flowers could be thrown in the Helmet/Gruntruck/Quicksand category. I was very impressed with the 45 and the band and look forward to hearing more.

**BLESSED SICKNESS (PS)**

I know Sean over at PS Records is really into these Cleveland death metallers but I was unimpressed by their under-produced, regurgitated music and Suffocation-like vocalist. There was nothing that really struck me being new or different. Yes, guitarist Vince Smith has a fairly putrid vocal tone but it needs a better and more imaginative band backing it. The musicianship just isn't there. PO Box 22, Belle Vernon, PA 15012

**BRICKLAYER-Thought Process (Exchange)**

Boston has become quite a hot bed for up-coming hardcore bands especially with the signings of Only Living Witness and Sam Black Church, two bands who appeal to both hardcore and metal fans. Bricklayer is another competitor in that area who lay down some chunky, heavy hardcore/metal. It's got groove and I can just imagine what one of their shows must be like. 96 Otis St., Medford, MA 02155

**BURIAL (Rage)**

This Florida band I felt were one of the most promising bands in the underground last year with their two demos. Rage Records must have felt the same way culling one track from each demo and putting out this tasty ep. Burial combined death metal with a catchy and heavy thrash edge making it some of the most infectious material I'd heard in a while. Unfortunately that the group self-destructed but this still deserves to be

heard. \$5 1626 N. Poinsettia Pl. #208, Los Angeles, CA 90046

**B'ZERKER (Exchange)**

In a back issue I reviewed a couple of demos by this Boston band but I don't remember anything of them being as powerful and hard-hitting. Basically, one could consider B'zerker a hardcore band but they are very heavy and would appeal to more than the punk/hc crowd, sort of the way Biohazard crosses over. Unlike Bricklayer, they are more metal and aggressive with less groove and more strong arm tactics. The production is real good for a 7" and the songs leave you begging for more. 501 Quincy Shore, N. Quincy, MA 02171

**THE CAMPUS TRAMPS (Knock Out)**

Some English punk rock produced in one day by Leatherface's Frankie Stubbs is what these three songs are all about. Like all of Knock Out releases Campus Tramps could be a re-release of some early 80's punk rock but instead is just a throw back to when times were simpler. \$5 Busackerstr. 32, 4100 Duisburg 18, Germany

**CANNIBAL CORPSE-Hammer Smashed Face (Metal Blade)**

Though I'm no longer an avid collector of vinyl, and I've never been a Cannibal Corpse fan, I've got to admit that I thought that this 7" single was a wicked cool idea. Check it out—translucent "blood red" vinyl! "Hammer Smashed Face!" And B-sides Possessed's "The Exorcist" and Black Sabbath's "Zero The Hero" that have Cannibal Corpse actually playing well and slowing down, an almost coherent Chris Barnes and tasteful solos to boot. Me actually missing vinyl! Praise for Cannibal Corpse?? The band actually has some musical talent??? The world is coming to an end!! At any rate, the 7" version of this project is "limited edition", so be sure to get your hands on it. (An aside to Cannibal Corpse—"Zero The Hero" was brilliant! Yeah, I know you've got the death metal kiddies eating out of your hand, but just try staying at half-speed while retaining the ultra-heavy music. Hey, if you guys keep playing like that, this cynical music fan might just overlook the first three records.) \$5 1626 N. Poinsettia Pl. #208, Los Angeles, CA 90046

Doug Wilhelm

**CONVERGE (Exchange)**

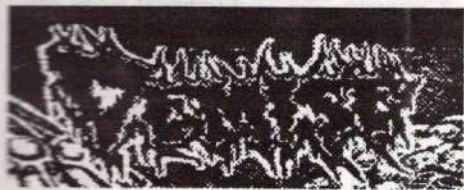
Hardcore but in a slower, crunchier vein. It's cool to a hear a band like Converge who take all the hardcore trademarks but keep it slow to mid-paced but real angry and heavy. Much like label mates Bricklayer and B'zerker, Converge has a hardcore meets metal vibe and therefore should appeal to many of you reading this. \$5 1626 N. Poinsettia Pl. #208, Los Angeles, CA 90046

**DAMONACY-Therapeutic Morbidity (Corpse Grinder)**

Last issue I reviewed this extremely brutal New Jersey band in the demo section and here they now have a 7" out with two songs. One thing that has changed is the band's line-up, replacing their old bassist is two bass players and it makes the music very heavy. The vocals of Brian Worland



are still insane and add a lot to this band's sound. *Demonacy* don't really break any new ground on *Therapeutic...* but it is an enjoyable excursion into Suffocation-ish death metal with a little more feel and some slower, riffy parts. PO Box 71, Belford, NJ 07718-0071 or 27, rue Gay-Lussac, 94110 Arcueil, France



#### **DEMISE-Devious Deception (Listenable)**

Listenable is the 7" label of Laurent Merle of Peardrop zine and most readers should be familiar with his second release, Oregon's Demise. The band has got reputation in the underground and have been offered a couple of small deals with some indies so it shouldn't be long before we have some more material. Death/thrash with good production and very well-played is what these three songs are all about and the band is worthy of checking out. 18 Quai Duguay Trouin, 62480 Le Portel, France

#### **EXCRUCIATING TERROR (Torched)**

Four songs of local talent is what I have here. I haven't seen L.A.'s Excruciating Terror yet and after hearing this would like to. Not necessarily because I was blown away by the group's death metal approach but because there is something of quality here that I don't believe the 7" captures. Yes, it's heavy, yes it's brutal, but I could see this band go either way live and that's the true test. Deep, distorted growling vocals and average to fast-paced death is what the band is all about. 941 1/2 e. 40th Pl., Los Angeles, CA 90011

#### **EXTERMINANCE/MASS PSYCHOSIS-Split (Shredomatic)**

This is a split 7" on a new Pennsylvania label featuring two bands from the East coast. On the A-side is Maryland's Extermination with "Vomiting The Trinity," a tune that incorporates slow, doomy tempos and then goes to a lightning fast grinding blur. They take the typical death metal trademarks like growling vocals and blast beats but add that extra ounce of originality to spice it up—something needed among the multitudes of bands now playing this style. Well, if Extermination gives their form of death metal an ounce of originality then I suppose I'd have to say that Mass Psychosis from New Jersey pour in a gallon. The group, formerly known as Psychosis, have a better production and their music is death metal but has a strong thrash aura and a lot of technicality, but just like Extermination the five-piece can go from a ploddingly slow moment to a fast-paced neck-jarring attack. The thing that really sets Mass Psychosis apart though has to be vocalist Tom May. He tries so many things and puts so many vocal styles into "Gore Machine" that it makes you feel like everyone in the band is singing. He does some unorthodox things which may put people of at first but it's pretty cool when you get into it. Watch for their *Necroporno* lp

soon. \$5 313 Broad St., Keyport, NJ 07735

#### **FEEDBACK RECYCLING (Ecocentric)**

These German guys take an original stab at the whole grind thing by incorporating your usual style with slow, trippy sections and some technical/progressive parts making it incomparable to anyone else. The trio in the photo looks very young so they are a band to watch out for; strange name for a band, though. Lyrically they don't sing about death or religion but seem to be more punk-inspired with a little odd humor on "Pilocide." Dresdenstr. 30, 5400 Koblenz, Germany

#### **FUDGE FACTORY, INC. (Mongrel)**

I received two singles from this Brooklyn and Hollywood-based band while compiling NGF #7. That's right, FFI are a bi-coastal band who I believe have a few members on each coast and get together and do shows in both New York and L.A. Each 7" has two songs of loud, grunge-like punk rock made with a sinister grin. I think you just have to have fun with FFI and not really get too critical with them. They plan on throwing out a few more frisbees this year because they're into the whole '77 punk rock ethic, plus they claim to "have the attention span of 12-year-olds." PO Box 481281, L.A., CA 90036

#### **GLAZED BABY-Dead Men Don't Felch (Sick Of Music)**

Any of you ever wonder what ever happened to that happening zine *Tantrum* and its maker, Adam Peterson. Well, of Adam is still writing (his name pops up in *B-Side* now and then), and he plans to one day put out another issue. But the reason for this intro is because this is the first release on his label, (love the name!) *Sick Of Music*. Glazed Baby are a local Boston/Rhode Island favorite who've been around for a couple years and have even done some U.S. tours already. My first experience with the band proves entertaining with the three songs on hand. It's noisy and loud alternative with a simplistic gist to it, as well as some punk backgrounds. PO Box 1327, Exton, PA 19341-9998

#### **GOD FORBID (Seraphic Decay)**

From outside Cleveland, the home of Seraphic Decay, comes this band with a double 7" of six songs. Very reminiscent of Godflesh, Pitch Shifter and Soulstorm, God Forbid are a droning, heavy, semi-monotonous, plodding act. Maybe not as industrial and a little more "real" the trio came together because they'd sit around and listen to music and finally said, "I can do that." It's good for what it is and if you're into those band then you'll need to check this out. \$5 1626 N. Poinsettia Pl. #208, Los Angeles, CA 90046



#### **GOLEM-Visceral Scab (Cannibalised Serial Killer)**

Germany seems to be opening up to the whole death metal scene a little more. I'm shocked that this country isn't more of a leader in the genre because they have excelled with early black metal, thrash and progressive bands. Golem are a contestant in the death sweepstakes and the 7" features two tracks, each with its own intro. The trio plays fairly competent death metal that is in the Broken Hope/Suffocation class of vocalizing. Lindenstr. 26, 1276 Bucknow, 0-Germany

#### **GOREAPHOBIA-Omen Of Masochism (Relapse)**

I heard at deadline that this death metal quartet is planning on changing their name as well as their approach and will be releasing a three song CD ep through Relapse. This is the second of two eps that the group released, their first going through Seraphic Decay. Pennsylvania's Goreaphobia have been at it a long time and have not been a jump on the band wagon group of death metallers and I appreciate that. Unfortunately after several demos, two 7"s and a U.S. Tour with Immolation they have not been given the break many of their peers have had. Musically there is nothing wrong with them and they deliver some seriously intense tunage with some quick blasts and a lot of conviction. PO Box 251, Millersville, PA 17551



#### **GOREFEST-Live Misery (Cenotaph)**

A couple of live tunes culled from this Dutch band's first European tour behind *Mindloss*. This is not a bootleg but was worked out with the band prior to the Nuclear Blast deal. Good sound for being live and a nice little ep to have since the group seems to be taking off. Zuidelijke Achterweg 42, 4424 CT Wemeldinge, Holland

#### **GOREMENT-Obsequies... (After World)/Into Shadows (Poserslaughter)**

I received two ep from Sweden's Gorement, a band I had never heard of previous to these 7"s, both of which were produced by Edge Of Sanity vocalist Dan Swano. Very brutal and extreme death metal is what Gorement are all about and do not have the typical Swedish sound. The *After World* 7" was recorded in Oct/Nov '91 and has a noisier and less produced underground sound and includes three songs with an intro. The *Poserslaughter* 7" is far more professional, even in packaging, and has very good in-her-face production but only two songs. This was recorded in May '92 and shows a huge step forward in the band's songwriting ability. It's still fast and over the top but has controlled breaks and more of a unique edge than just a Suffocation type blast barrage. The liner notes say watch for forthcoming album. After World 188 Rea St., Hillsdale, MI 49242-1968/Poserslaughter PO Box 41, (O)-1017 Berlin/PA 18 Germany



**GREAT WHYTE LYIN' SNAKE-EYE Of Destruction/Unplugged Terror (Highly Collectable Records)**

A couple of 7"s from those crazy Rhode Island rockers whose demo I reviewed last issue. First up is the "Eve Of Destruction" single which includes a cover of the classic song and is done straight forward and on the flip a tune by the name of "U Can't Touch This," which I think is an original but naturally includes Hammer's famous line. This song gets a dose of speed metal thrash at the end with a "blistering" guitar solo. The other 7" sent in, I assume, is a job of the whole "unplugged" thing but you won't find any traditional acoustic songs here. Instead GWLS has assembled what seems like an endless loop of farting and burping noises with the occasional spit wad. Note that this is only one-sided. PO Box 27532, Providence, RI 02907.

**HARDWARE-Souls Vortex (Innsmouth)**

I had heard so many good things about Mexico's Hardware and their ads for this 7" looked cool and professional so I decided to write to hear for myself and more often than not when you hear so much hype the band can never deliver. The cover is full-color and the packaging looks really nice but the production is under par and the playing is a little sloppy. Hardware have thrown on four songs of ultra-heavy death metal that is really dark with some slight industrial hints and keyboard parts. I think that the band needs to continue in this direction because they are getting a theme started which is a good idea but everything needs to be cleaned up a little. Apartado Postal 19-399, CP 03901 Mexico 19 D.F., Mexico.

**HUMAN REMAINS-Admirations Most Deep And Foul (Cenotaph)**

Another New Jersey death metal outfit that like Mass Psychosis and Damonacy are fairly extreme and aggressively brutal but add touches of originality to their music. The thing that sets Human Remains apart from a lot of the competition is the guitar players who incorporate a lot of neat little six-string tricks and progressive riffs. Actually, the group as a whole have a progressive, jazzy, funky touch—nowhere near a Atheist or Cynic though and much heavier. If the band can continue to merge ahead in this direction without losing any of the necessary qualities then they should have a bright future. 5 Larsen Ln., Hazlet, NJ 07730 or Zdl. Achterweg 42, 4424 CT Wemeldinge, Holland

**IMMORTAL (Listenable)**

This was my first introduction to this Norwegian black metal trio and I wasn't expecting much. Instead I was greeted by an underrated and very blasphemously perverted band. For the black metal genre Immortal, in my opinion, are possibly the strongest contender. If you don't agree then you have not heard their massive debut on Osmose. Immortal take the foundation of Bathory but modernize it and lay into it a sense of class and professionalism that bands like Beherit and Darkthrone seem to forget. A very promising band who I hope we hear more about. 18 Quai Duguay Trouin, 62480 Le Portel, France

**IMMORTAL FATE-Faceless Burial (Drowned)**

I believe I've reviewed Northern California's Immortal Fate in the last three or four issues of NGF and the band always improves and continues to churn out product. Last time I reviewed a demo that had these songs on it and Drowned has decided to release a 7" of three tunes. Immortal Fate are heavy death metal with grinding blast beats to liven things up here and there. One of the songs, "Confession," even has backing vocals by Autopsy's Chris Reifert. I am awaiting some new material soon, I need to have my dose for next issue. Gran Via, 69-28013 Madrid, Spain

**INSPECTOR 12/DOUBLE SPEAK (Rhetoric)**

I like these eps that include a couple of bands that people are unfamiliar with as just a taster. These one has two punk/hardcore style bands from Wisconsin who each lay down two originals and the first is Inspector 12 who play a brand of funky punk that may have you dancing all about on "Seed" while "Stained" is more in the traditional punk style. Doublespeak are also in the classic punk vein but have that sing-along quality that a lot of the D.C. bands had. PO Box 82, Madison, WI 53701

**LUCY'S FUR COAT (Red Eye)**

I was happy to receive this because about a month after I got it I heard the San Diego band was signed to Relativity. I'm a little surprised when listening because Lucy's Fur Coat are pretty good but I don't think I'd sign them. There are a couple of tapes reviewed in this issue that are on Red Eye Records, a small indie from San Diego that normally deals in local punk rock so I was surprised to see that this five-piece are an alternative rock band. I'm not really that into it, I expected some real catchy San Diego alternative rock like Rocket From The Crypt or any of the other numerous bands rising from there, but this is fairly boring. Maybe the album will change my opinion. \$5 PO Box 16717, San Diego, CA 92176



**MAGUS (Gothic/Torched)**

Another Mexican band like Anarchus and Hardware that I've heard a lot about and looked forward to hearing. Unlike Anarchus, Magus have a very deep vocalist and their music is extremely slow, depressing and doomy with what sounds like violin or keyboards at times but nothing of the sort is mentioned on the cover. The songs are long drawn-out orchestrated doom that make you feel like ending it all. I like these guys despite the lackluster production. PO Box 452, Downey, CA 90241-9998

**NATURAL CAUSE/BLATHERSKITE (Rhetoric)**

A split from Brad Marta at Rhetoric zine featuring two Mid-west bands. I was unfamiliar with Natural Cause from Madison, Wisconsin previous to this ep but judged their submission, "Negative Projection," as a fairly musical and thought-out excursion into semi-technical, jazzy punk rock. On the other hand, Blatherskite from Indianapolis are a death metal outfit that has two songs on here. These guys, like Natural Cause, are a wee bit different by incorporating some screamy vocals in the mid-section of "Green" along with the standard growling and some rap/hip-hop in "Check Out The Beat." PO Box 82, Madison, WI 53701

**OCCULT-Intersincarnal (Thrash)**

This thing is sick! Starting with something that sounds like a backward masked bit of The Exorcist before going into some blatantly crazy tempos of crushing death/black grind and the most deranged vocals I have ever heard. The sound is real good and packs a wallop. This band is so intense, I'm sure we'll see an album by them soon. They are definitely original and stand apart from their other death/grind brethren. B.P. 1291-76068 Le Havre Cedex, France

**PISS FACTORY (Big Dog)**

On pee yellow vinyl comes this 45 from Piss Factory who have already been snapped up by Relativity after its release. The quartet led by vocalist Lizzie Avondet are very cool and have a New York 70's rock sound with a mild dose of early 80's punk/new wave. The sound is real strong and in your face allowing Piss Factory's music stand up to the test. B-side "Bad Day" is a little less tough and shows a slower and more moody vibe. The two definitely tease and I look forward to hearing a full-length effort from the band later in the year. 109 Minna St., San Francisco, CA 94105

**PROPER GROUNDS-Mind Tempest (Maverick)**

First signing to Madonna's new label through Warner Bros is this rap meets metal band. I think that Proper Grounds has a good idea in mixing hip-hop/rap with a metal/industrial edge but it just hasn't come together like it should. "Mind Tempest" isn't a bad song but I've heard the full album and it's really bad. I think one of the main problems is their lead vocalist who needs a little more energy, aggression and conviction when singing/rapping; sort of like Rage Against The Machine meets NWA is what these guys should be. I like the acoustic guitar sections, though.

**PROPHECY OF DOOM-Until The Live Again (After World)**

Three live songs recorded in England in '90 by one of Britain's premier noise/grind bands. \*I believe the band is no longer together so this sort of a tribute. The sound isn't very good but if you're into the band or just want to check out this early U.K. death band then maybe it'll interest you. 188 Rea St., Hillsdale, MI 49242

**PUTRIFACT-Visceral Devourment (After World)**

I am unfamiliar with this two-piece band from New Jersey who play a very heavy and brutal





brand of death metal with deep and distorted vocals by drummer Omar Cintron. The production, mostly the mix, doesn't sound that good with the guitar and bass work of Arthur Johnson being drowned out by his compatriot. Putrifact aren't doing anything new but if you get off to loud, obnoxious and heavy death metal then you may enjoy it. 188 Rea St., Hillsdale, MI 49242



**REVENANT (Rage)**

This name should be familiar with the majority of you. After recording two demos, an ep on Thrash and doing a full-length with Nuclear Blast the New Yorkers are looking for another label to call home. Recording a four song demo to send around for promotional purposes the great guys at Rage offered to slap two of the tracks on purple vinyl and this is what I now hold in my hands. Death metal with some heavy and dark thrash overtones with a vocalist whose singing style could be described the same way is what the quartet serves up. Slightly technical and progressive in places and always keeping the tempos above average but never blindingly fast. \$5 1626 N. Poinsettia Pl. #208, Los Angeles, CA 90046

**ROTTING CHRIST-Dawn Of The Iconoclast (Decapitated)**

There is a lot of talking going on in the underground about these Greek black/death metallers so I was glad to receive this 7" from Steve at Seraphic Decay (I've yet to get the lp on Osmose though). Slightly under produced, like all black metal, Rotting Christ seem fairly atmospheric and slow and can create emotions on A-side "The Nereid Of Esgalduin." Quite original Rotting Christ is trying to do something different and with slightly better tones and production this could be killer. \$5 1626 N. Poinsettia Pl. #208, Los Angeles, CA 90046

**SANITY ASSASSINS**

A couple of singles were sent my way by the guys in this Connecticut band. These guys stay busy and in the past year have sent in these two 7"s as well as a full-length album on England's Full Circle and a demo of nine new tunes. One of these "Ligature"/"Vampires" seems more independent

and looks as if the band put it out themselves. The two songs are classic punk rock and are real catchy while the other one has more elaborate packaging and blue vinyl and is pressed up on Dionysus Records. The three songs featured here, "Not What You Think," "Razorblades" and "Passenger Seat" are more original and have a slightly more rock feel with maybe a mid-to-late sixties bent. PO Box 380152, E. Hartford, CT 06138-0152

**SEASON TO RISK-(Red Decibel/Columbia)**

A couple of pre-release 7"s to help promote this group. Red Decibel has always been a cool and hip label and have firmly entrenched themselves into a little niche of some happening acts. Their latest discovery is these Lawrence, Kansas dudes. Each 7" has two songs, with one of the four "Oil" not being on the full-length. I really like the single with the John Wayne Gacy's (famed serial killer) cover art. That one also includes the record's best song, "Mine Eyes." To classify Season To Risk I'd have to call them alternative metal but they aren't like any of the other trendy groups that are thrown in that category.



**SEDUCTOR-Smell Of Death (Waggletone)**

In the demo reviews of this issue I review this Charlotte, North Carolina act's *Motive Demon*. Here is their latest release, a 7" with one new song and one off that demo. The new tune, "Smell Of Death," is much heavier than anything on their previous tape with a speedy and crunchy feel. The vocals of Darrell Tinsley, who was a major complaint on the demo, are much improved here, especially since he doesn't go into any high parts. The flip, "Snapping Of The Cord," is really cool when they go into the slow Sabbath-y part, it's doomy, heavy and the band does it well. They like to throw in a lot of technical playing but need to learn how to use it to their advantage and not just a straight-up diddling. The group continues to improve with each effort so they are on the right track. 5118c Cherry Crest Ln., Charlotte, NC 28217

**SEVERENCE-Abysmal Ascent (Drowned)**

These Texans have had a good buzz in the underground for a couple of years now and I was glad to receive this 7" from the band. Fairly straightforward death/thrash is what's offered up on the two songs. The playing of the band could be a little sharper and tighter because it comes across as being all over the place. PO Box 4742, McAllen, TX 78502 or Gran Via, 69-28013 Madrid, Spain

**SHIT SCUM-Manson Is Jesus (Ecocentric)**

Noise/grind band from Germany that isn't afraid to inject a huge dose of healthy humor on cuts like

"Fag Bash," "Beating On A Pacifist" or "Brady Bunch Massacre" which incorporates the infamous tune. When they lay on the gas pedal they are playing at maniacal tempos that sound crushingly heavy while the mid paced parts are very punk sounding. Cool stuff that takes a different route then your usual underground music. Dresdenerstr. 30, 5400 Koblenz, Germany

**SNAPCASE (Victory)**

Buffalo's hardcore entry is this intensely powerful crew. Like many of the hardcore bands reviewed in Lucky 7", these guys can appeal to both the hardcore crowd and the metal scene keeping the classic punk intentions but with enough fury and loud guitars to keep a headbanger banging. The band will have a full-length available through Victory so keep your ears and eyes peeled. PO Box 146546, Chicago, IL 60614

**SODA CAN-The Original Seersucker (Front)**

I'd heard of this oddly named North Carolina band before, I mean how can you forget a silly name for a group like Soda Can. The seven song 7" includes four studio songs, a live cut and two tunes recorded live at WFMU, so this is a fairly meaty single. The band is sort of alternative with what sounds like some punk roots with funky rhythms. Personally, it's not my thing and none of the songs come out and grab me. Box 1964, Hoboken, NJ 07030

**SOUL PIT**

I remember hearing this Maryland-based band's demo about a year ago thinking it was fairly promising and I was surprised that they sent in a new three song 7". It appears that the group has dwindled down to a duo on this recording with Tony handling all the guitars, bass and vocals and Paul on drums and vocals. The band does a cover of Kiss' "Strange Ways," which was written by Ace Frehley in '74 so it sounds kind of cool here. The two originals are slower paced rock with a slightly alternative feel that lack that certain hook which makes a song go from good or average to great. PO Box 13464, Baltimore, MD 21203

**SPONTANEOUS COMBUSTION-Suffering Cries (Drowned)**

I'd never heard of this Spanish band but thanks to Drowned the company seems to be sprouting some home grown talent. I was interested in the band, not only because of their country, but for the description on their ads—"Napalm Death meets Suffocation." After getting past the first song, "Shapeless Embryo Of Agony," a lengthy instrumental that goes nowhere except leading me to wonder if the band had a vocalist. "Altered" and "Virus" are a little better but Spontaneous Combustion is not as fast or intense as the bands they compare themselves to nor do they do anything we all haven't heard a hundred times before. \$5 PO Box 39048, 28080 Madrid, Spain

**STRIFE-My Fire Burns On... (New Age)**

After hearing this California band on the great hardcore sampler *Only The Strong Survive* (review this issue) I had to get in touch and see if they had any more material. They responded by sending me this 7". A little older the 7" has a lot

CONTINUED ON PAGE 85



Here's a quick update I did with D.R.I. vocalist Kurt Brecht.

#### Why Rotten Records?

Metal Blade wanted to sign us to another 6 album contract and what we wanted to do was just put this one out on Rotten and then try to get the attention of a major label. It's our manager's and Spike's, a side-project for them plus my book company. Spike's also has done some producing in the Bay Area.

#### Is this truly going to become a real label?

I'm sure they're taking it easy. Originally it started because we had gotten back some of our earlier records from Metal Blade when the contract for them would run out and they would revert back to us and we wanted to release them and make them available again. We had the first album which was never on Metal Blade and we had to keep that out. It sort of formed out of necessity.

#### Getting to *Definition*, how does it differ from past releases?

It's like our ten year anniversary album and it really defines DRI in that it has a lot of our earlier hardcore style. Three of the songs are from our demo (for the record) that we didn't try to polish up or re-record. "Dry Heaves" is a lot like our first or second record. "Out of Mind," which is pretty different sounding, I wrote the lyrics but our drummer wrote the music. We all had a hand in writing this time because our old drummer Felix never wrote anything. Our new drummer can play guitar, bass and sing, an all-around musician. John wrote "Time Out," the lyrics and music. Everyone got a chance this time so it's a little more diverse.

#### How'd you find out about Rob?

Through one of our roadies, Triple J. He's a friend of his and he knew we needed a drummer. He practiced every day and came out here. We had try-outs in LA and SF and he tried out in both places and we video taped everyone who tried out. People came from all over the U.S. and we liked him the best and told him to move it on out here. He packed up all his stuff in a trailer and drove out here.

#### Why didn't you continue working with Tim Mallare?

He was just temporary, he just filled in. He was one of the people who tried out, but we just thought Rob was better.

#### What about Felix in and out of the band in the past?

He used to quit all the time and after the millionth time we just said look we have some time to find another drummer. Our manager said he'd help us find someone and make it as painless as possible. He wanted back in the band when he found out we were replacing him but we said no.

#### Why did you work with Jim Faraci on the last record?

The last three albums we used Bill Metoyer and he was good and we never really wanted to change because we felt that if we got someone else and didn't like them we'd have to change in the middle and waste a lot of money and get Bill back. Then Motorpsycho, who Ron our manager also manages, used Jim Faraci. He had done Trouble before and we liked them. He has more of a commercial edge but with Spike co-producing it it would be raw sounding, clean but raw, and still powerful and we reached a perfect medium. He came up to San Francisco, which was cool because we used to have to go to LA to record with Bill. It was nice to record in our home town, and not have to live in a hotel.

#### You mentioned Spike was doing some producing earlier, want to go into a little more detail about that?

Well, he's also been doing our stuff. He didn't actually get credit for it, it would say DRI but it was actually him. He enjoys being in the studio where I've never liked it. When I'm done with my stuff I'm out of there. I don't like hanging out there very much. He's been doing some bands locally called Inhalant and another called Void. He's just been going in and doing demos. He'd like to get into that more in the future where I like dealing with my book company.

#### That was my next question do you want to tell us a bit more about that?

I have a new book out, *See The Loud Feeling*. It's my third. It's a collection of all my published lyrics and poetry because on the records it doesn't say who wrote the lyrics for

which song and some I didn't write especially on *Crossover*. I decided to compile them all in one book and there's a bunch of poetry as well. It says what album it's from and what year it was released.

#### You're planning on doing more and I remember last time I talked with you had some other books from some other authors.

Yeah, there's 11 books out right now. I've got a couple new distributors like Tower Books, so that's pretty cool. Dave Cantrell, he's in a band called Bunnies of Doom and he does readings around Tulsa and sings in that band. I try to stick with vocalists like Mark Sperry from Third Rail. I've released two of his books like *Caffeine and Extra Strength* and he's still singing for his band. I went to see them the other day and he does a lot of readings. He's got a bunch of books out now on his own, *Caffeine Machine Publications*.

#### You guys had released a 22 song 7" which later became your first record. I had read you had done one but I didn't think it was the same.

We've done two actually, *The Violent Pacification* ep and the 22-song ep. When we went in a recorded, we got a special deal 16 hours on a 16-track and we tried to record every song we had and that was 25 but we only got 22 recorded, which was about 18 minutes. We didn't think it would fit on the 7" but the engineer knew a place that could do it. We ended up spending 20 hours in the studio with the mixing. We'd go in for 4 hour lots and when we were done he sent it off to Memphis and it was really tinny sounding but considering all those songs were on a 7". Now I hear they're worth \$200. There's only a 1000 copies. Then MDC picked us up on their label and they said they could put it on 12" and it would sound a lot better and we went ahead and did that. We got kind of ripped off and eventually we just took it back and re-mixed it and re-mastered it and took some of the songs from the *Violent Pacification 7"* and also some tracks from a couple of compilations.

#### *Violent Pacification* wasn't from the first session?

No, actually we did that for free. They gave us a certain amount of time to record a song for a compilation called *Rat Music for Rat People 2*. They gave us an hour and we recorded that one song plus the *Violent Pacification* songs. We did them all at once and we gave the one song and kept the other three for ourselves.

#### Whatever became of those 3 songs that didn't make it onto the 7"?

We ended up recording them on *Dealing With It*.

#### How do you feel about John and Rob having a slide band?

Yeah, Booty Print. It doesn't bother me. They probably feel kind of weird joining a band that's already together. I know I would. They've been playing some shows. When we were writing we weren't practicing and they had a lot of time on their hands to do their own band.









I know these guys could be considered part of the whole Seattle scene and therefore many of you may consider them unacceptable for an underground zine. But let us consider a few things before shooting off our opinions- 1) Who's in this band?, 2) What label are they on?, 3) Have they sold a million or even a hundred thousand records?, finally, 4) Are Gruntruck a good band?

#### What influenced the name Gruntruck?

Scott, the drummer, was in a band with Chris Cornell called Bass Truck for a few days. I liked the name Truck and I was sitting about one night and I mentioned Gruntruck and they liked it. People want to find a deep meaning but there isn't one.

#### How did this band come together?

I had some songs on a demo and I was writing by myself with a drum machine and they were not Skin Yard songs. Scott came to me and said we were going to get a band together. We did a demo and it got in the hands of Empty Records. Roadrunner licensed the album and added "Crucifunkin'" and "Flesh Fever" to it.

#### How did it do on Empty Records?

They sold about 3,000 copies but now it's on Roadrunner. They're really behind the band.

#### How did Roadrunner find out about the band and offer you the deal?

Actually it was no big deal. Jeff Gilbert liked it and told Monte and he flew out to see some of our shows, liked it and signed us to a 5 album deal.

#### Is it true that Skin Yard is over? Why?

We're all still really good friends and after so many years and wanting to get signed to a major label, we did have some interest when we came back from the European tour but we asked ourselves if we could do this with one another for seven years and we felt the answer was no.

#### What do you think of the whole Seattle scene now?

It's a little insane. I've stopped going out. There is so many bands they outnumber the regular people. Other bands are moving up here but it all comes down to if you have a good band. Because of Alice in Chains, Nirvana and Soundgarden people's eyes are directed up here. It's rock with attitude and not Bon Jovi or Paula Abdul. I think it's great and I wonder how they're dealing with it. All this attention and money must be hard to cope with. I know Kurt (Cobain) and he's always written magnetic melodies that you couldn't get rid of. People always talk about backlash, but there's always new people. It all boils down to the music. If you suck, you suck. Bands that will have the most problems sound like other bands.

Now that you've read the interview, if you have something negative to say about me putting them in here keep it to yourself.

# GRUNTRUCK





New Jersey's Incantation has been a stable group within the death scene, releasing several eps before their full-length on Relapse. I wanted to find out more from guitarist John McAfee, a former member of Revenant, about both that and his current group.

**You at one time were actually a member of Revenant, what happened there?**

I just decided to leave for musical differences. They wanted to go the more technical direction and I wanted to go for a heavier, death metal direction so I decided to leave and start my own thing.

**Why the name Incantation?**

It came from our old drummer Paul Ludny, he came up with it. At first I wasn't too hip on it, I thought it kind of sucked but after a while it grew on me.

**Is the first thing you guys did a 7" or did you record a demo first?**

We recorded a demo, it was five songs and we were going to put four on the demo and four on the 7" and the demo and 7" would each have one different song on it.

**How did you hook up with Steve and Seraphic Decay?**

He called me up when Napalm Death was going to do two shows in New York, one at CBGB and one at Streets. He called because he wanted to go, it the first time they played in America. He got my number from the Revenant demo because they were on the bill but I told him I was in another band and he said he was starting a record company and would put out 7"s. I actually asked him if he wanted to put out a 7" by us and he said if he liked it when he heard it he would. So we finished the demo, he heard it and was totally into it. It kind of sucks though because he kind of dicked us around but he still helped us out.

**You hooked him up with a bunch of his earlier bands as well?**

I hooked him up with Derketa, Rigor Mortis (NY), Goreaphobia, Mortician, a whole bunch of bands from Europe I liked that I suggested and he ended up writing them and doing 7"s.

**Why did you re-release that first 7" through Relapse?**

We wanted it to be accessible to people who wanted to buy it that said they couldn't get it through Seraphic Decay. I decided to try out Relapse even though at the time they were on the same level as Seraphic Decay. I spoke with Matt over there and he was really cool so I decided to put it out so people could buy it. We looked bad working with Seraphic Decay so we wanted to redo it and not rip anyone off.

**Were you also involved with Rotten Records at one time?**

Rotten Records did a partnership on our 7" because Matt didn't really have enough money so



they split the cost right down the middle. I never actually talked to that guy, Mark. I wrote him a couple of times but I mostly dealt with Relapse.

**How did you find out about Relapse at the time?**

It was only Matt at the time and Bill had his own label. I just called Matt at his house and started talking to him. He had one 7" out by this band Misery, a hardcore band that were his friends, it was okay quality. The sound was okay, the covers were okay, it wasn't great. We were just looking for someone quick to put it out because we were bummed with Seraphic Decay and we wanted to give someone the rights. We did take a chance but I knew the determination Matt had. After us Matt put out the Apparition 7".

**Did you ever think the company would grow to what it is today?**

Yeah, I guess I did. Maybe not the first time talking to him but after talking to him a while I understood what he wanted to do. Right away I was interested in working with him. He came up from the same scene as I did and he's really trying to do something good for the scene and not trying to profit off it. He's working with bands he really likes and not just doing it because it's the trend. As time went on he just proved me right. It seems like they get bigger every week.

**The next thing you decided to do was put another 7" out through Relapse?**

Yeah, well originally we were supposed to do a split lp with Amorphis from Finland but it didn't work out because Relativity, who distributes Relapse, didn't want to distribute a split lp because they said it wouldn't do as good as a regular lp. I thought it would do better because you get two bands for your money and people who liked us could check out Amorphis and vice versa but Relapse didn't want to release it and then not have Relativity get it into the stores. So we just took two of the tracks, it was already recorded, and do the 7" so the songs wouldn't go to waste.

**You had a lot of line-up changes between those two 7"s?**

Yeah, we did. It was just one of those things where I had a line-up to do the demo and then it started falling apart. Our drummer, Pete Barnevik, lived in Sweden and was going to school in the U.S. but he had to go back because he wasn't doing good in school. He was spending too much time with the band. Our old guitar player Sal just didn't work out so it was only Ronny, our bass player, and myself. We've been through a lot of small changes to get to the line-up we have now with Jim Roe and Craig Pillard and we're happy now.

**What happened with your old vocalist Will Rahmer?**

Oh, Will, I forgot. He was just basically helping us out. He was in Mortician at the time. When we did the first 7" Mortician existed, we both started about the same time. We were friends, we met through Immolation. He was starting this band and things didn't work out with his guitar player and they were about to record a demo and needed someone to help him out so I thought cool, I'll help him out. At the time Incantation was looking to complete our first line-up so I had time to do the Mortician 7" and I played a couple of shows with them. It was understood that it was a temporary thing. I was in two bands at the same time. Since I was helping them Will said if I ever needed a favor just ask and about a month before recording our guitar player was trying to sing but it didn't sound good so we decided to ask Will and he helped us out. We wanted to get someone with good low vocals and he even played a couple of shows with us and it worked well for about 4-5 months with both of us in two bands but things started to get too difficult because things in Incantation started getting too serious and it became a pain in the butt playing in two bands. A lot of shows we played together and we'd get real tired. The first Incantation show was with them and it was really hellish to play two sets back to back like that. Now I could never be in two bands because of the ways things are going with Incantation, between touring, practicing, writing.

**How did you guys get that Entombed/Dead Horse tour?**

Someone we knew knew Entombed's manager and had him contact Relapse who put up the money for us to go out and tour with them. It was as easy as that. It was a very lucky break for us, we didn't even have the album out yet. We were very happy about it.

**Onward to Golgotha-what are your thoughts on it?**

I'm kind of bummed out. I think we could have done a better job on it. I'm not happy with the production, I think it could have been better. My guitar blew in the studio the day we were recording those tracks so I wound up having to use Craig's head. Plus we did things the wrong way, but we learned for the next time. We recorded the



I've been such a huge Kreator fan for so long and have been wanting to talk with Mille ever since I started this thing. Well, I got my chance after almost five years of patience. The German-

based band has a new record out which is a slight departure from their earlier material, but I do believe bands have to change and after the initial shock the new album, *Renewal*, is a great disc. In this discussion, we speak about the change, as well as other burning questions I've always wanted to know.

**What have you been up to since *Coma of Souls*?**

Toured a lot. We did a tour of South America, we did some shows with Motorhead. We've been to countries like Israel. We've wrote a lot. We've been busy.

**What happened with Epic?**

That's a complicated story. It was a communication problem between our record company in Europe (Noise) and Epic here in the States. They didn't get along too well, I don't know what went wrong. The band had to suffer. I don't really like them.

**How did you hook up with Mechanic?**

Our record company in Europe set it up for us. I think that Karl (Walterbach-head of Noise) has known Steve (Sinclair-head of Mechanic) for quite a while.

**Why did you decide to record this record at Morrisound?**

We were looking around for a good studio and people who would want to work with us and everyone was busy. We hooked up with Morrisound, who were really enthusiastic about the record and were really into it. We knew from our friends in Obituary that Morrisound had the best possible equipment. We checked it out and then flew Tom Morris in for a week for our rehearsals to do pre-production and we got along pretty well. We went into Morrisound and the atmosphere there was great and the people there were very nice and they tried to do everything possible to make us feel happy.

Every record you guys have gone out and recorded with different and interesting producers like Harris Johns, Randy Burns, Roy Rowland and now Tom Morris. Why and

# KREATOR

every instrument is doing different things, like on the song "Reflections." I think that's something different, we're advancing. It sounds more like a band

**what has been your best experience?**

As soon as you work with a producer more than once he thinks he's part of the band and that's a problem, we don't want another member in the band. Randy had more of a problem and didn't know what he wanted to do. He wanted to get out of the music business and wasn't really a hundred percent behind the production anymore and we felt it. He was into it on *Extreme Aggressions* and helped us a lot. On *Coma of Souls* he wasn't quite there. I also think it's always a good to work with new people because that's a new inspiration for us and I think it's better that way than to work with only one guy.

**So Randy Burns is out of the music business? I think so. He works on computers now.**

**That's a shame because he not only produced you but a lot of other great bands?**

Yeah, he was a great producer but he just wasn't into it anymore. That's kind of sad.

**You'll continue that trend of working with different producers in the future?**

I don't know. Maybe we'll work with Tom again, we were really happy with him.

**Is there someone that you can think of off hand that you haven't worked with and would like to?**

No, not really. We're kind of not into that producer thing anymore. When we started out we were and when we did *Extreme Aggression* we were like yeah, check it out. But I think that 90% of it is up to the band if the record is going to be good or not.

**Do you think that one day you'll self-produce?**

Yeah, I think so. Maybe one day we will produce ourselves. There are a lot of producers I can imagine working with Kreator.

**How is this record different from what you've done in the past?**

I think it differs in a lot of ways. For the first time we tried to work with stuff we haven't before. We used a lot of rhythm structures, we took rhythms and riffs we haven't used before and sometimes

with four different individuals making contributions.

**In the bio it states that you have used some industrial elements?**

Just a little bit, the bio says that, but I don't think so. There's this sound collage called "Realitätskontrolle" and it's only a minute and a half. If you want to call that industrial that's fine but I don't think we've turned into Laibach.

**I read a review that said your vocals were more hardcore sounding?**

That's possible. Some people see it like that but I think it's more aggressive. I listen to a lot of hardcore so that's kind of a compliment to me.

**What is implied by the title *Renewal*?**

It's about the renewal of the mind, your attitude towards things. You should always try to come up with new ideas and look ahead and not behind. I think that it's important to progress, change, grow.

**You had Dave McKean do the art for this album cover. What does it represent and why was he chosen?**

It represents control to me. A lot of people do things they know are dangerous to them but they still do them. There's this guy and a praying mantis on the cover and you know that the female praying mantis always kills the male after sex but the males keep having sex even though they know.

**Is that your concept or his?**

I made the whole thing up. It's not his concept, it's what it means to me. The artwork was inspired by a painting by M. C. Escher called *The Dream* and I sent it to him and he came up with his own idea. I don't know how he sees it, I haven't talked to him. He put a lot of his creativity in, I'm sure he sees it a lot different than me but that's what art is all about. You're free to put your own imagination in.

**Why was he chosen?**

I liked the work that he's done with other bands like Paradise Lost and some comics he's done.



He did some Batman comics. We like his style. He's sort of like Geiger mixed with a surrealist painter like Dalí, that's why I like him a lot.

#### You did a video in Israel?

It's for the title track and we were touring in Israel and decided to do a video there. It's a different place and I can't think of a band that's done a video there. It has a different atmosphere so it's not like a typical video. It was a nice place to do a video shoot. We worked with an all Israeli crew and it was all pretty smooth. It has a lot of atmosphere and fits the mood of the song pretty well.

#### What happened with Wulf and Tritze?

With Wulf it was musical differences. He was a great guy to get along with but he just couldn't play the guitar too well.

#### I read that back then and thought if that was the case why was he in both Sodom and Kreator?

I don't know. I think in Sodom he just didn't get along with those guys. With us it was a musical thing. He was into it and we're still good friends but he's just not a musician. He studies space and science now. On a personal level we got along well. With Tritze it was different, he was a good musician and had a lot of creativity but he just didn't know how to work with the band and was



not into touring and always wanted to go home. The whole atmosphere in the band was not too good with someone in the band always whining. I think he works in a record store now.

#### What is your relationship with Sodom, especially since you've taken two of their guitarists?

I don't see those guys too much, so I don't know. I know Tom (Angetripper bass/vocals), he's cool.

#### Many have always questioned your name since you're a German band?

I'm half-Italian and half-German and Rob, our bass player, is also half-Italian so we're not a real German band but we've lived in Germany the whole time. My father is from Italy and my mother is from Germany, same with Rob but I don't really care about that stuff.

#### What does the name Vektor mean?

(Ha, Ha) It doesn't mean anything, don't worry about it. He got it from some science-fiction story.

#### Why was it chosen that you would handle all the vocals?

Vektor was just not into it anymore, I think it's kind of sad too. One day he said he just wanted to play the drums so I had to do all the vocals. I

liked the switching vocals but he wasn't into anymore.

Many bands that started at the time you did and after and play in a similar style have had their popularity dwindle and many say thrash is dead. What are your feelings on thrash?

I don't really know. We don't really put ourselves into the same category as Testament. I think it's got a lot to do with creativity. I think as long as you try to come up with something different and original and always keep it interesting it won't die. Why should it if it's interesting and real meaty. There are a lot of bands that started out with us and they kind of lost it. We try not to lose the energy and attitude towards the music we play.

#### You don't worry about it?

Why should we worry about how the scene is changing. We've played this kind of music since '85 and toured since '87 and back then there wasn't a big scene and we've seen it grow and change. We always have done what we've wanted and not follow the scene.

You always seemed to be faster and heavier and even more vile than a lot of thrash bands and I think a lot of your fans respect you for keeping it extreme and aggressive. Do you think you appeal to the death metal kids and what do you think of the popularity of that

#### scene?

A lot of death metal bands say that *Pleasure to Kill* was a big influence on them and a lot of people say they liked Kreator back when we played that style. I really respect a lot of the bands that play death metal, especially Obituary and Paradise Lost. I think we appeal to a lot of the death metal kids because we like to keep it extreme compared to a lot of bands who put out records that all sound the same or become more mainstream and people don't like them anymore because they aren't heavy. We try to keep it extreme and heavy.

#### Why did you change your name from Tormentor and then spell it with a "K"?

I think that Tormentor was a pretty cliché name. We changed it to Kreator because we thought it sounded a lot cooler and the "K" was also for originality. We didn't want a name like Tormentor, Angel Killer, Satan Ripper. This name is more unique.

#### How did the European tour with Biohazard go and why did you decide to tour with them?

We get along really great. We chose them because we think they are one of the best bands around right now. They're a great band and great friends of ours.

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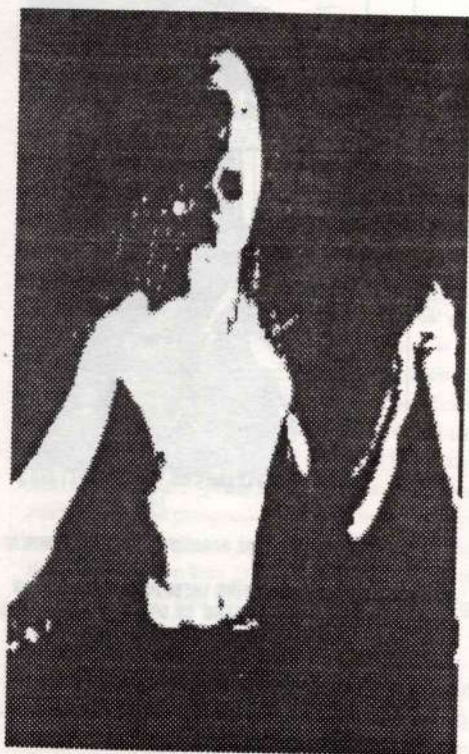
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Malhavoc are a strange band, as you'll see from this interview I did with main man James C. To those long time readers of NGF, you'll know that I've been supporting the group ever since the original version of *The Release* was put out in Canada on Epidemic Records in '90, backed with the band's previously unreleased first album *The Shrine*. As you should know, the record was made available in the States through Metal Blade in '92 and it was backed with the band's third album, *Punishments*. Since then Metal Blade has also released *Premeditated Murder* and as of writing Malhavoc is writing their fourth record, titled *The Lazarus Project*, which we discuss further in the interview.

#### Origin of the band?

It was February '83 and three friends in the suburbs of Toronto had nothing to do but play video games. We started to get into music like Venom, Metallica, Sodom, early death metal like Slaughter and Sacrifice. We made demos that never got released. After the other two guys left I did a tape with a drummer, it was the first packaged Malhavoc demo, *The Age of Dark Renaissance* demo. I did it with a drum machine and basically ripped off Hellhammer except with a drum machine. My drummer John was on vacation in Florida and I kept writing. We were experimental noise with gui-



# MALHAVOC

tars. We did a record with Fringe, but then Brian Taylor had some money problems so it never got released. I was playing in a hardcore band and writing new Malhavoc material. Epidemic Records sprang up and now we can't play a show without selling out. We're an established act in Toronto. It makes me happy, but it's only the beginning. Over nine years in the making but for the U.S. it's new.

#### The Shrine vs. the Release?

I'm still very proud of *The Shrine*, it doesn't sound as good, Brian took away a lot, but it was pre-Earache. It sounds like Morbid Angel. Has a lot guitar, feedback, noises, weird bass and percussion. I didn't have a clue about industrial music. People would say, "have you heard Einsturzende Neubauten or Skinny Puppy?" *The Shrine* was very gothic, but the second (*The Release*) is more sexual. The music has to fit the lyrics, which are gothic, realistic stories from past or scientific Cronenberg. *The Release* has a totally different feel. *Premeditated Murder* is influenced by Ramsey Campbell stories. People who murder, loss, paranoia and family violence. Society is getting worse. I think these songs will be taken from a stand point of loss, disillusion, loss by society, job and family.

I'm getting ready to go in the studio for a new ep. Taking loops of house and rap and slowing them down to really doomy. The next ep will be called *Lazarus Complex* about my favorite monsters from movies. *Lazarus Complex* is straight-ahead kill em all. Zombies, be it funny or be it sick.

What about the live show? Getting better at it. In the beginning we couldn't get a show with bands in Toronto. We were three kids playing as fast and as hard as possible. I'm proud of that. We used a lot of video before, people would get upset, some people would pass out, so we got rid of the videos. I'll stick a condom on a knife and have a wall of porn and stab the wall and milk would come out and then I would vomit showing male sickness. People would be so upset. It's hard to keep things exciting.

#### What is the Malhavoc family?

People I worked with have always been my friends. When we started I told my friends to buy instruments and we learned how to play. Now I have four guys playing with me and we are best friends. It's a family atmosphere. Draz, our artist, I consider a fifth member. Even the guys that mix or carry equipment are a part of the band and are friends. It sounds sick like Manson, but in this family we're loving, and we're not afraid to even hug and kiss. People think we're homo but it's great.





How can anyone not be aware of Master, especially if you call yourself a fan of death metal. Paul Speckman was one of the American originators of this brand of music and a reason for it's second coming. Master have been a large influence on many of the current death metallers. Granted, some may not like their output or the fact that Paul has released a batch of titles like Abomination, Deathstrike or his own project but I wanted to talk to him and find out more about all these topics.

**First of all, why the move to Arizona?**

Just a weather change I guess. Tired of the winters in Chicago and trying to get closer to the West Coast.

**Okay, why Arizona as opposed California or Nevada?**

Because of the cost of living right now. Eventually I'd like to make that move all the way to Los Angeles but I have to wait for things to progress with the band.

Something that has confused a lot of people is your involvement with Master, Abomination, Speckman and Deathstrike, all of which have released something the past several years. Why don't you clarify what each is and how it involves you?

Well, Master is the original band which started in '83 and what happened was there was a falling out between the members so the band split. We released a demo, only about 100 copies, which was tape traded all through Europe and the States but the band couldn't stick together because Bill Schmidt, the drummer, didn't handle business properly, like people would write us and order t-shirts and he would take the money and spend it on other things rather than getting people their tapes and shirts. He just didn't know how to handle business. We got offered a contract by Combat and he didn't want to sign it so it fell apart. From there I had a project band called Funeral Bitch, which only lasted a little while, we did release a demo. From there I met Aaron Nickeas who was the drummer for Abomination and the current drummer of Master.

**Was he in Funeral Bitch or you met him after?**

No, he was in the original Abomination while I was in Funeral Bitch. We started practicing on the side by ourselves just going over some things seeing if something possible could work out and it turned out we could actually work quite well together. I decided to join Abomination replacing Mike Schaffer, the guitar player and singer. He lasted about two weeks as the guitar player and then we replaced him with Dean Chioles so that was the line-up for Abomination and we went in and did the first demo and shopped that and it did pretty well and then we did a second demo and we were picked up Nuclear Blast Records. From there Nuclear Blast offered me a contract for

Master so I got the original guys, Bill Schmidt and (guitarist) Chris Mittlebrun, back together to do an album because I got the deal and I wanted to release that stuff because it did real well in the underground and I thought we had a chance. We recorded that, well once again things couldn't work out with Chris and Bill because they didn't have any concept of what it took to be in a band. They thought it would be immediate glory or success and it wasn't like that. They had conflicts with the manager for the band. The same manager that handles Abomination, they couldn't see eye to eye so that fell by the way side again and instead of finishing the band all together he asked other people like Jim Martinelli (guitarist) of Burnt Offering and Aaron to join Master and go on the road.

**But Bill and Chris had recorded the record?**



Yes, but the label didn't want to release the first Master album so they gave us another advance and we went in the studio in '89 with Scott Burns and we recorded another album as Master and what happened was the label rejected that album saying it was too clean and not true to the Master sound so they shelved that record.

**That was the one you recorded with Aaron and Jim?**

Right, and that eventually turned into the Speckman Project. They took the first Master I recorded with Bill and Chris and sent it out to Scott Burns to re-mix it and then they released that. My manager didn't want the second Master record just to sit on the shelf and not do anything because I think it's one of the best albums I've ever done and so does my manager but it didn't sell as well as the first Master. I don't know why, possibly because they were both released at the same time but that's what happened and the reason why there is a solo project. In between the time we recorded the second Master we went in and recorded the second Abomination album and sales from the second Abomination album weren't so good so my manager didn't want to handle the band anymore, he only wanted to handle Master because he believed there was a bigger market

and more of a future for Master and he had a lot of reasons for that and I decided to go with Master because it was my original project and it was more musical. What I mean by that is, I think that Abomination was a really technical band and I don't know if people were prepared for that. It was a real busy band and not many people could appreciate that style of music.

**Where does that leave Deathstrike?**

Well, Deathstrike was a spin-off of Master after we got rid of Bill and Chris and I brought in another guy who turned out to be the drummer for Funeral Nation, Alex. We just decided to continue, we even played some of the Master songs with a different tempo, so it's basically the same band with one other member.

**Was it a real band that existed in between Master and Abomination?**

Actually, it was another band we went in and did a demo with. Yeah, it was a real band. What happened is it went Master, Deathstrike, and then Master again because we got together with Bill again but we couldn't get along. Bill turned out to be kind of paranoid, I don't know how to describe it. He was afraid everyone was trying to steal his ideas because he had a 50/50 split in creative ideas and he had the feeling that he couldn't let it go and sell it to anybody or release it as a commercial product and I think when you get into music once you put together a demo it's to get a deal. He couldn't allow his stuff to be sold and he had all kinds of delusions that everyone was going to steal his stuff.

**Where is he now?**

He's still in Chicago and in the same place as in '83 and that's in his mother's basement. From what I understand he drives a limo around town but when I last saw him he was suffering from the same delusions. He still goes around saying he was part of Master and he even tried to put a group together called the Metal Master.

**Did Funeral Bitch ever come out with anything?**

They came out with a demo. What happened was Nuclear Blast offered to release that demo so they have it and I don't know what they plan to do with it. It's just sitting in their offices now. Yes, we did come out with a demo and we sold it in the underground but it didn't do as well as Abomination, Deathstrike or Master.

**Is the Deathstrike album that Nuclear Blast released the original demos or new recordings?**

The first side is the original demo and the second side we went in and recorded in '90 and we recorded at the same studio with Aaron Nickeas and Jim Martinelli and another unknown guitar



player from Chicago who never did anything and still hasn't done anything.

**Who was in the original Deathstrike?**

It was Alex and Chris.

**How did you get into death metal originally?**

Back then we were listening to Venom and stuff like that and we liked that style of music. It wasn't really popular but we wanted to be the most brutal and nasty band at the time and it was kind of funny, we were real serious about what we were doing but we just wanted to make some heavy, aggressive music. We didn't know it was death metal.

**Many established bands cite Master and even Deathstrike as an influence, how does that make you feel?**

Sometimes it bothers me but I guess imitation is the highest form of compliment so I appreciate it but it's gotten me into a lot of trouble because people want to quote me as the founder of death metal or the father of death metal and it's very flattering and I like that but it's not the case because Death was around at the time and Possessed. These bands were around at the time and were happening so I appreciate the fact that those people liked it but we were just trying to be our own heavy band creating our own image.

**What do you think of the death metal scene today?**

I think it's crap and the reason I say that is because everybody took it, and I guess that's the case with any style of music, but they took it to an extreme with the issues of Satanism. It's exploitative now. It's like a bad chop 'em up movie and I don't appreciate it. What I sang about was personal issues, society, social, economic and political issues and I think that was the intent I always had and when I hear some of these cut 'em up, exploitative butcher lyrics I don't like them and I don't want to listen to them. I don't listen to death metal anymore.

**What are you listening to?**

I still listen to Black Sabbath, The Doors, I like the new stuff like Pearl Jam, Soundgarden and I still like old Venom.

**Everyone knows that you at one time was offered that Combat deal. I assume you regret not taking it, is that the case and earlier you made it sound more like Bill's fault than the band's?**

What happened was we got hooked up with Kim Fowley back in '83 and Bill had known him through a guy who had mixed our first Master demo and Bill gave Kim our contract and he charged us a dollar a minute to look at that contract and he re-wrote the whole contract and looking back I don't think it was Bill's fault because it was short-sighted on my part, as well. Combat was an infant label just starting out and we were an infant band and we should have signed the contract and lived with it and right now I'd be up there with Death and Napalm

Death and the band could have had a future like Death or Possessed. As far as regret there's regret but I can't look back and bang my head and be upset about it. I have to let it go and do music I believe in.

**How did you get involved with Nuclear Blast?**

I was in Chicago at the time and I ran into Mitch Harris from Napalm Death and he was in Righteous Pigs at the time and he told me about Nuclear Blast. I told my manager about them and he sent them a demo, the label called us back and was immediately interested in the band and that's how we got the deal. We were shopping to Roadrunner and Combat, to a few labels and they were willing to sign the band and at the time I was real hungry so I signed it instead of looking for a better deal and that's how the relationship started.

**You seem satisfied with Nuclear Blast but unhappy with Relapse, is that true?**

That's very true. This stems from a conversation me and my manager had with Relapse and they came right out and said they didn't like the band and my thought was if they didn't like the band why did they want to work with the band. If they don't like the band and their hearts aren't into it and they're not going to promote the band. They have other bands they are more interested in working with and they're going to work to push those bands. Something I never wanted to be was to be part of a catalog of bands, I want someone to believe in the band and push the band and that's my problem with Relapse. Nuclear Blast has its problems and I'm not completely complacent with them, I could be happier but they've treated us fair so my complaints are limited. They were an infant label when they signed us and I think they could have done some things better, but that's neither here nor there. It's four years down the road and we're still working with them and we still have a personal relationship.

**How much longer do you have a deal with Nuclear Blast?**

The contract was up with the second Master record. Abomination is disbanded and there will be nothing more from Deathstrike, Funeral Bitch, Abomination or any other bands I was formally part of so it's strictly Master. That deal was up with the last album but that album was recorded in Summer of '91 and sales went well with the second Master, we toured Europe, we did some small shows around America and my manager felt that if the band sat around and stagnated right now it wouldn't be a good thing so we extended it. There was no signing of a deal, we just allowed Nuclear Blast to give us some more money to record the next Master album.

**You don't have Jim Martinelli in the band anymore, do you?**

No, we have two new guitar players. When I relocated to Phoenix we held auditions for new guitarists. What happened was when we went into the studio in Aug. '91 Jim Martinelli was having some personal problems, which resulted in him only recording three of the songs on the

last Master record, and the rest was played by Paul Masvidal, who plays for Cynic and toured with Death. He came and played the tracks and at that point I moved to Phoenix with Aaron and we picked up Brian Brady and Jeff Colby and Jeff is our lead player and Brian is our rhythm player. Neither one has been involved in a band before and if you ever see the band or hear the new album you'll hear that Jeff is as good as Paul Masvidal or Jim Martinelli and we were happy to find him out here in Phoenix.

**Why now a four piece, for so many years you've been working with trios?**

It's been hard to work with different egos and I've been working with trios because it was easier for me to get the band together and get to the studio and record and I like that three point stand on stage but now I like to hear and have the heaviness on stage when we're playing. It's something I'd been looking to do for a long time, I tried it with Abomination, we couldn't find the right guitarist, and in Master Jim didn't want to play with anybody else but I decided when I came out here it was going to be a four-piece.

**Of all the records you've released which do you like the best and which do you like the least?**

I like the *Speckman Project* the best and I dislike *Abomination Tragedy Strikes* the least.

**When you guys sent me the Abomination demo a few years back you sent a bio that stated you had worked with Dee Snider or something like that?**

Yeah, Dee Snider, Joe Perry and some others. When I was in Funeral Bitch we did some shows with them at a place called Haymakers and they were really inspirations for me to continue to make it. I played some shows with them, not as a member, but an opening act.

**What do you think of the rest of the Chicago bands that you've been friends with and also competing with all these years and now left behind?**

I appreciated the competition and sometimes there was bad blood but I think that was due to when someone achieves some success, no matter how minor. When getting a record deal, there is bad blood and those egos get jealous. I still like people like Syndrome, I can't say much about Funeral Nation because every time I pick up one of the fanzines they're always ripping on the band but outside of that I enjoyed the time I spent with those guys in Funeral Bitch and good luck to them all.

**You mentioned the drummer from Funeral Nation was in Funeral Bitch and I know the way they got the name Funeral Nation was combining Funeral Bitch with Abomination, who's in there from Abomination?**

It was Mike Schaffer who wasn't even involved in Abomination for a long time.



# Mercyful Fate

Can you believe that Mercyful Fate is back together again? Who would have thought that when the band broke up in '85 that eight years later 4/5 of that line-up would reunite and do an album and tour? It's true though and *In The Shadows* is an amazing record. I spoke with vocalist King Diamond very early on about the reformed group, the future of his solo work, as well as some trivial facts I was curious about.

**Where did you get the name King Diamond?**  
I don't know, it was such a long time ago. It was back when I was in a band called Brainstorm. We played schools...we thought we'd be so big, I played guitar. We did get a reputation in Copenhagen and then Black Rose were looking for a lead vocalist.

**What made you decide to use the unique singing style you have?**  
I was trying to hit high notes. After a couple of gigs we were doing covers of Deep Purple and Rainbow and I was trying to sing the high notes. This guy came up to me and said I should sing high all the time. I never had any lessons.

**Why the move to Texas?**  
A lot has happened lately. King Diamond has been still for a while. We had disputes with Roadrunner over *The Eye*. Lawyers battling all the time, it was not fun. During that time Andy (LaRocque-guitar) and I wrote four songs. We were just looking for a deal, the move had a lot to do with that. I talked with my lawyers in Copenhagen and I needed someone in that States. You need to be signed to the mother label and to do that you need to be in that country. I tried living in Los Angeles for a year and a half but it's not

my style. The way I was brought up was real laid back.

**The future of King Diamond?**  
It's going forward but it takes time. They (the lawyers) know a lot of people personally. It takes time to get answers. The album is ready, in the meantime I started writing a book with *Them* and the *Conspiracy*. I haven't gotten to the part with *Them*, where the album starts. I know there are people who like reading horror and Stephan King.

**Reuniting Mercyful Fate?**  
I wrote 40%, Hank wrote 40% and Michael wrote 20%. I know how to write with Mercyful Fate—



guitar music, not keyboards. I heard a couple of songs Hank wrote and it's so god damn heavy. King Diamond is more orchestrated, gets all types of moods. Mercyful Fate is more guitar-oriented. They're in Denmark. We've always done things a different way. We wrote and then got together and arranged them and then recorded them on a 4-track then the others got it to rehearse. When we met in the studio two months later everyone knew their parts. It saves time. Andy and I are very critical. Same with Hank. He came over and we worked on arrangements.

**Do you want both projects signed to same label?**

Not necessarily. We'll have a clause in the contract that the albums will not be released within seven months of another. You have a lot of spare time when you're only doing one thing.

**How do the guys in King Diamond feel about the Mercyful Fate reformation?**

So far they understand, there's quite a hype, people are interested. We ended before we were finished and if it were you wouldn't you like to pursue both things. They would do the same. As long as they're there for King Diamond.

**What did you think of Fate and Zoser Mez and how did you guys get back together?**

I didn't think much. The way it happened is he really started changing, selling his albums back and buying funk shit. He wanted one side of the next Mercyful Fate to be strange funk pop. I said no way. We've always been friends and Hank was unhappy with the singer in Zoser Mez, he was a pop singer. He wanted it to get heavier. I heard the demos and said, 'wow, it's like old Mercyful Fate.' I came over and asked people and got a good response. I called Hank and he was thinking the same thing. He said he couldn't understand what got into him. He felt like he lost eight years of his life. Good feeling because he has a lot of talent and he's a great performer and now he's back right on track.

**Why did Mercyful Fate fall apart?**

We used to record riffs and discuss them and Hank was always a joker. He played us a tape of this weird music. We laughed and he got upset. It turned into a major argument. No one wanted to play it. We had a couple of gigs left but I was already planning King Diamond. Hank was one of the main songwriters and I told him I was leaving.

**Is it true Kim Ruzz became a post-man?**

Oh yeah, he may have delivered some of our fan mail. We never really hit it off with him.



### Why on *Return of the Vampire* is it "old Nick" and "777"?

One of the guys was in the band for a week, I can't remember his name. We rehearsed for three days and never hit off.

### How do you, Michael Denner and Timi Hansen get along and why has King Diamond had so many line-up changes?

We've never had a bad friendship. There is a special chemistry. Michael had a hard time staying away from Denmark. He had a very difficult girlfriend he had for ten years. There was no way he could continue. Timi was very unlucky. It's a sad story. Personal stuff with a girl. He had a boy. He was given an ultimatum either her or the band. Against his will with tears in his eyes he had to leave the band. Hal Patino (bass) and Pete Blakk (guitar) were fired for unprofessional attitudes. After two months they couldn't play (the new material for *The Eye*). I have very rarely, not to put Denmark down, but it's very hard to find people who are professional there. It goes back to Black Rose, we had a keyboard player who sold his keyboards for his girlfriend's new kitchen. I always sacrificed. With Timi it was unfortunate. Michael wanted to do the next tour. They all have regretted, Hank included. You can feel it when we talk about it. Mikkey Dee (drums) was replaced, I wouldn't call it unprofessional. It was something different. We lived in L.A. for a year and a half. We had made all the contacts and he liked it a lot there. In King Diamond we could not pay salaries all year round. He wanted to be on salary and that was more important. He was living day to day till he got into Dokken. It had nothing to do with musical difficulties. He wants to get the *Abigail* line-up together again. He needs space, but he's very talented. Dokken didn't give him his space and I think the same with Motorhead. King Diamond allows him to do his tricks. It's not that many changes when you think about. After two months when Hal and Pete

could not play I don't need to be bothered with that. It's not kindergarten. Sharice D'Angelo, is the new bassist in King Diamond and is from Sweden.

### Why was there no video or tour for *The Eye*?

I would like to know that too. Shortly after *The Eye* was released is when we had disputes. That's why we got into it with our lawyers and the courts. I don't think Roadrunner knew or not if they had us after the dispute. Even from the beginning of the case they didn't know. They knew King Diamond has a strong following who would buy the record. I can see what they did and I don't agree. Normally I do promo trips but not for *The Eye*, nothing was done. There was no support.

### Why the release of *Live Abigail*?

Mixed feelings, but the fans seem to like it. It's honest and has a very live feeling. There are things you'd like fixed, like you can't really hear the guitar. To release an album from '87 does not please me in '92. I liked to have a live album out and there was talk of recording a live album and video in '90 but then there was talk of going to a major label so Roadrunner didn't want to do it. It was supposed to be a two day show in case of sound problems, or if the guitar or drums cut out so we would record two nights. We were practicing and rehearsing for it but it was called off in Holland and re-scheduled for Spain. We were playing in a huge place and they said it was too expensive so nothing came out of it. Hopefully with another label we can do it. Again Roadrunner should be given a lot of credit, they got us to this stage but they're limited by money and distribution. We more or less paid for the tours ourselves. The tour support was very little. Two trucks, two buses, freighting equipment back and forth and therefore you get very selective about shows. There's a lot involved. We see shirts of people from Bon Jovi to Metallica. We cover a lot of moods—slow, horror, up tempo, changes a lot. I think we can reach a giant audience. Through videos people could be turned on to it.

### What made you go out and host the Milwaukee Metalfest?

It was an interesting challenge and I had the opportunity to go out for my own personal gains and announce *Mercyful Fate* was together and tell people what we were up to. They used me to bring people in. People would say, 'what are you doing at a thrash/death fest, you don't play that style.' They're right but what do we do. A lot of the fans there talked to a lot of bands who said they were influenced by us. That's very

flattering, it feels good. The death crowd out there all knew King Diamond and *Mercyful Fate*.

### What do you think of the death metal scene?

Ooh, I don't think it's going to last. We'll, it's something I listen to. I have respect for them, they have respect for me. I won't put it down. There's a variety of things for people out there. I'm not against or look down at it. I hate jazz, can't stand horns, the sax is one of the worst instruments but there's a lot of people who enjoy it. I like to listen to classical music.

### How do you see someone like Glen Benton and his beliefs?

I don't even know what his beliefs are, I've never talked to him and I've never heard his music. I do not know, I can't comment on it. If they're singing about sacrificing kids that's not Satanism. What is Satanism is in the Satanic Bible by Anton LaVey, not what they Catholics say. Page 89 in *The Satanic Bible* says in black and white, would a true Satanist sacrifice a child. Take Venom, I knew those guys. We're good friends. They were portraying Christian Satanism. I can't go for that, that's not Satanism. There's no spiritual guidance, it's all up to you. It's more like life philosophy. *The Eye* is about the Christians who persecuted those who don't fit in, the misuse of power in religion. I took the stories because I was tired of people pointing a finger at me, so I wrote about historical facts that has to do with human sacrifice in the name of Christ. The lyrics in *Mercyful Fate* were very misunderstood, that's why I stopped using the word Satan. Before you put something down you must go to the source. How can you say a certain thing isn't good because of hear say. You have to derive it yourself. If that's what's portrayed I'm not behind that. I'm glad that people are talking about other things now. I did so many interviews and it gets so boring, we're not preachers. I don't tell people what to believe. You'll have nothing but trouble because people will question themselves. I respect all kinds of religion. I didn't write *The Eye* to put down Christians. I have a lot of Christian friends. We just don't talk about religion. People should be judged on personality, we'd have a much better world if that was the case. I'm not a priest or politician, I'm an entertainer but I like to raise a lot questions.



UNDERGROUND METAL NEWS  
**IN JURIOUS EXPRESSIONS #3** MAGAZINE  
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# MIND OVER FOUR

These four guys have been slugging it out for over ten years now and I have been aware of the name for about half their duration. After a three year absence since their last record, *The Goddess*, was released on Caroline the band has been fairly quiet. Now with a new record on Restless called *Half Way Down* the quartet is ready to hit the pavement again. Quite moody and musical, this L.A. band could be considered avant garde for their approach to alternative metal, which they have been doing since their formation. I spoke with singer Spike Xavier, who always seemed so somber and depressed in photos, but in all actuality is a friendly and humorous guy.

**How did the deal with Restless happen?**

I was working at the mall, it was Christmas time and I do part-time Santa Claus work.

**Really?**

No, I'm just kidding. It was Melanie who's an A + R person there and she's a fan of the band because we used to play in Lawrence, Kansas all the time and we're fairly popular there and she went to school there. I believe the promoter there told her we were available for a deal and she got a copy of the tape and passed it around and everyone got into it.

**Why did you record with Matt Hyde?**

That's a long story. Apparently he used to produce rock 'n roll and then he came out to California; he's from the Midwest, and he did R + B, Sly Stone and some rap acts. My brother is in a band called Double Freak who signed to Ruthless Records, NWA's label, and they hooked him up with Matt Hyde. Subsequently while they were doing pre-production I met him and we hit it off and he heard our last album, *The Goddess*, and really liked it. He came down to rehearsal and it seemed like an odd pairing at the time because as far as I knew he was from a rap background and we were not. As it turned out we figured we worked well together so we we put in some money to start the record ourselves and Matt put some money in. Then he got the Porno For Pyros gig, which put our record on hold for three months, which was good for him and gave him a little more money. So together with him and us we had pretty much finished the

record when we signed with Restless.

**So you were recording it already before you had a deal?**

Yeah, a long time before. We had been doing it on and off for about a year. If you put all the studio time together it would probably add up to about nine days straight in the studio but it was like a few hours here and a few hours there. It was kind of frustrating not being able to just go in and do it because on our last two albums we just went in and did them. Although we wanted to take a little more time between sessions than on those we didn't want to do that.

**What do you think of the result?**

I'm very very proud of this record.

**What do you think of his work on Porno For**

with alternative music, he has a great understanding of rock and guitar which we found out once we started working with him,

**How do you feel the material on this album differs from the stuff you've done in the past?**

I'd say that production-wise, since we took more time between sessions, that there's probably going to be significant difference in melody. It's been a few years and I think there is more maturity in the songwriting, as far as more hookiness involved, but I don't know I may be a little too close to it to say that. There was no conscious change in our sound, it's just a progression. One of the songs on there is one of the first songs we wrote, "Then And Now."

**What keeps you guys going all these years?**

The music—we're just totally into the music.

**It's been tough for you guys?**

Yeah, if you're talking about industry-wise. Critically our last album, in particular, received a lot of unexpected attention. We were so used to no one hearing of us except for our live shows so it was kind of a pleasant surprise. From what I've seen of this one, people seem to be receiving it fairly well, which is nice. Sales-wise our last record was far better than anything we've ever done and that was also nice. The bands we are getting thrown in categories with, bands who are doing something similar to us, but the "major label" deal has been an elusive thing for us. It's just a catch-22 and there is good and bad things about that.

**You're talking about industry recognition, why do you think that has alluded you?**

It's all timing. I really believe that Mind Over Four was ahead of their time and I don't think it pays in this business to be ahead of your time, I think it pays to be on time. We've been doing our thing for quite some time and we've also developed over that period of time. The thing that people see now is a band that has slugged it out for ten years and so they're seeing a polished thing which is probably to our advantage because it may have not looked that good five years ago. It was the same record and with the right producer it would have sounded the same. What we started doing so many years ago, it was just obvious that people were getting tired, at least on a mass level,



**Pyros?**

I think he's a great producer and as a producer he's going to be a talent to be reckoned with. Each band that I've seen him do he has an uncanny ability to take and bring out the appropriate points of that project. In other words, Dave Jerdan is able to get a good thick sound and a great mix and he's done Jane's Addiction, Alice In Chains, Social Distortion, he's able to get a good sound on all those bands. Well, Matt Hyde is able to do that with a Mind Over Four and then with a completely different band like Porno For Pyros and then a completely different band like a rap act or a Sly Stone. I think he's so versatile and I think his name is going to pop up a lot more and in completely different kinds of music. He's great



people were going to demand music that reflected the world and spoke to them. People have a lot more to think about than if a lead singer gets laid. People are consciously aware of recycling and pollution, and bands like Soundgarden and Jane's Addiction have that mentality going through them. It was natural they were going to break eventually. It was just a matter of a major label getting behind you early to have the commitment to put the dollars to break you in America. In Europe it is far less necessary to be on a major label, but in America it's such a mass marketing thing and the way to reach the masses are so limited. It's rare that a Fugazi can squeeze through and do big numbers on their own terms.

**With the success of *The Goddess*, especially critically, couldn't you use that to your advantage and talk to some larger labels?**

After we finished touring with Pantera and Prong and toured the west coast with Skinny Puppy, we came home. It was the first time we had an agent and a manager, up till that point we had done everything ourselves. Every major label you could imagine was calling our lawyer. In a period of six months someone would want to sign the band and their boss would say no or someone wouldn't want to sign the band but their boss would want them to see a show and they'd come out and make a call and say they didn't think we could be big. That was pre-Pearl Jam, pre-Nirvana breaking in the mainstream, the only two bands doing it were Faith No More and Jane's Addiction and I really think most major labels are kind of slow to jump on things. It's a crazy business, people are getting fired, hired and changing jobs. You're lucky if you get an A + R person that sticks with the band, gets the label behind you, you get the record, they work it, the staff stays with the band and works another one like they did with Soundgarden. That was a tough fight, major label-wise they would have given up after the first record if someone there really didn't believe in the band.

**What are you looking at this record to do for you?**

Luckily we didn't have to spend hardly any money, like all the other ones, which was good so sales-wise we're not pressured to sell that many in order to make some money. I'm hoping we just reach a larger market because when *The Goddess* came out in 1990 the largest selling band was Jane's Addiction, who I think was platinum, but everyone else like Soundgarden, Faith No More, Voivod it was a lot smaller. The top band probably sold 30-40,000 records and now that market is huge. What Pearl Jam sold 5 million, Soundgarden went platinum, Pantera is over gold. For a band to not be that big in our market you can sell 60-70,000 and we'd be way stoked to do something around that. I think in Europe we'll do quite well because we've gotten some good press.

**Is your goal to get picked up by a major label?**

It's like you sell hangers and you drive around

town dropping hangers off at every hotel but there are companies who are already hooked up and can get your hangers in every hotel. That's what a major label is to me. Plus, keeping a band on the road is expensive with decent production and sound man. It's not that expensive for us because we don't get extravagant with the lifestyle things but still to give the band a place to sleep and keep them out there until the record starts happening. It would be nice to have the major label money behind us because Restless are short on those dollars, so eventually I think there has to be a major label's role in the band's future.

**This is a multi-album deal, but in the past, you guys would do a record through Caroline, or on your own, or on Triple X, what was the story with all that?**

Our first record we made and put out ourselves. We did two cassette tape ourselves and just sold them at shows and to people who were into the band. In '86 we recorded with Triple X, who we signed with for a three record deal but after that came out we had definite irreconcilable differences and it was a mutual thing to leave them. That happened in '88 and in '89 we did a record with a little German label called Destiny and basically it was just a European release, you can hardly find that anywhere. We recorded *The Goddess* ourselves with this label that Pat Dubar and myself were doing called Massive Sound and we had the label going and we did the record and then Pat got picked up by the band Mindfunk. His manager did a P & D deal with Caroline so we wouldn't be left hanging with the record. There was never a real multi-record deal with Caroline. When we got back from touring off *The Goddess* we knew we had to negotiate with Caroline and that's when all these labels were calling us and we weren't able to see eye to eye and we just kind of moved on. I personally wanted to work with Caroline. I wanted to keep it going. I never believed in waiting for major labels, I thought that was a huge mistake.

**Do you think the wait between albums has hurt you guys?**

No, I believe that after all we've been through that all things work out for better and for a reason. In hindsight, I could see if we did the Caroline thing we wouldn't have worked with Matt Hyde which I think is going to be a long-term relationship. And I think Restless is kicking butt on this record. I don't think it's hurt us, because I continually get letters all the time. I think some people might have thought we broke up because they haven't heard from us for a long time but sometimes it's good to have a little mystery.

**On this album you thank Pat Dubar and say it wouldn't have been made without him, why?**  
When we did that record label he borrowed every last dollar to do *The Goddess* and he went with me to Triple X because I was trying to get some statements and we sat down with Peter, the President of Triple X, and he totalled everything up

and said in 5 years we had sold 700 records. Any business guy at that point should have packed it up and said see you later dude but Pat said, I don't know if that's true or not and I don't care but we're going to make it happen. He's definitely been a great friend and a supporter and I think doing *The Goddess* is what gave us a chance out of the underground. Before that I was doing everything on my own phone, travelling around in a broken down van playing to 8 people, we were suffering.

**You guys have always been known for playing a lot, being popular in Europe and in the Northwest and Midwest but being a local you guys never play out.**

Yeah, that's true. We used to play in LA and Orange County all the time and we will but for a long time to get a good show, a show that someone would hear about it was real blocked out. You had to know somebody or be on a major booking agency. We just kept saying we'll wait till the record is out.

**Also the Restless bio says that the chemistry in Mind Over Four began with you and your guitar player, Mike Jensen, but on your Triple X album I noticed he's not even on that record.**  
His middle name is Boyd and for some reason he wanted to put his name as Boyd Michaels back then, I don't know why. It's the same dude, he was just going through a weird stage. Mike and I have been together as Mind Over Four since 1982. Good research, though. In all the interviews I've ever done no one has ever asked me that. You're probably the only one who's heard it.

**Listening to those records then, I didn't get it, but looking back I can see you were totally ahead of your time. You've had that same sound the whole time but listening to them now you guys are right on. I'm glad I bought them over the years, I even have the one on Destiny.**  
Wow! We're in the process now of remixing that record, the material on that record is awesome but there's something wrong with the mix. We literally did that record in 72 hours, record, dub, vocals and mix and it suffered a little bit.

**It's unbelievable that you can do something like that because you have all these major label bands who spend \$100,000 recording.**

That's our advantage. The other day I added up all our budgets, everything, our first record, our tapes, and everything was less than Jane's Addiction spent on their first live record for Triple X. I think that's the right way to do a record and when we get a real shot at doing a rad record and spend a month or two in the studio we'll be able to come out with a monster.

**How did you guys get the name Mind Over Four?**

When we started, I was into alternative, punk, industrial, R + B and funk. Mike was into



everything I wasn't into, except country. He liked rock and I wasn't into rock, he liked jazz and I had no idea about jazz. I just thought it was old stand up bass music. Our old bassist Jeff, he and I were into similar kinds of music but he was into some weird things. We were all into different kinds of music and we were bored and we said let's combine every kind of music and come up with something original that doesn't sound like anyone else. One mind divided by four individuals.

**Is it true you were a candidate for Anthrax?**  
Yeah, that's true. Pat Dubar's manger is the same manager as Anthrax and he told me my name came up. At this time Mind Over Four was dying, we were trying to do our own record with our own money. He said he didn't think I should do it but he thought I should try out and I wasn't going to do it but Mike said, Dude you should definitely do it, so I tried out. I sang for Anthrax for a practice. To be honest, I was never an Anthrax fan. I think I was just a candidate. Usually when you're looking for a member, especially as important as that one, which by the way I think they got, in my opinion, a great one. Even when I was a punk rocker I had a picture of John Bush above my desk. I thought he was a rad singer. You're looking for a member and you have an open mind

Willard is an act that was slightly different from the groups known to origin from Seattle. I thought the record was alright but there was some interesting things I wanted to find out more about. I spoke with the band to try and get some answers.

**What is meant by the "sound of fuck"?**  
We came up with that, it's just part of the logo. We didn't want to be just another grunge or sludge band. People would come to see us and we were so heavy people would just stand there and say "fuck." You could feel it. It's a big liquid gushy sound. It's sort of orgasmic.

**Your bio claims you eat bands like Alice In Chains and Nirvana for breakfast. How do you feel about having to live up to this hype?**  
We didn't write the bio and after reading it we wanted them to tone it down. Those bands are our friends, we don't want to slag them. The Seattle sound is a catch all. We just want to make people know that we're different.

**Are you influenced by those bands?**  
Oh yeah, I listen to Soundgarden everyday. They've been around a long time. Of course I'm influenced by them. Everyone in the band listens to real heavy stuff from metal to industrial, Laughing Hyenas, Godflesh, Sabbath, Fudge Tunnel, real heavy stuff.

**What was Tad's reaction when it went from a**

but you kind of know what you're looking for.

**How was the try out?**  
It was so fun. It was all-time. They were really cool, they were really nice. They had me learn, "I'm So Afraid" and two others and a Nirvana song. I honestly don't think I would have done it. Artistically it's not what I choose to do.

**On the record you mentioned Yeti, is that a real band?**  
Yeah, dude where did you hear about that? You have done your research. Do you know who's in it?

**You on drums, Phil Anselmo on guitar and vocals, and Ted Parsons from Prong on bass?**  
Yep, Yeti is all-time. We played a couple of shows, like in Green Bay, WI where we closed the show and the next night we went to see Alice In Chains and Iggy Pop and the next thing we know these guys were chanting Yeti. We only did it when we were on the road together. We always talk about getting together but it's difficult with our schedules. Pantera has been on the road for eighteen years.

**Alright, that's all my questions.**  
That was a great interview. I've done a million of

side project with him playing drums to a real band with his drummer?  
We already had the band Sunshine, which was a punk rock band that developed into a heavier sound. Tad dug it and he liked the way we played guitar. We had a fallout with our old drummer and singer and Tad came in to play drums and his roommate Johnny sang and we called it Ditch Witch. It was your basic two chord, massive drunk on Jagermeister kind of band. When Steve quit Tad we got him in our band and Tad thought we would have some problems with him since he did. Tad's into us though and he sent out letters to labels for us.

**What do you think you do differently to set you apart from the rest of the Seattle pack?**  
Hmmm...we aren't a new style band trying to get signed. We didn't know what was going to happen. We didn't set out to be the next Nirvana. I think we have our own approach.

**What about your live show?**  
We started as very serious and now we want the audience to get off as much as we do. We want to

them. I used to have to write and call and beg people to do an interview. Now it's changed around and I appreciate when people write about our band good or bad, just the fact that they took the time.



go out and meet everyone and get drunk with them.

**If you want to stand apart from the rest of the Seattle bands why record with Jack Endino?**  
We knew Jack. Steve was in the first band Jack produced, Strange Bulge. We were apprehensive and we didn't want to sound like a Sub-Pop band. He knew what we wanted and he knew we had our own ideas and tones.

**Last question, why the name Willard?**  
The name came up from the movie Willard. It doesn't have any deep meaning. We're just crazy horror movie fans.



When Monstrosity came on the scene with their first demo it made a definite impact as one of the best demos to hit the underground. Granted, it wasn't long before the quintet, which was made up of ex-Malevolent Creation, Cynic and Corpsegrinder members, got a deal. I wanted to do something with them before they got signed but everything happened so quickly I never got the chance. Oddly enough, Lee Harrison, the drummer of Monstrosity was reading a review of my zine and Metal Maniacs and ordered one. This was my chance, I thought, as I slipped in some questions. Here are his answers:

**Of late I have been hearing that there has been a falling out within the Monstrosity camp, is this true? What happened and why?**

No, not at all. Jon (Rubin), our guitar player, did resign several months ago, but we found someone more than capable to take his place. We moved the band from Ft. Lauderdale to Tampa about a year ago and Jon could never really decide whether to move or not so for awhile he tried to commute but it just wasn't working out and he finally resigned.

**Why has Monstrosity not had the opportunity to tour in the States?**

Very simple. The label just doesn't provide any financial support for a tour. Without that, bands putting out a first album have a hard time getting on a tour.

**You guys went over to Europe to play some shows. With who? When? How was it?**

We toured with Pestilence spring '92 and it was really great. Unfortunately, promoters changed mid-way through the tour and the second promoter lamed out on Pestilence so the tour was cut two weeks short. The Pestilence guys were really cool. We just opened for Overkill in Mexico City a month ago and that was a cool gig. Kreator was also scheduled to play but their bass player hurt his hand so they didn't show.



**Looking back, do you think that the band was signed too soon? Would you do the same things over again or would you have rather waited to build an even stronger underground base, seeing what other offers came in and write more material?**

Well, it's always easy to look at things in hindsight. Actually, it took Nuclear Blast a year from the time we went into the studio until they released the album in the U.S. and during that year we were writing to many people in the underground and really had great support from everyone. We spent the money to send out an announcement to our mailing list of several thousand people when the album was released. So we worked very hard on promotion.

**How did the band come together? How did you join Malevolent Creation and why'd you leave? What did you think of them? Explain when you filled in for Steve Flynn of Atheist?**

I knew Mark Van Erp because we lived together years ago in Miami when Mark was still in Cynic. When I was asked to join Malevolent I moved from Miami to Ft. Lauderdale and not too long after that Jon joined Malevolent so that's how I got to know him. I departed Malevolent and moved to Sarasota. The Atheist guys in Sarasota thought that their drummer might be going back to school so I learned the songs but as it turned out Steve did end up staying with the band. However, he had back problems once and I filled in for him for a gig.

**Do you know the reasons why Mark split from Cynic and Jon from Malevolent?**

Mark moved back home to New York for a while and when he came back to Florida he joined Malevolent. He left them after about a year and Jon left shortly after that. In fact, Jon got the boot in the middle of recording the first album. What can I say? Everyone

has played in Malevolent at one time or another.

**How did you feel when Jon went out on tour with Malevolent on their first U.S. tour?**

Anytime a member goes off and tours instead of working on improving their own band, there's

naturally this feeling by the other band members that the person isn't really all that loyal. Trying to practice with a member missing is lame too.

**What do you think of the demo and the album looking back? How'd you get the deal with Nuclear Blast? There were some other labels interested, right?**

Yes, we did talk to Roadrunner pretty seriously but it didn't work out. We signed to Nuclear Blast to do one album and to renegotiate for the second and third. There has been some real problems with the accounting and the label simply won't follow the contract, nor will they pay the publishing. Our attorney is shopping labels for us at the moment. Sales have been great so hopefully that will help us find a new label.

**Why did you choose working with Jim Morris and using Dan Seagrave for art?**

Jim never worked with a death metal band before and we were hoping for a different sound. We're not real pleased with the production on the album. Actually, we ended up with volume wars. The first mix you could hear the guitars but you couldn't hear the drums so we went back and did a remix and then you could hear the drums but not the guitars. As far as art work, Nuclear Blast suggested Dan Seagrave.

**How was it working with Cynic's Jason Gobel? Who did you get to replace him?**

Jason is a good friend and he was great to work with when recording the album. We would have asked Jason to do the European tour with us but we were looking for a second permanent guitar player and Jason was aware of that. We found a guy named Mark English but there were real personality problems and it didn't work.

**The bio states that you try to stay away from the "hacking and slashing" lyrics.**

**How would you explain your lyrical content?**

Well, I use a lot of metaphors attempting to get my message across, I deal with topics such as life after death, the aging process, "Immense Malignancy" and there is "Darkest Dream," which is basically about using mental telepathy to create evil thoughts in another person's mind.

**What's next for Monstrosity?**

We're pretty close to finishing three new songs and may demo them to the underground





I feel like I got into this band very early on. There was such a huge buzz coming over from Europe on their demo, *Frozen Illusion*, that when they finally put out a record, *Lost Paradise*, on Peaceville I knew I had to get a copy. Naturally, at the time, it was difficult to get the record domestically so I had an English pen pal dub me a copy. Paradise Lost were great and when *Gothic* was unleashed I paid the high import prices to get my hands on it. Now that the band's last two releases have been available through Metal Blade, a feat I am proud to say I was a part of, I got the chance to talk with guitarist Gregor Mackintosh and even hung out with the man (who is unbelievably hysterical) when he visited California last winter. Here's one of our chats.

**How would you say the band has changed on this new record?**

Comparing to the last lp, *Gothic*, it has a lot of diverse influences, we experimented a lot, it was a risk. This lp is so classic metal sounding, like early Priest and Sabbath. It's a lot more personal lyrically and musically it's heavier. Nick's vocals follow melody lines. Some may say we wimped out but I disagree. You can't do much with one dimensional death metal vocals.

**Why the title *Shades of God*?**

We came up with it. It comes from our beliefs—believe in yourself, like the term personal Jesus. Your strength comes from yourself. We're not a religious band but we question what's going on.

**How'd you hook up with Dave McKean?**

We'd seen his work in books before, years ago. We didn't know he'd even be interested. We sent him a tape and he said sure, as long as he had full creative control. I suppose it's a Godhead watching you. The back relates to Adam and Eve. It's his school of thought. He now does his book signings and people bring the album for him to sign.

**Why was *As I Die* released?**

We released *As I Die* as an ep. The tracks were so long on the album and it creates more of a buzz. We went in the studio last September and recorded a cover of Atomic Rooster's "Death Walks Behind You" and also on the ep is a song from the same sessions as *Shades of God* called "Rape of Virtue" and "Eternal" live from Amsterdam.

# Paradise Lost

**Where do you see the band headed in the future?**

We prefer not to plan anything. This lp is the one we're most settled with. We like this style of music and vocals. We'll probably change but we'll take it one day at a time.

**If you could tour with any one who would it be?**

Bands I like personally and that would do us good would be Metallica, Pantera, White Zombie. My idols are Sabbath or Motorhead. Something heavy, but slightly diverse.

**Looking at Peaceville, how was your time spent there?**

At the time they did quite well for us and we did well for them. It was a decent representation. Good for the resources in comparison but they're not on the financial buoyancy. We couldn't go to town with production and packaging. It was time to move on.

**What about the Music For Nations deal?**

We left Peaceville because we had finished our term. We had offers from Island (Records) but we weren't ready for a major. Music For Nations gave us amazing points, good money for production, packaging, good distribution, a lot of artistic control. We signed for three lps.

**Wasn't Roadrunner interested?**

Yeah, but we heard too many bad things, even though you can't believe everything you hear. They have too much generic death metal. Music for Nations has a lot of shit but it's more diverse, we don't want to be pigeon holed. It gives us a more credible image.

**Your record is released in the States on Metal Blade?**

Music For Nations said they usually license their stuff through Metal Blade and we checked it out and we decided that Metal Blade was a good independent in America. The distribution is good there.

**You toured in Europe from May '92 to the end of that year?**

That's right. It was quite hard work but it was excellent. We sold loads of merchandise and the promoters in Germany say it's been one of the best tours ever.

**You toured in Israel and Greece?**

We're trying to get as far out as possible even though there may not be a huge metal scene there. We get a lot of mail from Israel and Greece. We headlined the European tours with different bands supporting like Skyclad in Britain and The Gathering in Holland.

**What do you think of doom metal?**

It's a twisted term now. People like to use that term for when you slow the music down. Doom metal is heavy metal in its classic sense like the innovators Black Sabbath and Judas Priest. I think it's ridiculous for a band to play slow just to play slow.

**What about death metal?**

Celtic Frost, that's classic. It was fantastic. It's another form of music that's been twisted. It's a parody now, there's no good song structures, just over the top vocals. I don't like it anymore. St. Vitus, first Candlemass, old Celtic Frost, that's what we liked then. All these new bands have no originality. We're trying to get away from the death metal thing, varying our music and letting it speak for itself. We want to get

across to a wider audience.

**What about the cover to *Gothic*, what is that?**

At the time it was very much a statement. We were sick of seeing all these monsters and barbarians. Even though it's not eye-catching it is thought provoking. People ask what is that and all sorts of people wrote in saying they saw stuff in there like a man in a cloak and a town.





Here's an unsigned band which you all should be familiar with. The underground has been flooded with the group's ads and sales for their *The Abominable* demo is in the thousands. I did a written interview with guitarist Doug Shoeneck to find out a little more on Milwaukee's best.



**How do you guys seem to achieve so much press and promotion on your band?**

Part of it is due to my belief in publicity/promotion, and that is that getting the name of the band around is 75% of the sale. You could be the best band in the world and with no promotion wouldn't get anywhere, but you could take the worst band in the world, give 'em the top of the line promotion and you'll get farther with them because the good band will never leave the basement. Just with us, we sound different, have talent and to the top of line promotion. I never expected it to blow out like this, I'm getting 200 letters weekly, it's crazy. I have big time people talking to me about a super big future with them. I guess one of the things that I attribute the press to is that the band always pushes to the furthest it can go and then still doesn't stop.

**You do things a little differently from most death metal bands. How do you feel about that?**

I believe that it's always being unpredictable, not knowing what is going to happen next and giving a specific feeling to everyone of our songs. Not being a "noise slap band" but having a feeling and oddities along with extreme music.

**Explain the make-up.**

Phantasm has always felt the need to stand out amongst the crowd not only with the music and blood and stage set up but with character so we put green streaks down our eyes like Glen Benton with his upside down cross or Gwar with their costumes. If they were in a bunch of bands like the Metalfest for example they would stand out but it's not like Gwar where it takes away from

the music and everyone goes to see em because of the show. It's more like a recognition thing, like the upside down cross on Glen, a lot of people don't like it, but I feel it helps em get recognized amongst other bands and more people dig em and it's something to help em stand out...look out.

**Why did you choose to name your demos *Lycanthropy* and *The Abominable*?**

That's not really the simplest question to answer. I believe it was another way of being original and just standing out with a title and music. I mean everyone has a tomb or corpse or death in their title, why not be more unique.

**Describe your lyrics?**

Our lyrics are a lot more complex in the fact that they paint a picture for you when you read them. It goes along with the style of the song or "sound" of the song. We want to create "moods" for our music, not just a happy band or a slow gothic band but our own breed of style. Take that away and you take away what Phantasm stands for.

**Describe your live show and who've you played with?**

Our live show is different all the time. We might have a stage show where we might kill the audience with blood but we always act crazy and get the crowd going and just play hard. The bands we have played with have been Morbid Angle, Decide, Cannibal Corpse, Unleashed, Entombed, Epidemic, Autopsy, Mortu Skuld, Death, (Obituary and tons more too many to mention.

**How did the band originally come together?**

Well, the originality just comes out because we want to make everything different. We don't

want to be like all of the other death metal bands out there. We want to create something along the same lines but then twist into stuff that people would expect but love. Too many bands sound the same and I hate that. In the beginning, Tony and Scott did the first tape because the

wrote all the songs together and no one else could pick them up faster or had the right idea on what the music was about so they did it themselves.

**What are your goals as a band and where do you see yourselves going?**

Our goal as a band is to keep making new underground ideas and still keep people's interest there and eventually decide what label to go to and then turn the whole scene upside down because I feel whatever person we go to we are going to do them justice big time.

**What are your favorite Phantasm songs and why?**

I like them all. I can't really just pick one out at the moment. I really like our new song. It's really heavy, yet it's got a different feel to it and we played a special screening of the song live for about 200 people that we just picked up off the street, no flyers, just a small show for us in a small place for a birthday type deal for me and let me tell you I have never seen a pit that big and people so crazy for any show I saw blood on the floor when we finished playing it and it was great. I like that song a lot. The cover of *The Yardbirds* was done because it was cool tune and it gave a different feeling to take an old song and make it heavy. People go nuts and it shows we have more talent.

**What about the art in your presentation?**

Steve, our bass player, draws a fitting description of what each song means. So that not only the mood of the song, but the lyrics tell a story and the picture helps create that mood also.

3826 W. Acre Ave., Franklin, WI 53132



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# First Offense



## Abraxas-Signs

I had been reading great things in the European press about this act and was pleasantly surprised when I received a copy of the latest demo, their fourth. It seemed like the band only catered to the Euro zines and were getting high marks in a lot of the big mags over there, but I don't recall ever seeing anything stateside on them. Abraxas is very German sounding, falling into a strong Helloween/Gamma Ray category. The vocals of Chris Klauke (ex-Mania, he joined the band in mid '90 for their third demo) resemble those of Michael Kiske. Musically, the band are very strong players combining a melodic sense with enough power and progression. Although this isn't my favorite style of music I can't take anything away from Abraxas who've been at it since '85 and deserve a break. They have had offers but I think they are holding out for something big. I don't necessarily feel that this band would have much commercial appeal in the States but should go down a storm in Europe and Japan where the power metal groups still remain popular. S8 PO Box 8, W 7401 Nehren, Germany

## Aceldama-Stranded In The Afterlife

In NGF #5 I reviewed this Alabama-based band's first demo, *Symptoms Red Turned Black*, calling it quite promising. Since that time only drummer and founding member Kevin Sentman remains and this demo showcases the new Aceldama line-up. It is much more original than last time around, especially opening track "Closed Circle," which is slower and has a raw, brutal groove. Some of the other songs here walk the line between something new and almost atmospheric death metal, as well as old school, 80's death metal without being dated. There is some of that early Florida and Chicago feel on tracks like "Suspended Signals" and "Within the Entity." If only Kevin can keep a stable band together and continue pushing forward Aceldama could be a contender. Another factor, this probably due to their area and cash, is that neither of the demos had great production, but I suppose this also lends to that Eighties' death metal feel. Last news bit—the band has added a fifth member, guitarist Randy Farmer ex-Humanicide. 1706 Woodmeade St. SW, Decatur, AL 35603

## Alchemist-Demo'91

Granted this tape is a tad bit old but it was sent in for review and that's my job. Alchemist come

from Australia so that's cool because I need the token demo from down under every issue. After listening to the four songs offered I can't keep my head from spinning—what just happened. There is so much going on here that it's flabbergasting. Alchemist are very technical, very original, very trippy, heavy and confusing. I think it will take a few listens to digest what's been served up. Alchemist is unique and in metal today that is needed because everyone is just trying to copy what's cool. At the time the tape was submitted new guitarist Roy said the band had been offered a deal by Austria's Lethal Records. If you're looking for something a bit different and feel adventurous and experimental. PO Box 1037, Dickson ACT 2602, Canberra, Australia

## Animus-A Dead Life

Having played many shows in Australia the demand for some recorded music by Animus reached a peak. To satisfy their fans the group recorded these four songs and put out the *A Dead Life* CD. The trio tries to combine elements and influences from many genres, like power metal, speed, thrash, pop and classical to come up with something original. At the end of the day, yes they are doing something different but it relies to heavily on dated influences and the vocals of guitarist Paul Villani are just not full, versatile or powerful enough to really make the four songs here stand out. I can't say I get into this but they are some people, I believe, that are interested in doing things with the band. 3 Heatherlea Crescent, East Keilor, Victoria, Melbourne, Australia 3033

## Area 51-Biscuits-N-Gravy

Las Vegas quartet return for round two and deliver up five more songs that leave off where their debut left off. I love these guys; they are just so fresh and cool. Their music is relatively simple but has an uppity punk feel to it that just gets your foot tapping. Production here is better than their first tape which adds in conveying their material. A tad more diversity is displayed and I would think with the current state of alternative metal these guys would have a chance at a deal. Granted, I would not lump Area 51 in the alterna-metal category but a lot of the bands happening within that scene have a punk rock base and therefore the comparison. Check it out for something different. 2813 Oasis Circle, Henderson, NV 89014



## Astaroth-Drowning In Blood

Right off the bat, I can't understand why so many bands use this name. Currently, there are at least five groups in existence that I know of that are in

the underground with demos circulating. Regardless, these guys hail from Tampa, Florida and were formed in late '91 by Larry Sapp (ex-Brutality) who got together with bassist Bryan Winton and the two formed this project. After some material was written they got Thomas Viator (now in Disincarnate) on drums and Don Gates (Brutality) on guitar and cut this four track recording. It was supposed to remain unreleased but due to the urging of Mike Browning and James Murphy the guys decided to put it out. I won't criticize the production but I'm sure you can imagine the sound quality is below par but it's the material that should be on trial. There are some brutal elements and Larry's voice is promising, but I still feel that the group needs some time before becoming a major underground threat. I'm sure once suitable replacements are found for the vacant drum and guitar slots and the guys get themselves into Morrisound as planned, Astaroth will be a force to be reckoned with. PO Box 8552, Tampa, FL 33674-8552

## Asystole

There seems to have been some cut backs in the Asystole line-up because on this new demo only Bob Kay (drums) and Mike McFarlin (vocals/all strings) remain from their first demo and 7" (which was reviewed last issue). The duo seem to have gotten darker, doomier, heavier and more blasphemous than last time around. There are four songs on the tape but one is an intro and the other is a spoken word performed by Blood Axis. Overall, I'd say that the Colorado-based outfit has improved and should really come around on their next recording. 8301 Brighton Rd., Commerce City, CO 80022

## Attika-Not For The Squeemish

The enclosed bio doesn't state any historical information on Attika, it mostly talks about the numerous shows they've played and their lyrical viewpoints. This twenty song demo appears to be a compilation of four years of work. It seems that they have pulled numerous tracks off of previous demos and come up with *Not For The Squeemish*. As a whole the band is in a power metal/thrash vein and I find the material highly boring. There's a few songs, like "In Hell" and "Rip n Tear", that are alright but they all seem to come from the '89 demo which isn't a good sign because bands are supposed to get better with time. There just isn't anything special to Attika's music. 47 Wertman Ln., Londonville, NY 12211

## Baffled Brainz-Pounding, Puking, Power

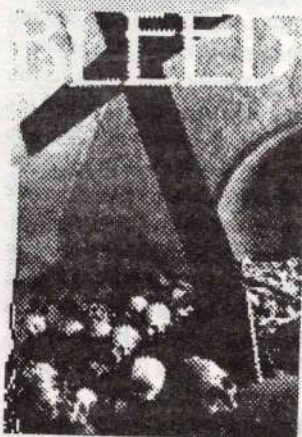
Formed in '91 these Canadians recorded these four songs that I am listening to and find them to be pretty slow and uninteresting. I would have thought with the name of the band, the demo and the cover art that Baffled Brainz would be a wildly crazy and humorous combo, I'm not laugh-



ing. For the most part, it's straight up "metal" with a speed element. The songs just don't grab me and I am bored by this. The music seems at times to have come up at jams, it's sort of improvised fusion-like stuff, but not enough so to make it interesting. 734a Queen St. East, Toronto, Ont. M4M 1D2 Canada

**BATTALION**

Six songs sent to me by my friend Jeff Cooch at Epitaph 'zine. I don't know if I really care for Battalion's brand of uppity thrash/power metal. I'm sure I would have in the mid-to-late 80's but now it just seems so cliché and on the verge of being dated. The vocals of singer Keith Poszywak are not of the high-pitch caliber so that's cool but



are more straight-forward, and at times raspy. Actually, I think he needs a little more power. 2822 Macomb, Pinokney, MI 48169

**BLEED**

Ge, I hate it when bands don't include any bio information along

with their tapes. That's the case with Bleed who have sent in a 16-track recording of eight songs, which sounds good considering. The guys hail from Wisconsin, who seem to be obtaining a killer scene with bands like Experiment Fear, Phantasm, Accidental Suicide, Viogression and Morta Skuld. I assume this is the band's first demo and right off the bat judging by the name and the cover one can see they would fall within the death metal realm. Vocally Tom Danz reminds me of Obituary's John Tardy, although not quite as raw. Musically there is plenty on here and each song has plenty of sections to set it apart from one another. The band is not the most original but are very satisfying and should please anyone's cravings. \$5 1120 Crooks St., Green Bay, WI 54301

**BRAIN-Blasphemous Odd Fellows**

It's taken this band some time to get to this stage, the release of their third demo. In the short bio, which they included with the tape, it states that Brain were formed in '88 and it was a year before

all the members were assembled and another year before their first demo was released. Now on their third, and with no previous knowledge of the Japanese group, all I can say is Brain are pretty original, especially for a band from the Orient. The four songs included have good production and could best be described as containing elements of Anthrax with a much more progressive edge and less thrashy and with a slight funk feel, especially in "T.B.Y.T.". #102 25-2, Hiraikecho, Neyagawa-city, Osaka, 572, Japan

**BRAINSTORM-Ultra Violent Raids**

These guys have developed a name for themselves in the local scene and all within basically a year it seems. I believe this is due in large to the number of shows they have played and their cool line of t-shirts. The production on this, their first demo, leaves much to be desired but somewhat aids in bringing to mind a mid-eighties feel regarding raw quality recordings of death metal demo bands. Brainstorm even resemble a lot of those groups or an argument could be made for the resemblance to German groups like Destruction, Kreator, Sodom and so on. If you keep that in mind and as a frame of reference you'll enjoy *Ultra Violent Raids*. Eventually, these guys are going to have to shell out the bucks to record something that really captures them in their glory, though. 3145 Sheffield Ave., LA, CA 90032

**CARDINAL SIN-Where There's A Will There's A Way**

Those poor guys in Cardinal Sin. How it must feel after years of hard work to finally get a label deal and then your record company goes belly up. That was the case with Maze and many bands like Wrecking Crew, Prime Evil, Bloodfeast, Meat Locker and these boys were back where they started. Originally hailing from Puerto Rico in '84, the group has worked their way up, eventually in '89 moving to Boston and recording a second demo *Infanticide* (reviewed in NGF #5). On this new tape Cardinal Sin is very angry and their brand of ultra-heavy thrash just pushes itself out of your speakers and into your living room lurching at you as George Lopez's shouts out the lyrics to songs like "Against the Waterfall" and "Edge of Reality." Sure, it isn't anything new nor is it original but it does kick and if you are looking for this sort of thing and realize that the scene is lacking outrageous thrash which combines the best of Slayer and Violence then this superb sounding four song demo is for you. PO Box 457, Atkinson, NH 03811

**CAUTERIZER-Then The Snow Fell**

This Swedish band seemed really interesting to me so I sent off for a demo. When I got it I was real anxious to give it a listen because, 1) I requested it and 2) the packaging looked real professional. After hearing it, maybe my expectations were too high. I am disappointed with Cauterizer. It is fairly average death metal with some doomy parts. The production is a little muddy and the playing seems sloppy. I think there is still something to the group because there are some rough ideas here but it will need a lot of practice, thoughtful songwriting and hard work. Humlegrand 4B, 170 60 Stenhamra, Sweden

**CHAMBER OF SORROW-Compilation Tape Vol. 1**

This comp. tape put together by fellow zine editor Jason Verhagen of Chamber of Sorrow features twenty bands that are circulating some of the most brutal death metal demos in the underground. This, like my Music To Die By compilation, makes for a good listen, especially for those people who are weary of ordering underground demos. This is the perfect sampler to hear such talked about bands like Maimed, Absu, Mule Skinner, Exempt, Experiment Fear, Killing Addiction, Magus, Disembodied, Phlegethon, Moral Decay and that's only half of it.

**CHEMICAL STRAIGHT JACKET**

I know there's some of you out there that miss that crunchy Bay Area thrash sound and for those of you there is this demo. Three songs of energetic, uppity thrash with a combination of heaviness and melody, like early Testament without being so cliché. These guys have been playing the scene up there since I moved to down to LA ('91) and I believe this is their second tape. 22821 Teakwood St., Hayward, CA 94541

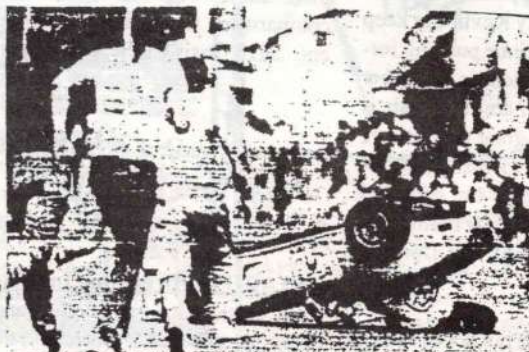
**CLOT-Septic Tank Of Human Thoughts**

Originality is hard to come by in the death metal sweepstakes, but this quartet have something to say positive about the genre. They don't succumb to peer pressure and blast those beats, they don't even tune as low as possible. They cross hardcore/death well, adapting dance beat drums courtesy of John Paulick with the weird vocalizing of Andrew Dalton (another deathcore cross), which is very effective I may add. Full, clear production, intelligent lyrical observations and five varying songs with distinctive structure makes it a worthwhile purchase. If the tape fails to move you in one way or another, it's a lost cause. Faves include opener "Parasitic Past" and the title track.

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You want death metal with a difference, remember the name Clot. (Last minute news—Clot have disbanded after singer Andy (Tin Bean 'zine) decided to move to Oklahoma.) \$5 103 Main St. #516, N. Adams, MA 01247

Matt Coe

#### CONDEMNED-Crush the Weak

I liked this tape as soon as the music came on—in-er-face, aggressive tunes with beefy production and a somewhat original mix of hardcore and thrash. The vocals of Billy C. come across as rude, mean and snotty giving the group that much more attitude. There are four songs on the tape and unfortunately I have no info on the band's background but they are worth checking out if you're into that sort of thing. 17 Grove Rd., RR#4, Oak Ridge, NJ 07438

#### CONTAMIN MORTALIS-The Pain of Life

Latin for Contaminated Death is this band from Alabama. Six songs are showcased on their second demo and it's a bit different than what I expected. When I got the tape I thought, by the name, the group was yet another death metal band. Not necessarily so, Contamin Mortalis are a little different seeming to combine a thrash feel with a dark heaviness. The group has been at it for over two years and this is their second go at recording. Their first demo, *Self Made Hell*, was released in March '91. The band seems to have had a good amount of line-up changes since recording this tape with a new guitarist, bassist and drummer coming into the fold. I'm sure this will alter their sound somewhat. If they can go for a more updated feel but continue to strive towards stronger originality and a stable line-up Contamin Mortalis could be a name to reckon with. 15828 Sylvan Loop Rd., Fosters, AL 33463

#### CORRUPTION

LA/Orange County five-piece who I haven't had the opportunity to see in the clubs but I have their demo. The tape appears to be their first and contains two recordings. Three songs done in a 24-track studio while the other three on an 8-track. The group's style is not anything original, they just play run-of-the-mill mid-to-late eighties thrash. It's good for what it is but is just so typical nowadays. I know there's a crowd of people out there hungry for some new thrash and if you fit in that grouping then go for it. A couple of the guys in the band have played in Hiram, Sacrilege, A// Solution and Plain Wrap so there's some history here, it's not like a bunch of teens throwing this stuff together. 2420 W Olive St., Fullerton, CA 92633



#### CRIMINAL-Forked

A very promising South American group is these guys who are led by guitarist/vocalist Anton,

formerly of Pentagram. Four songs were recorded on a 24-track for this band's follow-up to the two song '91 demo. Very aggressive, fast-paced raw thrash with some death metal overtones is what is served up and it packs a mighty wallop. Criminal are very promising and even though it is not an original idea it is unique in delivery. They cannot be pinpointed as sounding like any one particular band. It's pretty intense and happening for a South American act and for the thrash scene in general. \$5 PO Box 1895, Santiago, Chile



#### CROSSBONES

Brazil has become an interesting nation for metal since Sepultura exploded from the country. I'm sure many of you realize that Sepultura was not and is not the only group from there, what with bands like Overdose, Dorsal Atlantica, R.D.P. and Sarcofago, Brazil should be well-known. Crossbones are a new quintet from the area who have been together about a year and this is their first demo. Included are four songs with average production and material that sounds extremely typical to these ears. Crossbones are not a bad band but just don't offer anything different than countless other late '80s thrash bands. They seem fairly tight and musically competent so with time hopefully they will offer some fresh and exciting sounds. Rua Silva Jardim, 187-Centro, Juiz de Fora-M.G., Brazil CEP: 36015-390

#### CROSSFADE-Ruined

Back in the pages of NGF is New York's Cross Fade, a band who gained a lot of promising and good reviews on their debut '92 demo. The three songs laid down is very brutal stuff. Like many others, I noted that on their first tape Cross Fade were an original band and attributed it to the fact that their influences ranged from Decide and Cannibal Corpse to Primus and Pink Floyd. Again on *Ruined* they have mixed diverse elements but don't go overboard with experimentalism, moods, doom, technicality or any of the other tendencies bands can abuse at times. The guitar playing of John Tinger, most notably in the lead work, has to be commended and even more interesting, after the recording of this tape, the group expanded to a five-piece with the addition of a second guitar player. The vocals of Scott Trollan are very raw without going for purely brutal cliché. Cross Fade are a very promising group who are infusing new ideas and concepts into their tunes without sacrificing the heaviness or going over anybody's head. 191 Mastic Blvd., Mastic, NY 11950

#### CRYPTIC LORD

I reviewed this New York trio's second demo last issue and here they return with its follow-up. The new material seems more raw, more energetic and maybe a little more punk. Last time



around I criticized Cryptic Lord for their dated sound that was a combination of typical heavy metal and dated power metal but there's a little more freshness and adrenalin on these three songs. The only info I can give you is that they band is gigging in the tri-state area and trying to make a name for themselves. I don't know if this demo will land them any snooping record companies but they are headed in the right direction. I don't feel they've reached their promise, but must be applauded for their progression between tapes. 2077 E. 55th St., Brooklyn, NY 11234

#### D.A.B.-Alice In Horror Land

D.A.B. stands for Delayed Action Bomb and the band was formed in France in 1990 as a grind/hardcore group but over the years and three demos the group could be classified as death metal. I believe that only one member from the original line-up remains, that's Goy, and he's handling the vocals now as opposed to playing guitar. Four songs are offered up and for the most part you've heard it all before. The only real standout is closer "Slaughter" which is pretty catchy with a really cool groove and a Ulrich-style drum pattern a la "One." 16, Rue Leon Blum, 22200 Pabu France

#### DAMNATION-Volume II

From San Diego, the hot bed for new alternative metal comes something much more evil and brutal. Damnation are a name I'd been hearing a lot of good things about, probably seeing the close proximity from LA to SD. I decided to write and received the group's latest two song effort, which was recorded in May of '92. The three-some have been together about 2 1/2 years and this is their second recording. On the whole, Damnation are not a bad band but don't really display anything out of the ordinary within their music. They are mid-paced and have a couple of neat breaks and changes but I feel the drummer could jazz up the straight-forward beats. I can tell there is a strong thrash background from the song structures and aside from the death style vocals this could be a thrash band. \$3 926 Saint George Ct., Spring Valley, CA 91977

#### DEATHLESS-Judgement Ignorance

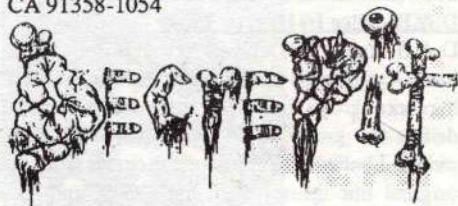
Glad to see certain bands aren't following trends to go to the death metal or grunge root...these guys play crunchy thrash, pure and simple. This second demo from the Puerto Rican band contains five songs, and an instrumental track, "Evangolio," not too far removed from the Bay Area crunch of say Heathen or Forbidden. The classical leads of Mandy Martinez and Unguel



Cruz spice up the mix, especially on "Who's Fault." Lyrically the band fall under the Christian tag but don't preach to you, instead allowing the stories to speak for themselves. \$6 35th St. P-9 Sans-Souci. Bayamon, Puerto Rico 00957 Matt Coe

#### **DEBRISTREAM**

Anyone ever wonder what happened to Dead & Bloated. Well, after the New Renaissance scandal and the release of their debut album, they followed it up with another demo which was largely unlike anything they had done previously being less thrashy and more alternative and punk. Naturally, if this is the direction the band was going in a name change was in order and here we are. This is a nine song demo of even more new material which is again less heavy and follows more in the direction of the *Maintenance* demo. I wasn't really into it the first couple of listens but now I think Debristream are really cool and much better than Dead & Bloated with a lot more growth potential. PO Box 1054, Thousand Oaks, CA 91358-1054



#### **DECREPIT**

This 5-piece has only been together six months before recording this debut three song demo. They hail from Chicago, home to such early death metallers as Master and Devastation and currently Experiment, Demented Ted and Broken Hope. These guys are very intense, especially for such a relatively new band playing heavy, fast, powerful death/grind. There are a lot of novel ideas, especially for the genre they're in. I can't go on to much about Decrepit because outside of the cassette I didn't get much info but you should check them out if this is your thing because again for the time they've spent together they've come up with something special. \$4 1770 Ridge Rd., Munster, IN 46321



#### **DELUSION-Autumn Dawn**

The New England area seems to be growing and developing in regards to an underground scene. Delusion are one of the bands who've had the opportunity to open for a lot of the national acts that have rolled through the MA/NH area; for example, Bolt Thrower, Death, Napalm Death and Entombed. This is the group's second demo and while I have not heard their first, *Trapped Within A World Of Darkness*, I can assume by

reading the band's bio that *Autumn Dawn* is a progression into a heavier direction. That, along with a new guitar player and the addition of a frontman, has thrown Delusion into the death metal realm. Now that's okay, but if I find out that the Delusion of '91 was a thrash band I will have no respect for these guys. The reason I say that is because I do not care for band wagon jumpers. I am weary of the five piece because of the photos of them in their trendy death metal tee's by the likes of Carcass, Morbid Angel and Cathedral. But as for now—who knows. Judging on the demo, it is fairly competent death with gruff and raw vocals, complemented by guitarist Jeff Dumais' back-ups. Delusion have released a good demo and are something to watch out for but I don't feel their quite ready for the big time just yet. \$5 John Dwyer, 85 Lexington Rd., Billerica, MA 01821

#### **DESDEMONA-Advanced Tape**

These French men label themselves as techno-thrash with influences ranging from Megadeth, Coroner, Cacophony and Anacrusis. When I popped in the demo (and got past the very lengthy intro "Othello's Purgatory") I was surprised that was the tag they wanted. Yes, Desdemona has that feel but are really not *that* technical, although the lead playing is worth mentioning, being the best thing about this band. Overall this tape is hurt by bad production but it is their first attempt and was recorded on a 4-track, actually it's the mix that bothers me. Another thing that bothers me are the vocals which lay somewhere between melodic thrash and death and neither are well done. The back-up (death) vocals are even more horrendous and really show that these guys, despite being together two years, still need a lot of refinement. Quatier Briangon, 84240 La Bastide Des Jourdans, France

#### **DETERIORATE**

This was one of the demos that came in and actually stood out from the pack. Not because these Pennsylvania boys are really doing anything that different but because of what they do, they just do it well. For the unaware, Deteriorate are a death metal 4-piece who are somewhat original in their own right. No comparisons come to mind, maybe a little Obituary musically mixed into with some Deicide vocally. All I know is that I like it and apparently so did JL America because they snatched 'em up pretty quick. It would have been nice to maybe see them develop more in the underground before crossing into the big leagues but hopefully Deteriorate will take it all in stride and deliver a fine slab of brutal death. 808 Lincoln Ave., Pennel, PA 19047

#### **DROP DEAD-Our Forgotten Destiny**

I had heard a lot of good things about this trio and eventually wrote them. After not hearing back for months I received this demo in the mail without any accompanying material. Apparently

word has it that they broke up for a while and have since reformed with, I believe a new drummer. This is their latest recording and it came out three years ago. Judging it against what is out there today it's very competitive but doesn't necessarily blow me away. Then again the people who told me those great things got this in 1990 and at the time it was probably mind shattering. Musically, Drop Dead are thrash bordering on death with a lot of quick drum parts and some heavy sections. This is almost like an album, seeing as how there are eight tracks and the production is real professional. I know that a couple of labels are interested, namely Foundation 2000 and A.R.T. so we should something new soon. PO Box 47922, Indianapolis, IN 46247

#### **EMBRIONIC DEATH-Regurgitate the Dead**

A very hard working and promising band to keep an eye on is these young death metallers from New York. This is Embrionic Death's second tape, I have not heard 91's *Dead Rotten Corpse* live demo, which from what I gather was pretty rough, raw and unoriginal. This, on the other hand, was recorded on a 16-track and includes six songs of very brutal gore, as well as nice packaging. I'm sure easy references of Cannibal Corpse and Suffocation can be made for several reasons. The location of all three bands, their lyrics, vocals and music. I won't say that Embrionic is a copy of those bands but fits in that brutally sick vein. The guys, as I mentioned, are very young (14, 15, 17 and 22) and seem to work hard at their band. They should have a new tape by the time you read this, supposedly titled, *Honey, Call 911!! There Is A Person Decaying In Our Front Lawn*. 1 Holzman Dr., Hampton Bays, NY 11946



#### **THE ENEMY-Negative Prevails**

Upon reading this Italian band's bio and seeing that their influences range from Aftermath (IL), Evil Dead, Forced Entry and Bloodlust I was not so keen on checking them out. I've never been a big fan of any of the above and realize that at this point they are not, and actually have never been, the cutting edge. The Enemy are in the realm of these bands, sort of hard-hitting but still semi-melodic, semi-technical thrash. Considering that Italy is their home and there is not a huge scene there nor that many good bands I commend The Enemy because it would be nice to have some of the other countries like Italy, France, Spain and the like contribute to the world metal scene. This is the group's first demo and was recorded about a year after being together so hopefully in time they will develop more originality and a slightly fresher approach. Casella Postale n. 24, 74016 Massafra (TA), Italy

#### **EVOCATION**

Very Swedish sounding is what comes to mind upon hearing Evocation's five song demo. Sure,



they can't be blamed—they are from Sweden. Credit must be given, though, they did not go to Sunlight to record opting instead for a place by the name of G.M.P. I like this demo a lot, it has great sound, good musicianship, excellent songs and is tremendously heavy. In places it could use more originality but I am a big fan of the Entombed/Dismember sound and am therefore frothing at the mouth over these guys. Very promising, indeed. 1:a Villagatan 12, S-502 44 Boras, Sweden

**EXMORTIS-Butchers of the Urban Frontier**

I was very surprised to get this four song demo because I had heard that the band was over yet again. Then even more surprising was when reading the accompanying letter that Brian Werking isn't even in the band. To me and many others Brian was the man behind Exmortis, sort of like Chuck from Death, and without this guitarist/vocalist there could be no Exmortis. But lo and behold a reformed Exmortis, same logo and everything returns and the man behind this resurrection is original bassist Chris Wiser who played on the band's first two demos. Somewhat strange that after all these years and the failed attempt by Brian with the 7" on Rage that Chris would use the name and logo for his new project. After popping it I realize he's stayed true to the group but I just can't get past the fact that there are four new guys here and Brian Werking is not included. I don't think this is anywhere as good, professional or original as the *Fade From Reality* 7" or the band's legendary second demo but it is solid, well-played death metal, with Morbid Angel-ish guitar riffs. 14222 Chadwick Ln., Rockville, MD 20853



**FATALITY-Cease To Exist**

This Pennsylvania quartet have been together since September '91 and have supposedly built a strong base in their area with live shows. This is their first demo which sounds very good, seeing as it was recorded on a 24-track. Four songs of death metal, which like the band says in their bio, is played with more finesse than your average band. I can agree with this point and this could be a deciding factor in the long run that sets Fatality apart from a lot of their peers. They aren't doing

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anything so out there that could turn people off but they approach their music very professionally. Guitarist Chris Ragan has since been replaced by George Sobol. \$5 104 Doney St., Duquesne, PA 15110

**FEAR OF INFLUENCE-Creation In Question**

This Canadian trio is quite original in their musical output. On opening cut "Against the Grain" the band does definitely that where it sounds like a mix between an old 50's "Grease" style tune played by a jazzy/technical metal band. Fear of Influence is very progressive with bassist Jeff Streichl's singing coming across as more alternative. I sort of like this and feel that with more work and attention and maybe a heavier foundation and some more work on polishing/strengthening the vocals Fear Of Influence could be on to something. Unfortunately, it appears at press time that the band has changed their moniker to Dovercourt and have become less progressive, less punk and more mainstream and accessible. 400 Adeline Dr., Keswick, Ontario L4P 3C3, Canada

**FINAL JUDGEMENT-Drastic Dose of Reality**

Four songs are presented on this Atlanta band's second demo. It can be described as heavy thrash with death-like vocals. Nothing too original in the music department but the flux between singer Chad Cross and the rest of the band is what elevates the group to an above average standard. If the music was a little less typical, which is

where the real work is needed, they might have something. I'm not saying that it's bad, it's just been done. Lyrically the guys are Christian but you'd probably never know it unless you analyzed the words and even then it's not preachy, just positive. \$6 Suite 119, 3530 Ashford Dunwoody, Atlanta, GA 30319

**FOUL STENCH-Jiz Mark**

These four guys are from Ohio and look more like a Misfits/Samhain tribute band than a death metal group. The *Jiz Mark* demo has four songs on it but all are fairly short leaving you wanting more when it finishes. Their songs have a punk feel to them but are crossed with death metal. If you've heard Clot, that will give you some idea. It's more accessible than your average death metal band so it could have a broader appeal. PO Box 340667, Dayton, OH 45434-0667

**FREAK SHOW**

I know there are a couple of groups using this name but these dudes are from San Diego. Formed in April '91, as an "old school" hardcore band, they have evolved since that time with changes in personnel to bring in thrash influences. Even though Freak Show's twelve song debut tape has an early 80's quality to it, it's pretty cool. It brings to mind the punk bands of the time and some of early, raw thrash. This tape even seems to have been recorded with that mentality. It is a value with the amount of tunes, even covering The Beastie Boys' "We Got The Right." \$6 PO Box 16717, San Diego, CA 92176

**F.U.B.A.R.**



A long time supporter of No Glam Fags and fellow tape trader Reggie Rosales sent a copy of this tape in and asked me to review it. Considering it's a copy I have no bio, liner notes...nothing. A few years back I reviewed this band's second demo which was a humorous stab which, if I remember correctly, was pretty heavy and fast. Not the case with this ten song follow-up. F.U.B.A.R. is a side-project which, I believe contains members of Silent Scream and Dark Angel. As a whole it's slow to mid-tempo and reminds me of the Mentors, vocally and a little musically. There are some thrash and punk elements and the lyrics are mainly drug and alcohol related. I can't say I'm really into but it could be something some of you are interested in. 14411 Corby Ave., Norwalk, CA 90650

# FUNERAL

## FUNERAL

Whoaaa!! What have we here? I was blown away by this three song demo from a brand new band from the Northern Cal area. Very intense, very brutal and, considering an overcrowded scene, very original. Numerous fast blast sections that tend to skull crush while the slow, meaty parts bring to mind carrions ripping at flesh. The drums of troublemaker Roland Applebee hammer away driving the listener into a frenzy. The production on this tape is better than a lot of indie death metal albums giving the riffs of Sherman Stonington such a demolishing crunch. This guy has come up with some of the most tense and memorable riffs, while the sick vocals of Clarence Firesworth just bring it on home. After only three short songs I beg for more. \$5 Ste. 119 (A) Steiner St., San Francisco, CA 94117

## GENERAL BOMB MACHINE- Pseudorevolution

This four song demo stands out from the pack. The most immediate comparison to GBM I can make is Voivod, mainly because the vocals of Christian are spaced and accented as those of Snake. Musically Voivod, circa *Dimension Hatross*, that heavy, trippy, future metal with maybe a little more guitar. But believe me these guys are no rip and seem to be doing something different here. Last song is a cover of Soft Cell's "Tainted Love", who would have thought. Goethegasse 22, 8160 Weiz, Austria

## GENTLEMEN DEATH

A Florida act whose future may be up in the air since after this demo 3/5 of the band were in Atheist, now only guitarist Frank Emmi remains in that Sarasota band. Forgetting that fact and turning towards their self-titled demo I am greeted with progressive thrash bordering on power metal. At times it gets slightly cliché and nothing musically new is going on here but thanks to the tempo changes and fills Gentlemen Death's demo is a bearable product. By no means is this a Watch-

tower or an Atheist, but it has the progressive and slight technical feel. Actually they should probably continue pushing their boundaries of musicality because the song writing here is very average. PO Box 1774, Eaglewood, FL 34295

## GERONIMO-A Journey To Oblivion

I believe this is the Danish band's second tape, and is more death metal than their previous recording. Geronimo (an odd name, I think) seem to maybe be doing some different things upon this five song demo, especially with the vocals. There is both deep, death metal style singing and then clean, almost melodic, sometimes hardcore singing. Not really like Fear Factory but similar. It might even be two guys, but since I have no bio or names of the band members I'm at a loss. There seems to even be thrash and hardcore influences in the songwriting department. I applaud their motivation to do something different and I've talked to some people who really dig this but for me at the moment I'll just say that they are on the right track but need time to develop more. \$6 Molleskoven 12, 9260 Gistrup, Denmark

## GOGMAGOG

I don't have any info to work off on this band but from the liner notes on the demo the band states they were influenced by the NWOBHM and listening to the three songs on this New York quartet's tape it's evident. Their sound has been slightly modernized a touch but it definitely has that early 80's metal feel. Now I do need to make a clarification that I'm not saying the group is dated because even though I've heard this type of thing times over it is not cheesy with silly "metal" lyrics or a high-pitched annoying vocalist. It's just three songs of solid hard edged metal with a sense of melody like the NWOBHM groups. One

last thing, I can remember when I was in high school (oh, oh—I'm giving away my age) there was a super group called Gogmagog that included Pete Willis (ex-Def Leppard), Paul Di'Anno and some other guys and they recorded a record for a small indie. (By the way, if anyone has that I'd like to get a copy.) \$3 PO Box 10806, Rochester, NY 14610-7825

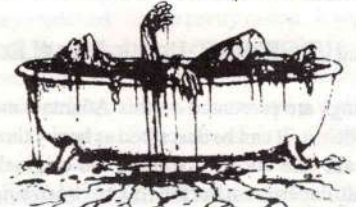
## GORYBLISTER-Hanging Down The Sounds

Five songs of progressive, technical thrash with death metal vocals by bassist Luigi is what is showcased on Gory Blister's second demo. I am unfamiliar with the band and have no bio information to give you except that they released their first demo, *Spoilt Greed* in '91 and the trio calls Italy home. It's pretty cool stuff, especially when you consider the different styles that are present here giving Gory Blister a stamp of originality. I think that the band should continue in this direction and pursue a really brutal and technical style. This tape is very intense and is probably the best thing I've heard out of Italy in quite a while. \$7 Via Lavinia, Via Dalmazia 140, 74100 Taranto, Italy

## HARMS WAY-Fear No More

One song here on this limited edition demo showcasing the new lean and mean version of this Detroit act. In issue #5 of NGFI I reviewed Harms Way's first demo and gave it a below average review for the fact that it seemed very mid-eighties in both sound and presentation. In the time since the tape came out it appears that spiked and studded leather clad frontman Lee Davis has left, as well as bassist Dave Waltz. Harms Way decided to keep the core of the band and alter slightly by switching guitar player Steve Berger to bass while other guitarist Ray Reyes would

# DYING FETUS



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take over the singing duties. I suppose the new power trio decided to demo down the first song written and that's what we have here, "Fear No More." I feel it's a drastic and much better Harms Way, especially as I listen to the song repeatedly. Granted the group are still not doing anything original but it is slightly progressive power thrash. 1567 Crestland, Ann Arbor, MI 48104

**HATE-Dying Is Not What It Used To Be**

Despite the title of this demo Hate are not a death metal group. Instead this is a reformed Bay Area act who remind me strongly of Violence in some of the fast parts and in the vocal lines. These guys, basically main man Stacey Murray, have been at since '89 and in that time have had numerous shuffles in line-up leaving him as the only original member. This is their first tape but they've been playing shows for years with everyone from Entombed to Nuclear Assault to Big Chief. The material is nothing new and opening track "Jeffrey" is the best song offered, which is about the Dahmer man himself. I wish the group the best of luck but in these times and with the metal scene up there dead they are really going to have to remain stable and work on harboring more originality. \$5 353 Shirley Ave., Hayward, CA 94541

**HERESY-Master of Solitude**

I'm surprised by the number of bands that are coming out of the New England states this issue, especially Massachusetts. Heresy are yet another but word has it the group is changing residence and coming out my way to set up camp. These guys are sort of a thrash band but with a slower edge and some slight progressive elements. It's not really anything that blows me away but maybe in time the group can define their sound and make it a little more intense and in-yer-face. Last bit of news—Ken Nasif has been replaced by ex-Oppressor guitarist Derek Norberg. \$4 PO Box 3, W. Roxbury, MA 02132



**HETSHEADS**

These dudes have been around and started as a hardcore group in '88 called Hetsheads with Hetsfaces and the Fuckfaces of Death. Don't ask me, I don't know what it means. At least it's original, I suppose. The same four guys have been with the group the last five years and as time progressed they started getting more and more death metal. Granted, they are from Sweden but are not typical of the so-called "Swedish Sound". It's just very heavy, straight-forward death metal. The band sent me their demo, *Remonstrating the Preserver*, as well as advance tracks from their ep which should be out on No Fashion Records by the time you read this, it's called *We Hail the*

*Possessed*. They are not the most original thing but are entertaining for the die hard death metallers. \$5 Skontorpsvagen 120, 121 65 Johanneshov, Sweden



**HIDEOUS CORPSE-Demented**

This is the band that NGF artist Jeff Kahn sings and plays guitar for, actually they're called Skeleton of God now. As is evident by the band name they are extremely brutal. This tape is professionally put together and should appease any criticizing death metal fan. Four songs of fast-paced, crazed attempts. The vocals are deep and raw and could best be compared to Frank Mullen of Suffocation or Joe Ptacek of Broken Hope. For a needed break try the classical guitar interlude of "Autopsy in D". PO Box 156, Nederland, CO 80446

**HOMICIDE-We On The Cross**

It's always great to get tapes from bands in countries that seem to have an under developed metal scene. Italy, in my opinion, is one of these countries. Sure, there has been some musical action from bands like Raw Power, Bulldozer, Headcrasher and Extrema, but as a whole Italy has not given the world a reknown metal band. Unfortunately, I don't feel Homicide will carry that honor either. These guys have been at it since '87, actually only bassist Massy remains from those days. In the six years there has been constant personnel changes, which I'm sure has held the band back. This, their second demo, contains five songs of under produced, dated "heavy metal" in the truest sense. Homicide remind me of a lot of the European bands that were starting out in the early eighties and for that reason I just can't get into it. *Viola Matteotti 340, 20099 Sesto S. Giovanni, Milan, Italy*

**HYMEN-Au Gratin**

This young four-piece comes from Lexington, Kentucky and are doing something a little different. A little less serious and mixing in elements of punk, thrash, death and alternative Hymen have delivered a promising debut which is still in its infancy. I think that the weak link is bassist Chris Sprinkle's vocals because the boy has not yet developed strong chords but there's promise, especially on "Nothing At All". \$5 582 Rosemill

Dr., Lexington, KY 40503

**INDUSTRICORE-Sanity's Shore**

With the increasing popularity of industrial music and the lower costs and easier access to samplers, drum machines and other necessary equipment you're starting to see more and more groups following this path. Industring is a one man project, another benefit of using machines to play music. Jesse Nelson, though, does not have advanced equipment nor the knowledge of how to use it or get the most of recording. There might be a bass guitar on this recording and then him singing—presto, a band and a demo with four songs. Quite simply, this is awful. It is so raw and basic that it's embarrassing. Not to say that Jesse doesn't have a right nor the promise but at this point he needs to spend more time practicing and less time dubbing up demos and sending them out. Maybe get some guitar on there too. 2A Annecourt, Luzerne, PA 18709

**INFESTATION-Visions of Repulsion**

Recorded at West Sound Studios in New Hampshire, the same location where the previously reviewed Delusion recorded their tape comes this act and I was quite surprised by the debut effort from this New England Bunch. Honestly, I had not expected much from Infestation but contained upon their *Visions of Repulsion* demo is some very chunky, heavy riffs played by a tight outfit. Musically, the group could be lumped into the death metal arena but there seems to be a little more thought incorporated into the four songs allowing for some expansion in sound in the future. The tempos are mid-paced with a few slow sections without getting unoriginally sludgy or doomy. Topping off the whole affair is one of the best amateur singers, Mike DiSalvo, whose throat is raw yet understandable and brings to mind a mix of Obituary's John Tardy and Syndrome's Troy Dixler in his earlier days. A very promising act and something recommended. \$5 448 Middlesex Trnkp., Billerica, MA 01821





### **INVERTED-Heaven Defied**

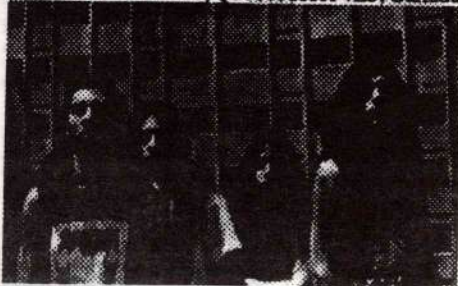
These guys seem to be making a name for themselves. *Heaven Defied* is the group's second demo and even though the band is from Sweden they are not in any way typical. Inverted have certain similarities but are darker and according to drummer Kristian Hasselhuhn will be getting even darker, heavier and more black on future releases. One upcoming release is a supposed 7" through Wild Rags called *Enslaver of Mankind*. I think the only criticism I could make of the band is it lacks some energy and aggression. I'm not saying the music does but the production and performance could be a little better and more in-your-face. A band to keep an eye on though. PL 2287, S-441 96 Alingsas, Sweden

### **JESUS SAVE**

What issue would be complete without a mention on Japan's Jesus Save. Here is what, the band's third demo and included are three songs, the first two of which were recorded for a compilation album coming out on Vinyl Japan Records. The last tune is something the band did for a 7" on Smog Veil Records, a tiny label in Ohio. This newer material sounds more original, more energetic and better produced than anything else they've put out. It could be described as punk-like thrash. These songs just have more umph and attitude than previous recordings. Also look for Jesus Save with three songs on the Far East Thrash Army compilation CD. Suginami-ku, Narita Higashi 4-27-2, Tajima apt 102, 166 Tokyo, Japan.

### **KATAKLYSM-The Death Gate Cycle of Re-incarnation**

Way extreme stuff on this Canadian band's demo debut. Very brutal, heavy, raw, bludgeoning death metal/grind. It appears that this tape is made up of an 18 minute conceptual trilogy, which is quite unique for a band of this nature. It's nice to see such an intensely heavy group doing something besides singing about gore. The three songs were produced by Obliveon's Pierre Remillard who did some work with another great French Canadian group by the name of Mid-Evil. Kataklysm's tape is a must get for everyone into the heavy ended death metal. I know the band will have a new demo soon and has already attracted some label attention. PO Box 488, Succ. Montreal-Nord, Quebec H1H 4L5, Canada



### **KRISIUN-The Plague**

Three Brazilian brothers make up the foundation of this act which was formed in early '90 and about two years later they added a fourth member, guitarist Altemir Souza. This is Krišun's second demo and it is an improvement over the

first, *Evil Age*, but still the band needs work. The main drawback, excusing the production, is the band is a little sloppy, especially the drum work of Max Kolesne. The group is a semi-fast, hard hitting death act bordering on thrash at times. I just think they need a little more imagination and a lot of rehearsing before they become the underground threat they hope to be. Manoel Putra, 608/61, Bela Vista-CEP 01328 010-SP/SP, Brazil

### **KROM**

I don't know if any of you remember a band from Chicago called Quickchange who were doing their thing in the mid-eighties. Those guys were one of the first demo bands I was corresponding with and eventually they got signed to Roadrunner and put out a debut before breaking up. All was quiet until recently when I heard from Larry "Dubs" Anderson (bass) that him and Mike from Quickchange had a new band together called Krom. He sent in this rough, scratch rehearsal demo that includes six songs of well-played, tight thrash with groove. Unfortunately, the band is still without a singer so there are no vocals on the tape. 16310 St. Louis, Markham, IL 60426



### **LANDFILL-Face the Insanity**

I don't know if many of you are familiar with Scavenger 'zine, but if so then I'm sure you know Steveo who created it. Unfortunately, Scavenger exists no longer but Steveo is not sitting idly by. Instead he now fronts a very interesting and potentially very hot trio. Landfill is what they call themselves, taken from a song off of Pitch Shifter's debut. The band plays in a similar vein, sort of an aggro metal industrial thing. Five tracks are displayed, my favorites being "Digging Yourself to Death," because of its slow dirge-like groove and "Prison Walls," which is quite the opposite with a dark and menacing feel. Landfill are a young act and that's apparent in some of the playing, which was basically handled by Todd Phillips (both guitar and bass on the demo), song structures and the vocals by Steveo, which need to have either more strength, conviction or brutality in certain spots. The group is completed by new bassist Brian and a drum machine. I'm sure with a bit more time, experimentation and know how regarding the technology this is a band to watch. \$5 2904 "R" St., Vancouver, WA 98663

### **LESTREGUS NOSFERATUS-In The Realms Of Man Evil Thrives**

I don't get a lot of tapes out of Georgia so it's good to check out some of the area's death metal. Pretty potent fast-paced stuff that doesn't necessarily cut any new ground but will appeal to the non-critical death metal head. It has the energy and conviction and the vocals of bassist Justice are above average. There are six songs offered up and one can hear everything that is going on. 3740 Market St., Clarkston, GA 30021

### **LORD MORTIS**

Immediately upon hearing Lord Mortis Cannibal Corpse comes to mind. Mainly, it's due to the deep grumbling growls of Sebastien Pigeon who's got some very sick and brutal throat action happening, but the riffs used by guitarist Jimmy Dionne are also much like those used on *Tomb of the Mutilated*. Now I'm sure Cannibal Corpse are an easy reference for bands of this ilk but in some of the speed parts like in first track "Pathogenic" there is a little bit of Napalm Death/Suffocation style blast beat happening. If the extreme grind/death bands like those mentioned above interest you then you should definitely contact the band, who are a strong contender to lend their name to the aforementioned bunch. 607 Dieppe, Rimouski, Canada G5L 7G2

### **MARKED FOR PAIN**

Do you remember a Florida band I reviewed last issue by the name of Burial. That group was one of the best up-n-coming death metal bands but tensions within made it fall apart. Well, guitarist Tom McDermott didn't let that stop him and returned home to Long Island, NY to begin work on his next project and that's exactly what I have here. Marked For Pain combines a heavy and original death metal style with a thrashy edge for crunch and catchiness and a slight industrial element due to the drum machine. Vocally Tom could be comparable to Entombed's L.G. in the way he sort of sings/shouts out the words in a loud roar. At this point, Marked For Pain is just a one man thing but Tom plans to flesh out the group in the future. Regardless, I'd have to say that despite it being just one guy (something I never like) it sounds very good in both performance and production. It's still in its early stages but if Tom can keep writing and retain the originality factor that sets him apart from most of his peers in these pages then he just might have something. \$6 248 Rte 25A Ste #88, E. Setauket, NY 11733



### **MORBUS-Fuck the Weak Shit...**

Donnie Johnson, lead singer (death rattle) for Fresno's Morbus is a reader of NGF and it's always cool when someone you've been writing gets a band together or starts a zine. Well, as you all know by now, Donnie belongs to the first group and his band has a very underground attitude about their group. These guys are about playing, having a good time, keeping it sick and heavy, promoting locally and in the underground. Six songs on Morbus' first demo and it is pretty insane stuff. Some of the tunes are slow, drudgy numbers while a track like "Body Bag" is quite quick. Morbus aren't doing anything new but have a lot of heart and are into what they are doing. Sometimes it comes across like one of their influences, Autopsy, but you can't deny a



prime band from their own area who aren't given enough credit for what they've done. 7153 N. College, Pinedale, CA 93650

**MORBID CORPSES-Rise**

I got this tape from one of the bands who played Milwaukee Metalfest VI and had never heard of the group before or after. (Hey, guess what they're playing Metalfest VII.) Supposedly this is a two song advance taken from an album. The trio had a demo out previously by the name of *Demonstrations of Devastation* which has sold over 3000 copies according to the group. I guess it must be a Midwest thing. They describe themselves a hybrid of thrash, speed and death with elements of grind and their roots are firmly planted in the late 80's German metal (Destruction, Kreator, Sodom). Both songs on this tape are pretty short and its hard to really get a firm grasp of the band but I guess it leaves you wanting more. 5401 25th Ave., Ste. 001, Kenosha, WI 53140

**MORTAL TERROR-Living Among the Damned**

This band has been a steady dream for cousins Aldwin Marquis (drums) and James Rodriguez (guitar) since '89. The now 16-year olds went through numerous line-ups in order to establish this band and after four years their goal is accomplished with this six song tape. I know that Mortal Terror are into Metallica, Testament, Megadeth and other so-called speed metal/thrash acts. That's what these guys are going after. Personally, I'm a little bored with that style and have slightly

moved on so Mortal Terror, who seem much slower and moody than any of their influences, don't do much for me. Actually it borders on doom without being tuned down or crushingly heavy. I think they guys need to progress as musicians, I do understand that they are all in high school, though. This is good for a band this young but they'll need a lot more time, patience, rehearsals and experience. Another thing, they'll need to learn to put a contact on their tape, photo or bio so people can get in touch with them.

**MOTOTRONKO-Billze (Mototronkicide)**

Italy, for some reason I always find it strange that bands come from there. Maybe it's the fact that the country has yet to achieve any national metal success through one of their groups. I assume the band who came closest was Raw Power. These four guys have been at it since '89 when they formed as a three-piece called Overstep, later changing it to Blood Soaked with the addition of a drummer and vocalist. Due to rehearsal problems original singer Enrico Colleoni was ousted and guitarist Giulio Agostini took over the mic. After playing three shows the name was changed yet again to Mototronko (what the hell does that mean?) and recorded this demo last year. There are four songs and it's essentially thrash with some heavier overtones. Two of the songs are the first couple of tunes they wrote and are much more straight-ahead, while the other two show a more progressive and original feel. The group cites influences as diverse as Godflesh, Atheist, Mr. Bungle, Confessor, Macabre, Deicide and

Pat Metheny and are expected to incorporate some of these ideas in their next tape which they plan to record after their summer European metro-rail tour. Via Residenza al Bosco, 24030 Caprino Bergamasco, (Bergamo) Italy

**MR. BUZZSAW AND THE BLASPHEMY BOYS**

I've been hearing about this oddly named group for some time now and I finally got the opportunity to snag a tape. Included are two songs of heavy thrash with a vocalist who sort of sings but doesn't have any sort of annoying power metal, high-pitched screams. He still sounds heavy but can carry a tune. The music is pretty good but they could use a boost of power, maybe speed it up a little and make it a tad more biting. Second song, "Savior" reminds me of Non-Fiction in the sense that it starts out real slow with a dark riff and moody/depressing vocals. I like these guys. I like the confrontation that is played between an all out thrash attack and a suicidal dirge. 102 W. Sophia St., Carson City, NV 89703

**MUTATED...Awakening**

This four-piece from Vancouver, Canada were only together eight months when tracking this five song demo. Considering that then I'm slightly impressed with Mutated's work. The material and performance isn't bad. Granted, it's just some heavy thrash bordering on death metal but the relative newness of the group tells me that if they keep working at it their next demo could be pretty intense. \$6 (Canadian) Ste. 169, 916 W. Broadway, Vancouver, B.C., V5Z 1K7 Canada

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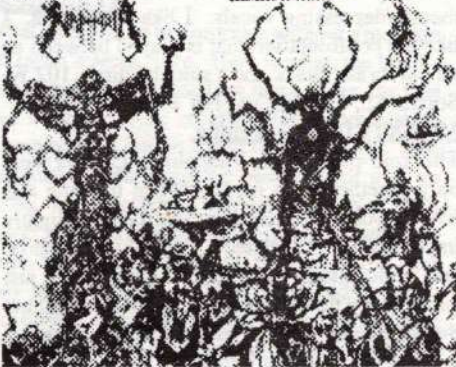
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### MYSTIC FURY-Not Out Of Time

For some reason I feel like there is tremendous amount of melodic power metal out there. For a style that is not in vogue at this point it's odd that there would still be so many bands recording this stuff. Mystic Fury fall into that category and despite sounding slightly 80's they are more moody and mellow. They keep the progressive element in control and but keep it solid. Six songs are on the tape and though this is not for everyone there must be a lot of people still into this sort of thing. Maybe with the explosion of death metal and the death of thrash this sort of thing is the underground; meaning it could become big again. Scary thought. \$6 PO Box 261, Templeton, MA 01468-0261



### NAPHOBIA-Cultivated Innards

I had never heard of these guys but vocalist Nik Chevalier sent in their third demo after reading a review of my zine in Metal Maniacs. Immediately it caught my attention, what with the strange name (death without fear), a pretty cool logo and intense art on the cover and lastly, Gar Samuelson listed as the producer. Yep, the Gar Samuelson, formerly of Megadeth who is less of a producer than he is a drummer. Naphobia are not a thrash band and don't even seem to have a Megadeth influence in their music, just pure death. The six songs are all pretty heavy affairs with some deep and horrifying vocals. The band now and then puts in some tasty leads or just moody atmospheric parts like a storm on opener "Oblivious Decline" and a keyboard part on "Obliterate". I am surprised to find out that they've been together since '89 and this is their third demo. I sort of have the feeling that they've been slowly growing and progressing and are spending a lot of time promoting themselves within the Florida scene. 737 N. Dean Rd., Orlando, FL 32825

### NASFERATU/DIABOLIC POSSESSION-Split demo

This four song sampler demo was available at last year's Milwaukee Metalfest. It features two songs from each of these Omaha, Nebraska bands. Nasferatu, whose *Plague Of Doom* demo was reviewed last issue offers up two songs from their new demo, *For The Blood Is Life*. The four-piece have gotten a little more demented sounding but still keep that really crunchy groove, especially on "Surrealistic Visitations." I look forward to hearing these guys' full tape. This is my first introduction to Diabolic Possession who have two tracks on here taken from their debut, *Ripped*

*To Pieces*. They're a death metal band who play in a fairly average style but add some moody elements here and there. I think the band should continue to experiment with these parts and become a little more original. The vocals are kind of cool because they're death but they almost sound whispered which complements the somber death elements the band has. PO Box 4013, Omaha, NE 68104-9995

### NAUSEA-Breed

Last issue I reviewed both the Nausea 7" on Baphomet and the full-length on Wild Rags and both received average but promising reviews. Since that time Nausea has put out two demos *Breed* and *Tumor* and are looking for a new label to record with. The songs offered here blow away their previous attempts by combining much more thought, originality and heaviness with slightly better production, musicianship and an industrial feel with the samples. In between the recording of the two demos, Nausea replaced their guitarist and bassist with Frank Espinoza and Javier Arqueros, respectively. I think this aids in the playing department, although live the band still lacks animation and presence on stage. Everyone into this sort of stuff should check out Nausea because the guys have huge potential. 611 N. Occidental Bl. #6, Los Angeles, CA 90026



### NECROLOGY

This is another band that was just beginning to propel as I moved down here from the Bay Area. I know their singer, Pete Ponitkoff, and you couldn't meet a nicer guy. At last year's Foundations Forum Pete and their manager Kim gave me their latest demo and said that the band had gone from a thrash/hardcore band to death metal. Personally, I was hoping the change was natural and not a sway due to the market place for Bay Area metal. Despite the disclaimer I wouldn't classify Necrology as death metal, even though the name and art work would have you believe otherwise. Three songs of thrash with a touch of hardcore is still what the band seems to be playing. The vocals are a little more snarly and raw but they are nowhere near death metal standards. 22821 Teakwood St., Hayward, CA 94541

### NIGHTLORD-Approaching Thunder

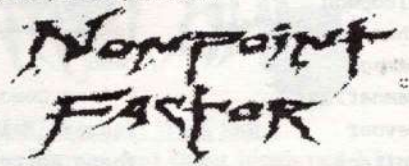
Right off the bat with the song "Reign" England's Nightlord reminded me of Venom, especially the vocals of bassist Jamie Thorne, which are deep and raspy like Cronos or maybe even more so The

Demolition Man. Personally, I would like a bit more power and maybe some range but overall it adds a sense of heaviness. Musically, the band is a British metal vogue, it's just your real power metal/thrash, early 80's type of thing. These guys have been together since mid '89 and this is the only demo they have out. Apparently it was recorded mid '90 and then the same four songs were later either re-recorded in a studio or just remixed, depending on which part of their press kit you look at. The guys have been doing a lot of gigs and even some small British tours but I'd say it's about time to lay down some new tracks. 3 Manor Dr., Hanworth, Middlesex, TW13 6RR, England



### NIMBLE SLUSH

Thought Industry's drummer Dustin Donaldson turned these guys on to NGF, so that's how I got a hold of the tape. When I peered inside and checked out the thanks and noticed only three bands, the above mentioned T.I., as well as Hexx and Atheist, I felt like I was in for a real technical treat and Nimble Slush don't let down. On the four songs recorded in 18 hours for this Illinois band I am treated to a fairly original maelstrom of time changes. Nimble Slush (what a name?) are not like any of their stated influences but should appeal to fans of those bands just for the over the top-ness. They are essentially a heavy, progressive thrash band (but not techno-thrash) and show a lot of potential. I look forward to hearing more. Box 304, LaFox, IL 60147



### NONPOINT FACTOR-Dementia...Into Reality

A couple of issues back I reviewed a band from Puerto Rico called Sekel, who unfortunately broke up. Before you get teary eyed, two members of that group, drummer Robert Rivera and guitarist Sam Mori, have stuck it out together and recruited a new bassist and singer to form Nonpoint Factor. This is their second tape, the first was actually just a rough rehearsal, and it shows that the band does not feel restricted to playing just one style as the seven songs on *Dementia...Into Reality* are almost completely different from one another. You've got your basic, crunchy thrash on the title track, more of a hardcore feel is



displayed on "Greed" and a heavier, technical offering on "Based on a True Story". Ultimately, what is Nonpoint Factor? They will have to develop into something that makes them unique unto themselves. True, they are open-minded but maybe they have no direction, maybe all their influences are showing through. Granted, the group is fairly new and at this point promising but in time their own brand will have to shine through. \$6 Calle 6, F-21, Hnas. Davila, Bayamon, PR 00959

#### NUCLEAR WINTER-I Hate You More Than Super Glue

I thought this was a real cool name when I first heard it (Sodom?) and would have never expected a band with this moniker to be anything like this. Nuclear Winter seems so heavy, morbid and doomy a name that it could not possibly be used for this noisy, goofy, under-produced garbage ala Intense Mutilation. It's kind of raw, sloppy punk with a rude edge and some thrash/death parts here and there. These musicians (L.Swastikkko, Toke, Necro Warlord and Little Johnny Cumstain) appear unable to play. A complete joke but I know hordes of you out there love this stuff. Tape includes four songs plus a bonus track and a live cover of Motorhead's "Orgasmatron", which blows (Sepultura's version away (ha, ha!?!?!)) PO Box 302, Elkhart, IN 46515-0302

#### OLIVER MAGNUM-Drive By

It's good to see these guys persevering. I remember back in '86 when Oklahoma's Oliver Magnum released their demo tape O1986 which was heralded by the press and got them featured on Metal Massacre 9, as well as a deal with New Renaissance/Colossal Records. A debut was recorded with vocalist James Randel and then the label went belly up leaving Oliver Magnum high and dry. Original singer Mark Mueller, whose voice is the weak link, was re-enlisted into their ranks and this five song demo was recorded. It sounds amazingly good for being an 8-track recording done in their jam room. The cover art to *Drive By* is outstanding and the packaging looks very pro. The newer material from these Okies is heavier than their self-titled debut album and has more groove and less of an mid-eighties power/progressive metal feel. Oliver Magnum have their own identity which is probably melded from years of playing together and combining musical styles from the late seventies to today. I can't figure why the band haven't been able to score another deal. I believe their first record did well, especially in Europe and ex-vocalist James' new group Forte released a record on Massacre Records over there last year. I'm sure Oliver Magnum will persevere. \$7 PO Box 3951, Enid, OK 73702

#### ONLY LIVING WITNESS-Prone Mortal Form

I've been supporting these guy ever since I heard that Look Again writer Jonah was joining up with three of Formicide's members to form this band. Great name. After a demo and 7" they have laid down this affair that was recorded last year. Many of you should be aware that Only Living

Witness have scored a deal off this demo and already have an album out on Century Media. Unlike the first demo which was a hardcore affair with a thrash back bone, due largely to the Formicide influence, the newer material has more groove and it is still heavy but in a Black Sabbath-y way. Five songs and it is unlike anything out there. It took a couple listens to this tape but I love it now. I doubt this is still available but pick up the full-length album which has the same title as this demo. PO Box 1090, Hudson, NH 03051

#### OPTIMUS PRIME-Welcome to the Real World

About five years back New Renaissance put out a record for a New Jersey act by the name of Deadly Blessing and much like other New Renaissance releases I assume the record did nothing and the boys were left stranded. A few years back I got a demo to review which they had put out themselves as they were searching for a new label, but to no avail that never happened. Then all was silent concerning Deadly Blessing until Chris Forbes, editor of Metal-Core 'zine, sent me this recording. It appears the band has changed its name, a couple of members (guitar and bass) and even the musical direction. They are going for a more melodic and less heavy feel than Deadly Blessing did without the overly high-pitched vocals and thrash style riffing. Optimus Prime are original because no comparisons come to mind. They are still metal but have more attention on musicality, harmony, mood and as a whole I think they have progressed are far superior than their former state. \$3 13 Carriage Ln., Marlton, NJ 08053

#### PAPSMEAR-Forever You're Extinct

I hope the majority of you have heard of this band seeing as how they've been struggling at it since '85. The guys did two demos in the mid-to-late eighties and had a featured cut on New Renaissance's *Speed Metal Hell III*. Then all was quiet in the Papsmear camp and members came and went and then the nineties version came out with a demo about two years back and this is the follow-up to that. Papsmear have always been a good band but probably due to their location (Las Vegas, my old home) they have had problems getting exposure on a national level. The new tape has four songs on it and is some very fast and aggressive thrash with a very slight hardcore feel (due to new singer Paul from Substance D, who were an amazing hc band) and now and then the odd death metal overtone (probably because of the drums of underrated Ed Morgan). I think the band is really good and deserve some attention because for what they are doing they sound somewhat fresh and unique, not cliché and boring. PO Box 11454, Las Vegas, NV 89111

#### PAX MORTIS-Fear

This band seeks to expand the stereotypical bounds of typical death metal. Reading the bio, I learned that the three members of Pax Mortis have all spent time playing in their high school jazz band and are using this influence, as well as industrial and classical, to set themselves apart. Now I need to clarify that these elements are not directly

thrown at the listener, nor does the group come off as an Atheist or even a Cynic. It's true there are a lot of neat parts to their debut tape, *Fear*, most notable on latter tracks like "Created Equal" and "Lilith." On these songs there is sampling and even an acoustic break at the end. Experimentation with vocals are also introduced on opener "Betrayed," which has a combination of death metal style with the occasional straight shouting refrain. The only complaint I could have is the drum sound which seems a little too flat and box-like. 11484 Sherwood Way, Auburn, CA 95602

#### PHANTASM-The Abominable

The underground faithful know this quartet, and if you don't you truly haven't been paying attention. Ads are everywhere on this band and god knows how many reviews. Let's analyze this phenomenon known as Phantasm, shall we? On first notice the longer songs are different than the typical short structures, which makes me smile as songs like "A Soul's Nightmare" and "Heavier Than Hell" pack a ton of riffage. Clean but low production gives this band a European feel, and with playing time of 40+ minutes there's plenty to get into. The cover of "For Your Love" by the Yardbirds is a classic, but I would have preferred another original, especially on a demo. Excellent musicianship, understandable vocals, death/horror lyrics and excellent art and packaging top off this amazing product. Pat yourselves on the back boys, but please no more ads! \$73433 S. Wollmer Rd #209, W. Allis, WI 53227 Matt Coe

#### PSYCHOSIS-Squirm

I can't believe these guys got signed and on top of it had the incredibly monstrous New Jersey band add Mass in front of their moniker. What is up Massacre Records? This appears to be a dated power metal/thrash band who realized that scene is dead and are incorporating some trippy elements in their tunes. Those background Bay Area/Anthrax thrash chorus shouts on "Down" are awful. The only chance these guys have is to lay to bed all those tired and cliché "metal" touches and push forward with those alternative type parts like "Divisions," and "Alpha State" which are added by some death metal vocals, courtesy of Mike of Infestation, adding an aura of heaviness and darkness and some clean melodic singing by members of Chiefsuckface and Worldseed. 31 Ventura Circle, Nashua, NH 03062

#### RACHEL'S BREAKDOWN

I was sent these two demos by this English band because the editor of North Carolina's Last Word suggested the band to send me something. In came their last two demos, 91's *All Souls Avenue* and 92's *Eternal Charm*. Both are reasonably similar and both contain four songs of British rock or as the band describes it a mix of "crunching metal edge that blends groove with melody and a sonic power attack". Now I don't know if I'd go that far with it but in essence that's what Rachel's Breakdown are about. I know that this does not appeal to the vast NGF readers but it is my job to review everything that comes in. I feel that the band has potential but their songs could



use more work, more energy and stronger hooks. They aren't bad, they just need more work and thought. 22 Ramage Grove, Longton, Stoke-On-Trent, Staffs, England, ST3 4QZ

#### **RADICAL RETARD-Sometimes**

I have been hearing much about this oddly named Dutch group and decided to get in touch and find out what a silly band like this would sound like. The guys seem to have a professional attitude in the presentation of their demo, production, packaging and biographical information. It seems they have been together since '88 and started as a fun band doing punk covers and slowly developed into something serious. This is their only demo, which features seven tunes, but the guys plan on having another demo or even a CD out shortly. They describe themselves as hardcore with a thrash feel and I can go along with that. It definitely has a European feel, something German maybe, i.e., Tankard. It's not the most cutting edge stuff but if this is your thing and you're not getting your fill then you should write the guys. Sluishoofd 50, 3961 KW Wijk bij Duurstede, Holland

#### **RECKLESS ABANDON-Catharsis**

I gave this Arizona band a hard time last issue with a pretty negative review but a lot has changed. I feel as I listen to the band's second demo, *Dead of Winter*, their debut, was a slower 80's style "metal" approach and here the group is still melodic and mid-tempo but they have modernized their technique. Reckless Abandon have an air about them that allows them to appeal to those into the harder things in life while retaining enough musicality to reach a wider audience. There just seems like more thought was put into writing these songs and the group has matured into a sound of their own. \$5 16281 N. 17th Pl., Phoenix, AZ 85022

#### **THE REIGN**

What issue would be complete without a review of this band's latest demo. Over the last four zines there's always been a mention of bassist/vocalist John Cook and guitarist Mick Storrie's latest project, whether it be their former group Vox Populi or the newer and even better The Reign. It appears that all these years of hard work are starting to pay off for John and Mick who have replaced and added Mark Robinson on guitar and Ronnie McLean on drums, both formerly of State of Shock. Last time when I reviewed the group's *Act of Penance* demo I was surprised by the change in sound from Vox Populi, stating that The Reign were less original. Well, it appears that much has developed from that point because *This Silent Nation* is really good and it seems that

after all this time they have delivered something above the norm. The quartet are much heavier and cross into death metal, doom and even some thrash territories giving the group a broader appeal. The production on this tape is really solid and I can't wait till next issue to hear the follow-up to this one, who knows it might even be on a label at that point. 117 Alice St., South Shields, Tyne & Wear, NE33 5PQ, England

#### **REIGNTERROR**

Reigning from Japan comes this four-piece who seems very influenced by the NWOBHM and bands like Metallica and Raven. The two songs that are offered on their first demo are very safe and are your standard fare. One would not know upon listening to Reignterror's music that they are Japanese, so if you are worried about pronunciation or vocal style have no fear. It's just solid "metal" that is good for what it is but is just nothing new or groundbreaking. \$311-18-18-103 Minamiyawata, Ichikawa-City, Chiba, Japan

#### **RELIHEMS**

This is a compilation tape of five bands from Wisconsin: Morta Skuld, Dr. Shrinker, Phantasm, Ripped and Blessed Sickness. All these names should be familiar to you if you're into the underground. Wisconsin, despite no one big coming out of there yet seems to have a very good scene. Don't forget, Experiment Fear, Viogression, Morbid Saint, Excruciating Pain, Feck, there are bands out there. This is put together by a fan who wants to spread the word about his local scene and he put two tracks from each band, culled from their demos and there you go— instant Milwaukee death metal sampler. 7119 W. Beloit Rd., West Allis, WI 53219

#### **RITUAL SACRIFICE-Bury The Living**

This Rhode Island band has been at it five years now and in that that have put out four demos. This is their latest, and best, effort. Mixing their thrash base with a nastier, brutal approach has done wonders for Ritual Sacrifice's sound. The drum work of John Skaare and the vocals of James Otis really benefit the group and must be noted. Ritual Sacrifice are still very thrashy but just come across as heavier and tuned down. 212 Waterman Ave., N. Providence, RI 02911-1045

#### **RUDE AWAKENING-Bent To Our Will**

This band has been at it for a while even earning awards from Rock City News, and coming in as a semi-finalist in Musician Magazine's Best Unsigned band and Yamaha's Best Unsigned band contests. They got a boost when San Diego native Robert Gaston joined in replacing their other singer. Vocally the man is not my style but he's good for what he does and that's being a full

ranged, high-pitched singer. He could get a little deeper now and then and maybe show more diversity. There are ten songs on this demo and I know they got a deal with new local label Statue Records. Maybe this is what is coming out, it sounds album quality. Personally I don't really get into this moody, melodic power metal but it's good for what it is. It's not dated sounding but could use more balls but Robert's singing does not get screamy at all. Some of the songs that stand out are the mellow ballad, "Dreams Must Die," the jazzy feel of "The Conversation" and Alice Cooper cover of "Cold Ethyl". It's just a little too safe and tame for me. Hard to get through ten songs, too. 1973 Cheremoya Ave., Hollywood, CA 90068

#### **SCORCHT EARTH**

I hate it when bands don't send in any bio information and Scorcht Earth, who I know nothing about, have done just that. What I have here is a five song self-titled demo which was sent in by the band on the tip of Neil Beckman (Ripping the Soil 'zine). Musically this four-piece are a heavy-edged thrash group with some cool leads but as I whole I find their demo rather boring and unoriginal. Looking at the credits on the J-card of the cassette I noticed that the demo was recorded at R.M.S. Studios in Las Vegas and engineered by Lou Carto. Strange to see this combination, especially considering that Scorcht Earth are from Omaha, Nebraska. Outside of the distance, I find it odd because R.M.S. was the studio where The Horde of Torment (Pestilence) recorded their early demos. PO Box 31251, Omaha, NE 68131-0251

#### **SEDUCTER-Motive Demon**

What I've got here is a four song demo of fairly progressive, technical thrash. The band tout themselves as "Charlotte's Best Thrash Band". Now I don't now if this is a hard honor to win, but for some reason I don't think so. Maybe they can work on becoming North Carolina's best thrash band or does someone else hold those accolades. Musically I think Seducer are cool with enough solid musicianship and interesting parts to hold my attention. Vocally I feel that Darrell Tinsley is the weak link in their line-up. He goes for some different styles throughout the songs but he just doesn't hold up to his counterparts, plus the higher, squeaky stuff like in "Symptoms of Fear" are nerving. \$5 5118C Cherry Crest Ln., Charlotte, NC 28217

#### **SKELETAL EARTH-Driephuck**

These Alabama deathsters return after some time. When I started NGF these guys had just got going and were extremely heavy and fast for their time.

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Richard Johnson, 157 N Cottage Rd, Sterling VA 20164-1331, USA



Unfortunately, despite a buzz in the underground and securing a deal with Foundation 2000 they have since been surpassed by too many other death metal bands. The fact that their album, *Eulogy of a Dying World*, was on a small European label did not help matters so the group recorded this new five song tape to shop around to labels and build a buzz back up in the underground. *Driphuck* is really good and pretty original for falling into the death metal realms. Vocally Travis Ogletree has come a long way and is not afraid to go from a brutal death growl to singing in a hardcore vein to an Accused raspy snarl. He is the highlight of the band. Musically the group does the same, mostly playing death metal but throwing in hardcore and thrash riffs and fills now and then. It appears at press time that the band will put this demo and some new songs out through JL America. The demo is available through me or the band. \$5 126 Woodlawn, Madison, AL 35758

#### SPECTRE

These guys from Sacramento are a tough act to review. The tape is well-played, well-produced, melodic power metal. It's not cheesy or dated like a majority of the bands in this genre, but it's still not my favorite scene, therefore making it difficult to review. I can appreciate what Spectre is doing and I know that it would appeal to many of you out there, especially the Europeans who seem to still be completely into this thing. The guys have a hard edge and the musicianship is solid without being overly progressive or technical. Vocalist Brian O' Connor is a good singer and one thing I can appreciate about the man is that he doesn't rely on piercing screams or held out notes like many other singers within this style tend to do, thereby ruining the whole effect. \$6 PO Box 41522, Sacramento, CA 95841

#### SEPTIMO ANGEL-Total Genocide

The Latin band Septimo Angel is having their demo distributed through Cursed Prod., the parent company of Metal Curse fanzine (one of the best!), making it widely more available here in the States. The band's five song demo (+ intro) is produced slightly on the high end making it an annoying listening experience. This needs to be much more full-bodied because without the bottom end how can Septimo Angel be heavy. The music is thrash bordering on death and I don't find anything interesting or enjoyable here. (Sorry Ray—but you can count on me for an honest review). PO Box 302, Elkhart, IN 46515-0302



#### STATE OF CONFUSION

These English thrashers have been together almost five years now and this is their first recorded effort. This three song tape was produced by Tortoise Corpse guitarist Tim Hamill and fea-

tures fairly unoriginal semi-melodic thrash. The material is not bad but just does not do much for me, maybe a few years ago I would have given this a good review because it is a solid demo but is just typical at this point. The vocals of Paul Williams are not the strongest and don't do much to affect the band's position. Hopefully, in time, this four-piece will write more unique songs to compete in today's scene. \$5 27, Bwlch Rd., Loughor, Swansea, England SA4 2TA

#### TAINTED ANGEL-A Little Heaven

I don't know why they sent this eight song demo here but you know the policy, I review everything I get. Tainted Angel are from Florida but are far from being death metal and would probably never record anything at Morrisound. These guys, who I have nothing on, are your typical 80's hard rock, commercial pop band. A few of the songs aren't horrible but these guys are not doing anything that hasn't been done hundreds of times before. PO Box 42-2762, Kissimmee, FL 34742

#### TEMPERANCE-Hypnoparalyzed

Two issues back I reviewed a young Swedish

band by the name of No Remorse who seemed very promising. Well, those blokes have renamed the band, possibly too many Metallica comparisons people were making to both the music and the moniker. Now a couple of years later and no connections to those overly popular Bay Area thrashers exist, or for that fact any Bay Area band. Temperance have gotten much heavier, which is the "cool" thing of the day to do, especially when you come from Scandinavia. This trio plays aggressive death/thrash and it is good without cheating out to complete brutal death. Do not fear, this tape was not recorded at Sunlight nor does it have the so-called "Swedish sound" which seems to be almost back-lashing. Ridaregatan 51, 352 36 Vaxjo, Sweden

#### 13 CANDLES-Happy Death Day

Kind of a heavy title for the music that comes from the mind of guitarist/bassist/vocalist M.J. Thraxx Lentini. You may recall the name from his previous project Sunken Meadow (reviewed their two demos in the last two issues). Those efforts were promising but always lacked a little

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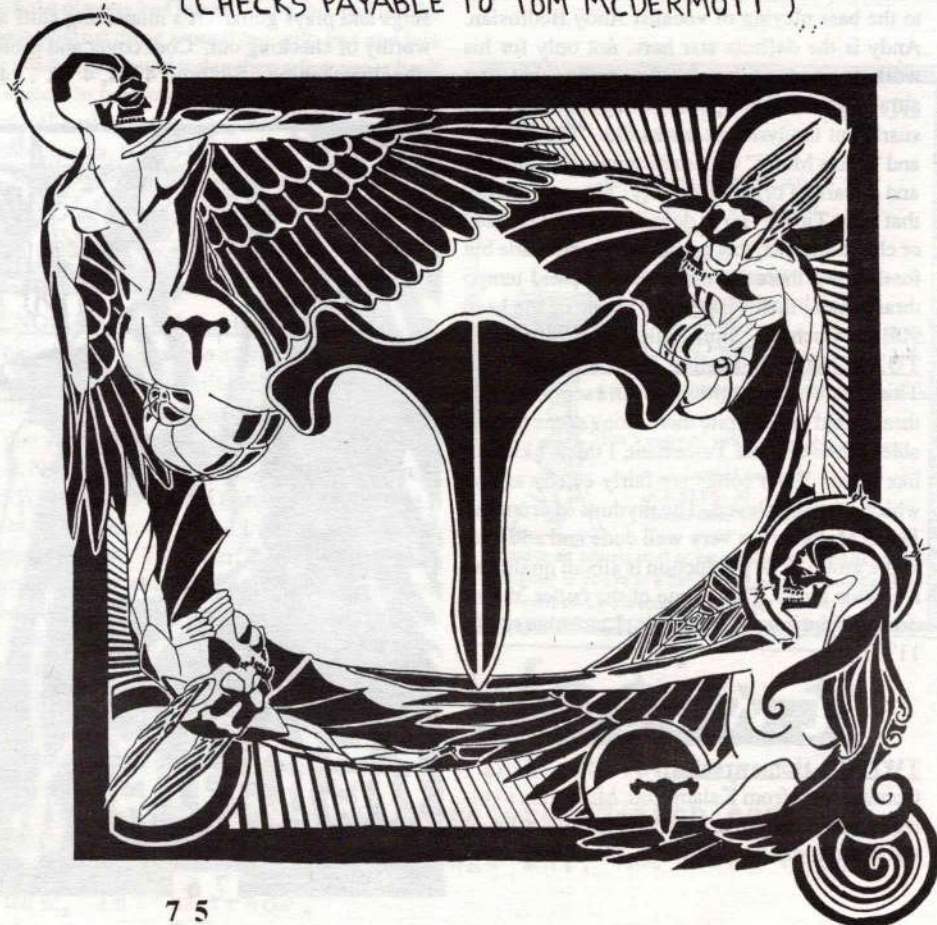
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something. Here the whole deal seems to still be a one man project, yet again with the assistance of his brother, and Richie and Pete Desmond on a few tracks, along with a few other drummers. The nine songs here seem much more mature, original and better produced than either of the Sunken Meadow tapes. Musically it could be described as progressive with power metal/thrash elements along with the odd spacey part now and then. I think that "Mental Cancer," "Unexpected Guilty" and "You Are..." are the standout tracks. I think that he's onto something now and just needs to be aware not to fall into the unoriginal or dated sound of tunes like "Death Penalty" and "Drove Too Far," both of which are affected by guest vocalists. 8 Middlesex Dr., Dix Hills, NY 11746

**TIPPER GOR-Atlas**

I've been waiting a long time to hear a demo from this local group, transplants from N. Carolina,



and Atlas it's out. Catchy, chunky speed/thrash metal with a slightly progressive feel due mainly to the bass playing of vocalist Andy Bedrosian. Andy is the definite star here, not only for his work on rhythms but for the quality that first attracted me to this tape and that's the vocals. He snarls out the lyrics to tracks like "The Healer" and "Bates Motel" with such conviction, attitude and a spark of original identity. Many could say that what Tipper Gor is doing musically is dated or cliché and yes, that argument can be made but for those out there that miss some cool mid-tempo thrash metal then Tipper Gor is one of the best. 90B W. Cochran, Simi Valley, CA 93065

**TOXIC SHOCK-Feeling The Pain**

This New York area group play in a semi-melodic thrash field but, despite there being some noticeable influences like Testament, I think I kind of like them. Their songs are fairly catchy affairs which are well-played. The rhythms of drummer James Maloney are very well done and add a lot to the group. The production is album quality so it sounds great. This is one of the better thrash demos of the issue. 88 Palm St., Lindenhurst, NY 11757



**TWITCH-Homewrecker**

Coming forth from Kalamazoo, Michigan, a college based scene that is giving rise to a lot of wacked out groups is Twitch. The four-piece is

really interesting and their material grows on you with each listen. They have decided to put their demo on CD (their first demo sold over 1000 copies) and it sounds great, especially my fave track "Garbage Man," which simply rocks, but "Christmas Tree" and "Sleepwake" are also good. Twitch could be described as alternative metal with a hard edge and a progressive aura, especially the drums of Kevin Farkas. While the band labels themselves as "brutal-noise-pop", so the two descriptions should give you an indication. It is different and worth checking out if you like some punk-ish, tripped out commercial tunes. PO Box 219, Battle Creek, MI 49016



**VIBRION-Eradicated Life**

Out of Argentina comes Vibrion, a very aggressive and in-ya-face act. Having formed in '89 the four players decided to do something a little different by incorporating death metal with grindcore and hardcore and providing a message with meaning and power to the youth of their country. After playing gigs for two years they went into a 24-track studio and recorded this five song demo. It's fast energetic blasts of death metal with a few interesting drum fills, blast beats and rolls by Gus Cederborg, whose brother Luis sings and plays guitar. It's interesting stuff and worthy of checking out. Cool cover and professional packaging. Simbron 4304, 4 "A", 1417 Buenos Aires, Argentina

**VICE VERSE-Kick The Skank**

The last two issues I reviewed the first three tapes by this English group. On their latest outing Vice Verse sound quite different, largely due to the addition of new vocalist Cleo Martin. Musically Vice Verse has offered up five new tracks that have much less funk happening and more of a rock/metal vibe. I don't know if it's as innocent, fun and immediate as their earlier stuff but it's evident that retaining the funky feel a la Faith No More/Mordred would have been the death of them. I stated in my review of their *Follow Me* demo last issue that Vice Verse were headed for the alternative route but this tape shows a more raw, hard rock/metal side to the band so either Vice Verse are very diverse or very confused. Regardless, it looks like next issue these boys will be out of the demo pages and into Vinyl Frontier seeing how they have been offered a deal with Germany's Major Records. 86 Turnpike Rd., Newbury, Berkshire, RG13 3AS, England

**VISIONARY-Shadows**

Second demo by this New Hampshire band who released their first tape, a self-titled effort, in August '91 and supposedly did well in the European press, especially Germany and Holland. I can see why as I listen to *Shadows* because the band has a very melodic, progressive sound which seems to appeal to the Europeans more so than us. Visionary are pretty cool at what they do, I especially like the mellower and moodier title cut with some more refinement and polish could be a classic. On the whole, Visionary are not my cup of tea personally. I think they do have a tremendous amount of potential, though and with a lot of time, patience and hard work they might just have something. Some arrangements need to be better, some parts tighter and maybe even a tad more technical now and then. Vocally Jon Clough needs to really push himself to excel. I hope the

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guy make it all come together because even though this style of power metal is not "cool" right now when (and if) it does Visionary could be one of the first out of the gate. \$5 55 Beaver St. #1, Keene, NH 03431

**WARHORSE-Articulous Symphonious**

Last issue I gave this Orange county-based band a pretty good review. I mentioned them as being a little different than the rest of the NGF bands because they were a little more accessible and mainstream and I still agree with those points on their latest demo. Warhorse have put out a five song demo with lp production and it's still pretty good but I feel that the group has gone for more of a rock 'n roll feel, especially on songs like "Walk the Line" and "Officer Nobody" which are more commercial in nature. It seemed that their debut tape had more diversity, more of a dark feel and more originality therefore I am a little disappointed with this demo. PO Box F, Westminster, CA 92684

**WENCH**

It's good to see these girls at it again. I really liked their first tape which came out something like four years ago. I even featured one of their tracks on my first NGF compilation. Their second recording was not as favored by me personally and then after a coupling of their two demos on vinyl but MetalCore Records in England and a European tour they disbanded. I suppose the nucleus of the band, vocalist Yana Chupenko and guitarist Lorraine Herrera, got bored and decided to attempt a second go-around with three new members. Now don't think Wench are just some foxcore combo ala L7 or Babes in Toyland. Wench are much more original, less punk, more feeling, more metal and contain more subtleties. It's interesting to note that this third demo is again much different from either their debut or last tape. 74-10135th Ave.#204W, Jackson Hts., NY 11372

**WINDHAM HELL-Complete Awareness**

This seven song demo is largely instrumental, with only three of the songs having any lyrics. I dig the name of the band because my first instinct reminded me of the new age label Windham Hill but it appears that the mastermind behind this project's name is Leland T. Windham and he seems to be the only person who plays on the tape. This is their second, a first demo by the name of *Do Not Fear, For Hell Is Near* was released earlier. The production is not crystal, but audible. The tape seems incomplete because of the lack of vocals over all. I think Windham is a talented fellow but should consider putting a real band together if he plans to make a real attempt. Before I go I should let you know that stylistically Windham Hell is a dark band that could be classified as death metal. \$5 PO Box 1846, Snoqualmie, WA 98065

**WINTERS BANE-Heart of a Killer**

From Akron, Ohio comes this band with their second demo release. Winters Bane, much like other Ohio bands, i.e. Mystic, (old) Sinister, Purgatory, Arch Rival, are a progressive power metal act. Now, I'm sure if you've read through all the reviews alphabetically you'd know my feelings on this genre by now. So, stepping aside from that I will tell you that Winters Bane have improved over their debut, especially when it comes to lyrical topics. I mean how can you take a band seriously with song titles like "Haunted House," "Pumpkin Head" and my personal favorite, "Metal Rules." Lyrically three of the four songs on *Heart of a Killer* deal with just that, a nice conceptual trilogy that ties into the last three songs. Musically, as I said Winters Bane are power metal and although are dated and nowhere near the playing ability, originality or catchiness of a Dream Theater they are not bad and do have some potential. They have already inked a deal with Germany's Massacre Records, too soon in my opinion but maybe with time and a lot of work they will be another band that are working at turning the tides of metal back to a more traditional style. \$5 2243 Tenth St., Cuyahoga Falls, OH 44221

**WRECKAGE**

Last time around I reviewed the first demo by Reno's Wreckage and gave it a less than flattering review. As I mentioned in that review, many of my contemporaries liked it. Well now they are back with their second attempt which includes three songs of aggressive, angry thrash. I'd say overall I like the material here over their earlier stuff. The band's conviction shines through in both the playing and vocals. True, it's still not the most original thing around but with less and less thrash bands around today than a few years back it's good to hear someone sticking to their guns and delivering the goods. 2244 Greenbrae Dr. #286, Sparks, NV 89431



**XENOMORPH-Subspecies**

What's up with the scene in Omaha, Nebraska? I mean last issue I couldn't believe that a band like Nasferatu was coming out of a state like that and in that year's time along comes Diabolic Possession, November Doom (ex-Laceration) and these sickly lads. This trio are fairly new from what I gather and seem to be led by guitarist/vocalist PappsHammer. The insert features a panel of each guy bare chested with bloody meat and blood all over themselves, so that should give you an idea what they're all about. Musically, it's a little under produced and sloppy in the playing department. Real raw, sick stuff here. \$4 PO Box

31851, Omaha, NE 68131-0851

**ZERO TOLERANCE-Fuel the Fire**

These guys have been developing and getting their name out, especially on the east coast. Zero Tolerance was formed in late '88 and started as a NY hardcore outfit, who released an ep the following year. In between that time and now the band has been playing up and down the the coast with groups like Agnostic Front, Sick Of It All, Napalm Death, Biohazard, Testament and the Cro-Mags. This demo, which was released last year, has five songs of aggressive crossover that while still retaining a hardcore feel incorporates a strong metal back bone. A factor which probably contributes to the fact that two members hail from death metallers Atrocity. I think Zero Tolerance are a really good band and stand away from your typical NYHC because of more well-rounded influences. I know they are currently shopping a new "industry-only" demo in hopes of clinching a deal. \$4 54 Commonwealth, Buffalo, NY 14216



We're looking for more death / black bands to feature in future issues of PULVERIZER zine. The sicker the better! Don't worry if you can't send any material - just write and tell us a bit about your band. Although if we have an idea of what you sound like it will help us to construct more personalized and interesting interviews. Label managers - please get in touch and send promo releases if you can. We absolutely guarantee a review of all material we receive. Zine editors also write. We're into trading issues, writing scene reports, etc. We'd also like to hear from death / black metal tape traders (lists of 1000+ only) and anyone who would like to trade VHS splatter movies. Write to:

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I always thought it would be cool to interview Primus and have been wanting to do it since NGF#2 or 3, especially with guitarist Larry LaLonde. Larry's played with two of my favorites, namely Possessed and Blind Illusion. In this conversation we touched on all three bands, as well as his playing. I think it's pretty interesting--check it out.

**What is a Pork Soda?**

All the calories and double the cholesterol drink.

**Is it a serious beverage?**

No, not yet. It was sort of a story Les was working on.

**How do you feel this lp differs from what you've done in the past?**

It's stranger. Not as many songs you could make a video that people will play. The last one I thought would be too weird for anyone and it sold a lot so we'll have to see. I like it.

**You never felt the pressure of making this record more accessible than the last?**

No, we didn't even think of it. We weren't trying to make a record that would sell.

**How does it make you feel that the last one went gold?**

It was pretty mind-boggling. It took a long time. When we recorded it we said if it reached 100,000 we would have been blown away. We thought it was cool but didn't expect it.

**I know you guys are doing Lollapalooza this year?**

Yeah, it's going to be nine bands this year and we're going to be last. Hopefully it would be cool. I mean it could be a weird thing since a lot of people don't know who we are especially compared to a lot of the other bands.

**Does it worry you since you're closing?**

They're talking about it like there is no real headliner just a bunch of bands. I hope people stick around.

**Did you try to get on last year's Lollapalooza?**

Yeah, there was talk of it. We were doing some other stuff.

**I know you did The Gathering of the Tribes a couple years back, how was that?**

That was really cool. That was the first time I met the Fishbone guys. It was the first time we ever did anything like that. It was pretty fun.

**That tour got cut short?**

Yeah, it wasn't a big thing as far as

# PRIMUS

commer-

cial success.

**How did it make you feel at the time?**

It was the hugest shows for me and the places were half full. I thought it was just cool to play with all these other bands.

**You're into playing, that's a big thing for you guys. You don't feel like you need to go out and play just to promote a record?**

Definitely not, I guess the record company feels that us playing Lollapalooza will sell a bunch more records but we're just doing it for fun.

**That's a refreshing attitude.**

If it wasn't fun there would be no point doing it.

**It seems like every band now has a certain formula they feel they need to conform to and you plug in the certain variables and hope for the best. It's nice to see you guys having fun and doing what you want.**

Yeah, we're pretty lucky.

**What are some of the stories behind some of the new songs?**

As far as the lyrics its all from Les' perspective.

**Are these stories often times based on real things?**

Sometimes they're real people. Half are real and the other half is fiction.

**Let's talk about the first single, "My Name Is Mud"?**

From what I gather the song is about a guy who kills another guy for stepping on his shoes. It just

started with a bass thing and developed into different parts and became a song.

**How is the music written?**

Usually we record sound checks and listen back to them at the end of the tour

but lately there hasn't been a lot of sound checks so a lot of it we went in the studio and put it together. Everybody does their own parts. No one is putting words in other people's mouths.

**Speaking of recording, wasn't there a different process taken on this album?**

Yeah, it was done in our rehearsal space which is in the same place that the Grateful Dead's PA company is. We rented a bunch of gear and set it all up and started recording. It was cool instead of being in studio at certain times.

**What do you think of the results listening back?**

I think it sounds just as good as anything we've done in a studio. I'd take the casual atmosphere over having everything perfect.

**Did you use a producer or engineer?**

We had our live sound engineer get some of the sounds done.

**Interscope was cool with that?**

Yeah, they just figured they should let us do whatever works for us.

**How does that make you feel as a guitar player?**

It's cool to have the freedom in a band like this to play anything I want and have it be okay. It doesn't have to be one certain type of music or sound.

**How does it make you feel playing with a bass player like Les?**

He's the perfect bass player for me. It's great. I can't think of any one else where my stuff would fit.





In most normal band the bassist is just a rhythm player and here it dominates the sound. I like it. I'm into bands like that, Bow Wow Wow was like that where the guitar was kind of in the back.

Does it make you feel like you're taking a back seat to him sometimes?

Uh, no. I don't even think about it.

Your not the typical guitar player, either. Speaking of your guitar playing you learned from Joe Satriani.

I was taking lessons from this other guy George Cole.

Is that how you started?

No, I went to a Rush concert and then a Van Halen concert the next weekend and thought it was great. I was a twelve year old rock fan and this guy who lived next door was the total guitar head and I just got into guitars. Mom, I have to have one. I studied with George Cole, who was the local music teacher. I hooked up with Satriani because he was known as this great teacher and guitarist who was supposedly better than Eddie Van Halen. He had this independent album out he did.

How long did you study with him and how did it affect your playing?

About three years. It was pretty mind-blowing. I had never heard or seen anyone play as good.

In order to study with him did you have to take a test or just pay?

Back then he wasn't famous. He had tons of student so you could get in but if you weren't going anywhere he'd tell you. As soon as he started getting big he didn't give lessons anymore. I had just given it up and I'm not studying now.

Have you ever thought of teaching?

Uh...no, I don't have the patience for it.

What are your goals as a player?

To keep making more noise.

Have you ever been showered with acclaim from the guitar mags?

No, definitely not. Like we said right away most people hear the bass and rarely hear the guitar.

In a way that's shame but it's also cool because you're not shoving it in people's faces. If you listen to your playing though there is a lot going on there that's amazing. How would you rate yourself as a technical player?

Not very. I play by ear.

If you had to classify yourself what sort of style do you play?

Aaah...I don't know, I never even thought about it. Something weird.

Seeing as how Primus is a three piece would you like to be able to play with another guitarist?

No, it's nice as a three piece, but it's fun to jam with others.

You mentioned that Rush was one of the bands that inspired you to play guitar. You've since toured with them, how was that?

It was pretty mind-blowing to meet them. It was offered to us. I'm sure someone in our management pushed it along. It was definitely something we couldn't pass up.

How was the audience reaction?

It was good. It wasn't like one of our regular shows but we didn't get any trouble.

You have played with a variety of different bands and different styles, what would you say was the best experience?

Touring with Fishbone was really fun. They are our friends and it's fun to jam with them. Every band we've toured with has been someone great. I'd watch the bands play every night and be blown away by them. It makes touring a lot easier. When you go on tour with Public Enemy it's pretty cool.

How did you get in Primus. I know both of you were in Blind Illusion and this was originally a side thing.

For Les it was side thing and I was just sort of in the band. They (Blind Illusion) had a lot of revolving people and that's where I met Les. When the guitar player in Primus left because of the wife and kids Les called me up.

Where was that point that you decided to leave Blind Illusion?

The band kind of drifted apart. We started to get really busy and Mark (Biederman-guitar/vocals) moved to Virginia. It sort of fell apart. He's had a couple of other different line-ups. He's been doing Blind Illusion for 15 years, always different styles of music and different players. It's always cool music.

What drew you into Blind Illusion?

The drummer, Mike (Miner) was a friend of mine for a long time and they wanted to do new things. I was just hanging out playing with people and trying to have fun.

When you signed to Music For Nations that was sort of a problem with promotion in the States since it was only licensed through Combat here?

Yeah, I didn't pay too much attention to that. I didn't really know what was up on the business side. We did a couple of tours in a van. They were super fun. We went out camping.

Did you lose the deal?

I don't know. I think it just fell apart.

Where was that point when the record came out and it was more straight forward and then later came the whole tie dye thing. Was that always a part of the band?

When I first got into the band those guys were going to Dead shows and that was another reason I hung out with them. Then they just kind of became this hippie band with tie dyes everywhere. It was cool. I'm into the Dead but I think it went a little too far.

Do you think it turned people off?

I'm sure. I run into people all the time who can't stand the Dead. Even though they've probably never heard them.

What do you think of that Blind Illusion record looking back?

I haven't heard it in a long time but I remember it was a fun band to be in.

Going even further back—what do you think of Mike Torrao using the Possessed name?

Ha, Ha...it's totally his name. He can do whatever he wants. It doesn't bother me. When I got into that band it was pretty well-known that it was Mike's band and it was his thing.

When you joined weren't they called Blizzard?

No, that was a band I was in before (Possessed) with the drummer from Blind Illusion and Jeff (Boccaro). It was a different band. Possessed had been around for awhile. When Blizzard broke up Jeff started doing the Possessed thing and I got in through him. Torrao at first didn't want me in the band since I was only 15. The original singer in Possessed committed suicide. It wasn't a serious band at that point. It was just a garage band and when Jeff got in it became serious. When I joined they already had a record deal.

Didn't you play on that demo?

No, that was done before me.

But your name is listed on Metal Massacre VI?

Yeah, that was one of the beautiful things. I was in the band and the next thing I knew my name was on there which I thought was kind of stupid since I wasn't on it. It was another guitar player named Brian Montano. I was pretty bummed that they put my name and not his. He was the guy that was on there.

You didn't get a personal kick out of it, especially since you were fifteen?

No, because I knew I wasn't on it.

So you have no problems with him using the name? You don't think he's ruining it?

No, as far as I'm concerned it's his thing.

You're completely out of that scene too?

Yeah, I was never a Satanic kind of guy.



**That was all a gimmick, right?**

Oh, yeah totally. We had fun with it. When I first got into the band I never even tripped off the whole Satanic thing. Jeff was my friend and we were playing crazy music and then it started sinking in what the whole thing was about and that's what turned me off to it.

**Was Jeff and Mike into that?**

Umm... I don't think so. They didn't know anything about it. I always thought the band would have been cooler if we would have just been regular guys.

**It started to regress into that in the end. What do you think of that music now?**

I haven't really even heard it in a long time. I should listen to it.

**I don't know if you're even aware but it seems that Possessed have had a tremendous influence on people who are now playing death metal. How does that make you feel?**

It's pretty cool. When I was in the band there was maybe four death metal bands. Nobody knew it would have gotten as big as it did. Now it seems played out though.

**Do you get people coming up to you and asking about Possessed?**

Sometimes but not a lot.

**What are your feeling about Jeff's accident?**

As far as I know he was in a crazy part of town and some guys were robbing him and they blasted him in the chest. I've only seen him once since and he's a pretty crazy guy.

**He was crazy before or now?**

Yeah, it didn't slow him down any. He's in a wheel chair now and he's still a high spirited kind of guy.

**Do you know what Mike Sus is doing?**

I haven't talked to him in a while.

**What caused the break up in the end?**

I quit because I wasn't into it and after that I think they realized they weren't into it. It was a way out.

**I had heard that being so young, the business and touring got you down and it wasn't fun anymore.**

That might be it to some extent but I left because I didn't want to do it anymore.

**Getting back to Primus, the whole funk thing was developing in the Bay and you're not a straight up funk band but were part of the scene, how does it make you feel that you're the only one that survived?**

Back then there was definitely a lot of people that thought these bands were going to be huge. The Limbomaniacs were a great band and they're still

around but they don't do much anymore and Psychfunkapus broke up. Yeah, all these bands were labelled thrash funk because no one knew what to call them.

**Your manager worked with a lot of these bands?**

Yeah, he might have even been the guy who came up with the name thrash funk.

**How does it make you feel at the time and now how does it make him feel?**

It was a cool scene. The metal scene was friendly but you could tell there was competition and in this scene there was none of that.

**Is David managing any other bands?**

Yeah, The Melvins, The Mo'Fessionals and MCM and the Monster.

**People say the Bay Area metal scene is dead, has this affected your shows?**

No, I don't think so. I think that the metal is as big but we get all kinds at our shows.

**What can we expect from you after Lollapalooza?**

Probably hitting the old theatres.

**I was surprised you were doing the interviews. It seems like it's Les' band and he would do all the interviews.**

No, we usually do them together but with everyone being so busy. Les is trying to start his own record label. It's called Prawn Song but he's actually putting some energy into it. He's doing a record with Merv from the Limbomaniacs and they're (The Limbomaniacs) on it as well, it's a crazy record. He's also got Charlie Henner's trio. I don't know if you've heard of him. He's the most amazing guitar player in the world. He plays 7 string jazz, it's totally mind blowing. I think his label might go through Restless. It's just an outlet for strange music.

**When you guys signed with Interscope it was sort of a gamble because you were one of the first bands?**

I think they had regards. It's definitely cool because it was sort of an independent with a only a couple of bands and cool people working there. The guy (Ted Field) who put it together was someone who definitely didn't need to make money. He put it together as a cool thing and he got a lot of good people to work there. It was cool because people can still find your records, but we can do our own thing.

**What about the time you spent with Caroline?**

That was after Prawn Song. We were looking for a one album independent deal. It worked out great. If we didn't sign to a major we probably would have gone with Caroline.

**What was the deal last year with CD's *Muscle Laneous Debris*?**

They wanted us to do some B-Sides for singles in Japan. We went in the studio and messed around with some stuff. It's just a limited release. It came out real quiet without any push.

**You guys are into fishing?**

Yeah, that's basically Les' thing but we all enjoy it. He was the instigator of the whole thing. He loves to be out in the middle of the water where no one can find him.





# PRO-PAIN

Originally I had this interview set up to speak with bassist/vocalist and founder of Pro-Pain, Gary Meskil, but yours truly seemed to forget the interview. First time, I swear. I was granted the chance to do another and was caught off guard by Nick St. Denis' call. You see, he's their new guitarist, but it was actually very cool to have a fresh perspective on things in the Pro-Pain camp.

## Do you know what happened in the end with the Crumbsuckers?

From what they told me, they just got tired of playing the heavy stuff in the end and wanted to go into a different direction but they wanted to stick together. I don't know if you've heard of the band Heavy Rain, basically it was the Crumbsuckers with a different singer. They did that and got away from the heavy stuff and it didn't work out. They decided to get heavier and that's when Pro-Pain started.

## Joe Hagarty, the Crumbsuckers first singer is now in Arizona singing with a band called Knucklehead and Chuck Lenihan is playing in New York with a band called The Widow Makers? Do you know anything more?

No, I don't even think they keep in contact with them.

## So between *Beast on My Back* and *Foul Taste of Freedom* Gary was playing the whole time.

Yeah, they got a new guitar player and Billy Milano (ex-MOD/SOD singer) was into the Crumbsuckers and wanted to do something with them and they were into them. Milano was with the band right up till the album and then things didn't work out. I think Milano was having a hard time and Gary thought it would just be easier for him to do it. I also think they like the idea of a three piece so Gary did the vocals and Gary played all the rhythm guitar parts and a guy named Mark Mays came in and did the solos. They met Tom (Klimchuck) through Alex Perialis, he was an intern at the studio. The only song he played on was "Foul Taste..." and that's it. That song was recorded later than the rest because they wanted a song with him on it.

## What happened with Tom?

He has Krone's Disease, it's a deterioration of the intestine. They knew he had it but they didn't know how bad. With the tour they saw his health decreasing and they had to send him home. It was a sad situation.

## You were Testament's guitar roadie?

Yeah, the new guitar player in Testament (Glen Avelais) and me were in a band together in the Bay Area and he took me on tour with him. When Gary and Dan saw Tom's health decreasing they approached me and said we might need someone to replace him and when I went home I learned the songs and flew out after a week for a couple of days to rehearse with them and then went out on the Body Count tour. I was into them from the

very first time I heard them. I watched them every night.

## You played in a band with Glen? What was it called?

Bizarro, it was a cross between Slayer and Pink Floyd. Really heavy, spacey, it was really guitar-oriented with a lot of harmonies. If we ever both get the time we'd like to still put the project together.

## How did Glen feel about you getting the gig with Pro-Pain?

He was kind of laughing. He had to quit his day job and was bored at home all day long and now he'd have someone to hang out with.

## How's it working out since the other two guys live on the East Coast?

I have to travel back and forth. It's really not that bad. That's how I came into the band. We can work things out. Send tapes back and forth. I'll probably stay on the West Coast.

## Do you know if there was any fear of being the first band on a new label?

We were just talking about this yesterday. It wasn't really a fear. It was a good thing being the first one out on Energy because we were the premier band on Energy and every label wants it to do well and they've given us a good push. The Piece Dogs have learned from our mistakes, as far as videos and artwork.

Pro-Pain came out with a big bang, especially at last year's Foundation's Forum with the band being everywhere, full page ad in the book, playing live. It was actually advertising the label, too. I think you have surprised a lot of people doing as well as you have and getting the tours you did. I think people are watching

the Piece Dogs to see if they do the same. I just saw their first video and it's really good. I think they'll do the Piece Dogs right.

## You did some dates with them on the East Coast?

Yeah, it was just a two week tour of dates. Then we went out on the tour with Green Jelly and Testament.

## Of the tours Pro-Pain has done which did you like best?

Probably the Body Count tour. Ice-T was really cool, the bill was good with them and DRI and Exodus, the crowds were good.

## Is there any ideas of adding another guitar player?

No, I don't think so. I'm comfortable with it. I've never been in a three piece before but I kind of like it. All the other bands I've been in I've played with another guitar player.

## How do you think it affects the live show with Gary having to sing and play bass? Does it put pressure on you?

No, not really. Moving around on stage is just something that kind of happens. The biggest thing with Gary is keeping everything honest. We want to keep touring, we'd like to go to Europe.

## There was talk of going over with DRI?

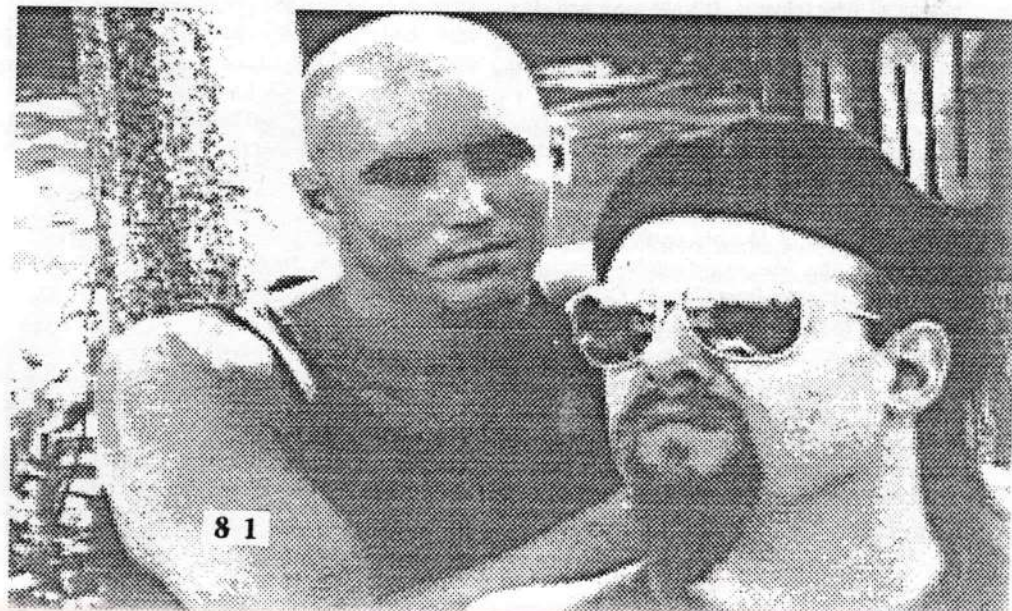
Yeah, we came close to that.

## Do you have an agent?

No, Energy has been getting all the tours. Jim Saliby, who works at the label is kind of our manager and he sets things up.

## How is the writing for the next one going?

There's some left over material from the first album which is in the vein of "Pound for Pound," but Gary felt that was covered on the last one. He's been coming up with some stuff. I'll be writing some stuff.





I must admit, when it comes to Austria's Pungent Stench I am a virtual newcomer. Sure, I've been hearing about the band for years now and even received a couple of tracks off their first record, *For God Your Soul...*, from a tape trader once. It wasn't until *Been Caught Buttering* got a domestic release here in the States that I really picked up on how cool Pungent Stench really are.

**Explain the cover to *Been Caught Buttering*—how it was conceptualized and created?**

The photo was already done. I had seen it one year before. I just had to release it for an lp. There's no meaning, I just got the photo and liked it.

**You didn't have it made?**

No, no. It's one head split in two and put together. Easy as that. Many people think it's two heads but you can see it's one head.

**You don't know why this was created?**

No idea. I just got the photo and loved it to death and had to release it. It's amazing.

**It seems you guys are trying to be a bit different than your normal death metal band, do you agree?**

Definitely yeah, we will progress with time and do different stuff than we do now. It will still have that Pungent sound but make it more interesting for people to listen to. I personally get very bored with that scene. I work at a record store and we get all the new releases and I have to listen to them. All the new bands are just copying each other and I can understand that people stop buying all these releases. It's just too much. It's very hard to create your own sound. We have our influences from other bands but we try to sound original, different.

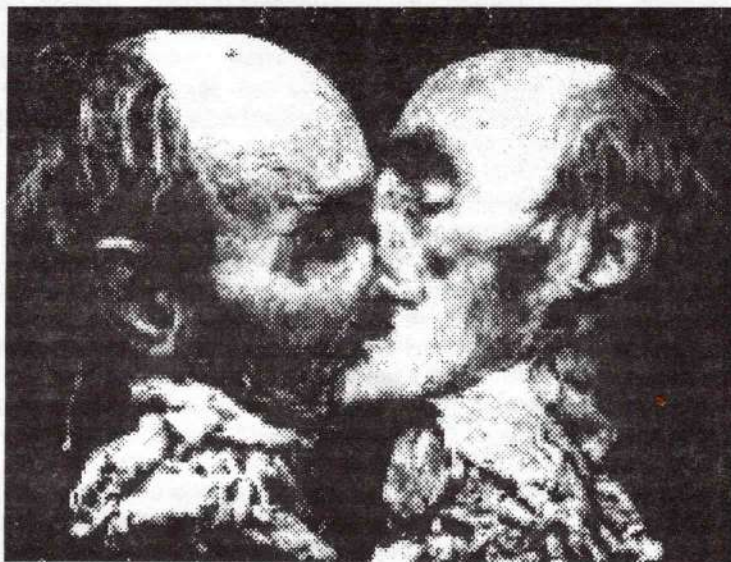
**Mentioning your influences, who would they be?**

In the older days when we started the band we had all these influences like old death metal bands like Deathstrike, Master definitely, Repulsion, Massacre, Slaughter from Canada, Celtic Frost, Hellhammer. You know all these old death metal bands who started the scene with demo tapes and we were into tape trading so we got all these tapes and we wanted to do the same. In the old days we had our influences from hardcore like really fast old hardcore bands like Heresy or Septic Death. We have a touch of hardcore too, but nowadays we don't take influences from bands. We're in-

# PUNGENT STENCH

fluenced by so many kinds of music because I don't want to limit myself. I can't tell now which bands influenced this song or that song. I get inspiration and do my own stuff. You have to be a little more original than the other bands. In the old days I didn't care if we did a copy song of any of our favorites but now you try to be different.

**It also seems like you try to inject some humor and not take yourselves so seriously, is that**



**true?**

You can't take seriously what we write down. I have a lot of fun when I write some lyrics. The same with the music. I got my inspirations from really bad films, really sick things. I love to see that, I enjoy myself. I have a good life and I like to see a very hard rude film. Most of the people enjoy it. If not, you have different tastes. It's just a good laugh. You can't take seriously what we say in the lyrics.

**You did an East Coast tour with Brutal Truth and Incantation—how did that go?**

Fine, we did ten shows in two weeks because we didn't have more time. Mainly every show had a good audience, we averaged 250 people. It was the first time we were over and the other bands are not that well known. We got a good response, most of the people knew our songs. We had some problems at one show with Nazi skinheads but we just cancelled the show and left but all the other shows were great. It was small clubs with a

hundred people sometimes and some were big clubs with 400 people. It's different from state to state.

**Are there any plans to do something for the rest of the country?**

Yeah, definitely. It was like a holiday, our first trip to come over and check out the scene, meet some people, check out the Relapse office here and do some shows where we could get more than a little bit of cash. Everything we spent we got back. We'll wait until the next lp to tour all over the States, possibly every state at least one show. First we have to find the right agency. There's too many agencies here in the States just like in Europe that are rip-offs so I don't want to waste my time and money.

**You were out here for Foundations Forum, what did you think of that?**

Yes, it was bullshit. Nothing for me or my kind of music. It was a waste of time and money. Nothing for Pungent, Relapse or Nuclear Blast Records. All in all the trip was too expensive, it was useless. I have never been as bored in my life.

**Is it true that the band will have to take a leave for military obligations?**

Yeah, the bassist and guitarist decided instead of the military to go to civil service and they did that February till the end of September. Normally you cannot leave the country but they just went to the doctor and said they were sick and we left for two weeks. I did it last year. It's only eight months but

when you have to do something you don't want to it takes so long you would not believe. For me when Martin and Jack did it it was so short but when I did it myself it took so long, it was unbelievable. You can't understand because you don't have it in the States but it's very hard.

**What's it like coming out of Austria?**

Nothing special. I don't care about countries. I think there should be no borders. At the time we started, the whole scene in the world wasn't big really, there was a nice big underground scene but in Austria there was nothing. When we started, Slayer was brand new and there were no shows, no magazines, no bands—nothing. There was just a record store that had many import records and only a few people were into that sort of stuff but the scene got bigger and bigger. Now it's good, there's more bands, record labels, magazines, we have many shows. Every tour in Europe plays in Vienna. There's a very big death metal scene in Austria now. When we started the



few people who listened to it and never before heard any death metal who were listening to Exodus listened to Pungent and said what kind of noise was that and now they think the demo rules. They've changed their minds. It's good country to live in, it's nice there and the scene is good. I like a very big spectrum of music and go see bands about five nights a week, there is many things you can see.

#### **Why don't you explain a little more how you guys came together and got the deal with Nuclear Blast?**

It was back in the beginning of '88, I split up my band and searched for new members. Of course, at the time there was no musicians in Austria. I knew Martin cause he jammed and sat in on rehearsals with my old band so I asked him to join as a session guitarist and he joined. I asked Jack if he could play as a session bassist because he had his own band. So we rehearsed about 5-10 times and then Martin decided to form a real band with them and Jack decided to split up his own band and join too. It started like a project and then became a real band after a few rehearsals. After a few months we recorded a couple of demo tapes and after a year later got the deal. We played not far away from where Nuclear Blast are based in South Germany and the promotion guy came up and said he was interested. We played with Disharmonic Orchestra there and he offered both bands contracts and that's it. A little more than a year after we formed we released the first record. It went really fast.

#### **Was Nuclear Blast already familiar with you or he just saw both of you live that night and liked it?**

No, he's deeply into the underground and he knew a couple of our demo tapes and live tapes so he knew us. He knew that we were playing there with Disharmonic and wanted to see it live and at the same time ask us. This guy was a total freak of Pungent and Disharmonic and he asked if we were interested because they only released hardcore records at the time. We were the first bands together with Defecation to release death metal and he was totally into this new kind of music.

#### **You did a split with Disharmonic, right?**

Yeah, that was the first record. It was back in Spring of '89. We recorded it in Germany. Two days Pungent, two days Disharmonic.

#### **You're full-length record will be re-released here right?**

Yes, we re-mixed it last February. It's a funny story we recorded *For God Your Soul* in the same studio we did the split lp and we recorded ten tracks, 7 tracks on one tape and three on another and the guy lost the one with the three tracks so we couldn't remix it but we couldn't remix the 7 tracks and leave the other three with the old sound. It sounds so different. So we remixed the seven tracks and we re-recorded the old three

tracks. It sounds different because we play them different now, a lot faster. It will be released with a new cover.

#### **Will the split with Disharmonic ever be re-released in the States?**

I don't think so because split lps don't sell so much. Relapse asked me if it's possible to release our side as a 7" or 12" ep but I don't know. We can't remix it because Nuclear Blast when we got signed had just released 5 hardcore records and were short on money so they told the studio guy to use the tapes of old recordings again. So someone recorded over our tape so we can never remix it. At the time I never thought about that.

#### **How does it look for a brand new studio album?**

Next year definitely because at the end of this year we record a five track mini lp together with the three tracks from *For God Your Soul* and next year in Feb we record the new lp. The 12" mini will probably be released beginning of next year in Europe and in the fall in the States. We put the lp out in the same time in Europe and here in May. Then I want to tour. We will come out with a home video like 45 minutes 2 clips, 4 live tracks, interviews. You won't see it on MTV here, maybe in Europe. They asked if I wanted to do a video and I said yes but if we do let's release it because it costs so much money. We will do a 7" in the States for Relapse's 7" series that's live in Cleveland. The first 1000 may come out with a limited flexi. We've got 5 releases next year and then I want to tour Europe in spring and summer and then the mini lp in the States and then tour Sept-Nov. I want to wait a little more because if you're not so popular it's harder to get gigs and if you get gigs not that many people show up so it's better to wait a little bit and do it more professional.



#### **(INCANTATION CONTINUED)**

guitar tracks and then tried to mix them so they would sound the way we wanted after we had them on tape and that totally screwed things up. We should have got the right sound before recording. It's one of those lack of experiences. The thing I like about it is it's raw sounding, I'd rather have it too raw than too clean. I don't want to be known as a nice, happy polished band, we want that underground feeling. We want it to be what we are. We're not Metallica.

#### **What about the cover art?**

That's Mian Kim who did the cover. It has to do with the overall concept of the album. We had a talk with the artist and gave her the lyrics. After that she went off on her own and ended up working out something really well. It's abstract, it should be left alone and decided yourself. If you want to look at it and say that's cool or you can sit there and see different things in it. Honestly it could be anything you want it to be, it's abstract art. I think that's cool and it fits us. We have a real dark feel and mood, something that isn't always expected. The kind of art on the front explains the kind of band we are. We look at it from the same way a lot of older bands looked at it. We want to have more heart and soul, we're doing what we're doing because we want to and not doing the trend. If the trend was around or not we'd be doing the same thing. Everyone in the band has been into the scene a long time. No one has just heard death metal yesterday. I actually don't have a problem with people like that but we want to keep the good old spirit alive but with using what we can today to make it more brutal and heavy but keep that good old Celtic Frost, Possessed, Bathory aura to it—evil, somewhat mystical, real heavy. A real expression of ourselves. Everything we play and the lyrics is our expression, we don't hold back and we don't spend nights worrying about if people are going to like it or not. That's an important part of Incantation. I have nothing against bands who go for the trendy thing but we want to express ourselves in a little older way without being stupid about it. The black metal trend is starting to come back saying that all death metal sucks, we're not into that. I look at music for what it is, if I like it, I like it, if not, not. I don't have anything against people in bands who play music I don't like because a person's personality and the music they play is two different things. Someone could play something I totally hate but be the coolest person. A lot of people look at with a real immature way. Someone who is just getting into death metal people think they are nowhere, probably when I was getting into it people probably said what a cheese ball he is going to a Possessed show. It's so stupid. No one looks at it from where they come from, everyone was a new jack, it's impossible not to be. I know some people here who went from Menudo to Carcass.



I was very impressed with the Seance CD, *Forever Laid To Rest*, for its energy, aggression and stamina. Initially, Paul Thind of Necropolis 'zine turned me on to the group through their *Levitated Spirit* demo, but the record blew it away making Seance another of Sweden's strong exports. I talked to guitarist Jensen when he was over visiting California.

**You know have a new album coming out?**

We're going to record it in August and it will be out a few months after that. We don't have any names but we're planning on releasing a mini album first and then a full-length a few months after. Both will be recorded at the same time. We're changing our sound a bit, trying to make it even more aggressive, try to use a lot of distorted fast guitars. We know this guy who comes from Sweden who has this band called In Slaughter Native, which has a lot of samples in it. He will contribute to the music as an instrument and not just recorded voices like other bands use sampling and he'll be part of the music.

**Where's it going to be recorded?**

Same studio (Berno Studios) with the same producer, Berno Paulsson.

**Tell me more about this studio.**

This Berno guy has a reputation as one of the best in Sweden, he's written a lot of books about producing. He's just moved his studio to new quarters. Before it was kind of small, but not as small as Sunlight.

**Is he an older guy?**

Yeah, I'd say he's about thirty-five. He produced a lot of other bands but we were his first death metal band. He does everything, but he saw us as a challenge. We're happy with it.

**What made you choose him?**

There's this other band from our town who said that this guy really knows what he's doing. Fifty bands already have the Sunlight Sound and we wanted something original. No point in trying to write original songs if you don't have an original sound.

**What's it like coming from Sweden? In one way it's positive because people look at bands from Sweden who have that sound but on the other hand, it's also negative. What are your feelings on that?**

When you say you're from Sweden they expect the Sunlight Sound and when they listen to the

record and discover it doesn't then they are more open-minded. We're quite free to do whatever we want. Sweden has a reputation of being Sunlight.

**Where do you see the scene going?**

I don't know, I've heard the new album of Entombed and it is more hardcore. I think a lot of bands will follow that. Bands like Afflicted and Dissection are heading to a heavy metal approach. That's not the way we're going to go. We want to make it even more brutal.

**What made you decide to use Dan Seagrave for the art?**

We recorded the album in Dec/Jan '92 and we



asked around everywhere for an album cover. We asked The Boss and he didn't know anyone, we even asked other bands, too. Nobody knew anybody who could do a cover. The recordings were months old and I got a hold of Seagrave's number but we wanted to use someone else because he's kind of unoriginal too. He agreed to do something quick because we were in a hurry.

**Considering that, you got a great cover. I think it's one of the better things that he's done. How'd you get your deal with Black Mark?**

We sent out our demo tape to every label. We weren't going to send it to Black Mark because the only record he had out was Edge of Sanity, but our friend who has the biggest zine in Sweden, Close-Up, asked us to send a tape to him because he got Edge of Sanity and Invocator their contracts on Black Mark. We gave Robert the tape and he talked to the Boss and he said he had to sign us.

**How is the Boss?**

Well, he doesn't know a lot about death metal music. He's toward sixties, he's always dressed in black, not so tall with long, thin grey hair.

**Him and Quarthon (of Bathory) own the label?**

I don't think Quarthon owns the label, it's his father.

**I knew there was some relationship because they've always been tied together since the first record. How big is the Black Mark operation over there?**

I don't know. We never hear from them. We don't call them, they call us the quiet band. We don't get any answers from them. They have the best distributor in Sweden but I heard in Denmark it sucks. I think they are changing it there, I guess it's going to get better. It's still a young label.

**What do you think of the other bands on the label?**

Edge of Sanity are great. I also like Invocator and Bathory.

Since you feel he doesn't know much about death metal, it's funny that he's signed a lot of it. He has people he asks. I don't really know how it works.

**You thank Peaceville on your album, were they interested?**

Yeah, Jonny. We didn't send Peaceville a tape because Dan Swano of Edge of Sanity said they were bankrupt. Later on they said they were interested.

**Do you regret that?**

I don't know. I heard Peaceville lost their U.S. distribution.

**How do you feel about the Cargo distribution here in the states?**

I don't know, we haven't had the chance to check out the stores. I talked to Dismember who did a lot of gigs here and they said they saw a lot of our t-shirts. I haven't seen any yet.

It seems like there's a good buzz on your band and the label here and Karl is really trying but it just seems like it's small and it's going to take time. Do you have contact with the U.S. office or is it the same where you don't talk to them? Actually, I talk more to the U.S. office than I do the headquarters in Berlin. Karl faxes me all these interviews.

**Did you get to tour off this record?**

No, Black Mark doesn't help their bands to get



tours. There is some talk about a tour with Edge of Sanity and Invocator, who has a new album coming out, us and a couple of other bands who will go out after New Years. Boss is always trying to do these label things.

**You write all the lyrics, why is that?**

I lived five years in Canada so it's easiest for me to write in English. The other guys write like dog...cat...car (ha, ha).

**Where in Canada and what made you move?**

I lived in Edmonton because my parents wanted top try it out when I was four.

**Is it weird writing all the lyrics since you're a guitar player or is it cool?**

I don't know. Sometimes I feel like writing, but mostly I feel like making new songs instead of writing a long o f new lyrics.

**Do you wish Johan would come in and help?**

Yeah, but you wouldn't want to hear that. We were in the same band since '87, a band called Orchrist.

**Tell me more about that band and how Seance started?**

Me and Johan were in that band and there was this other band in town called Total Death and that's where Mikke and Billy come from. They formed in '86. They were in a band called Satanic Slaughter in '85. Total Death had the thrash approach and Orchrist played a kind of doom, but faster and more technical. We recorded a demo in '89 with three songs but we never released it. I did my military service in '89-90 and Orchrist split up because nothing was happening since I did all the songs for that band too. Then I met

Mikke at a party and he said we should join forces because there was no reason for two band to compete in the same city so we took the most dedicated members from each and formed a new band in March '90.

**You did the Levitised Spirit demo and three of the songs were re-done for the Never Laid To Rest album, except for "Blood of the Saints," why is that?**

It just wasn't up to the standard. Maybe we'll rearrange it and have it on the mini album.

**How did the demo do?**

It did great. We didn't have time to do a single flyer for it because we got our contract two weeks later. We sold a thousand copies in about 6-7 months.

**You always talk about one city, where do you come from?**

Linkoping, it's the fourth of fifth biggest city in Sweden. There are a few other band there now, like Morgue and Belsebub. About twenty minutes away is Edge of Sanity and Marduk. Most of the bands are from Stockholm, which is about two hours away. That is good because we won't get influenced by them. I remember we did a show in Stockholm and a couple of Entombed members stage dived. This is when I played there in '88 and they were like 15-16.

**(LUCKY 7" CONTINUED)**

of power, angst and attitude but doesn't quite have the charge the new song on the Victory comp does. I really like the group who are very young and straight edge and have a tremendous amount of promise. 2335 Northpark, Thousand Oaks, CA 91362

**SUGARTOOTH (Revolution)**

What's up with this hippie vinyl vibe lately? Luckily, I'm able to locate a turntable and spin this sucker...hold on a minute, is this 33 or 45? See here, all you labels, if yer gonna start putting out PVC again, at least list the speed! If my memory serves me correctly, 7" means 45, but when I tried that singer Marc Hutner's vocals sounded influenced by helium! Anyway, on to LA.'s Sugartooth, a quartet that certainly doesn't sound like a typical City Of Angels combo (Marshalls and Max Factor). Nope, "Leave My Soul To Rest" is a mid-tempo (assuming I correctly guessed the record's speed!) stomper—Tim Gruse's Sabbath type guitar sludge, and a tune with more hooks than a tackle box. The flipside, "Shine Boy," is a little more eccentric, as Hutner's muffled vocals sound as if he's singing over the telephone. A full-length release is due sometime this fall, and it'll definitely be worth the wait, as Sugartooth is definitely a band to keep an eye out for. I just hope that it's not going to be released as a black, 12" disc—I'll really be confused!

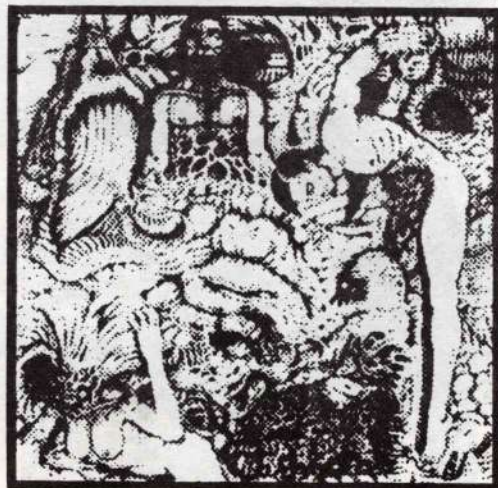
Doug Wilhelm

**SUPERHITS-Volume 1 (Jam)**

This compilation 7" features four Seattle groups (Aspirin Feast, Dumt, North American Bison and Meat Minder), but these are no grunge bands. Instead, indie label Jam, whose motto is "Support us even if you think we suck," has decided to showcase four of the area's underground punk/hardcore movement. Each band has one song, except Aspirin Feast who for some reason get two. All the bands are pretty cool and each is slightly different from one another but complement as a whole. PO Box 19806, Seattle, WA 98109



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**Controlled Bleeding** are one of the earliest American bands who got into playing industrial. This is their ten year anniversary as a band and despite being relatively unknown they continue to make records. Having been on several different labels over the years and releasing something like twelve different records in that time, their latest *Penetration* is on Third Mind/Roadrunner. Another interesting fact about the band is that two of the members have recorded a couple of albums under the moniker of Skin Chamber, a much heavier, more metal-oriented industrial band. I thought it would be interesting to talk with master mind Paul Lemos.

**Why a return to Controlled Bleeding after Skin Chamber?**

I don't know. Somehow it got out that Controlled Bleeding was over. Controlled was not dead and is very active.

**What was the deal with Skin Chamber?**

It's not a side project but a parallel project. Skin Chamber serves a different function. Skin Chamber is definitely a priority.

**What about Fathacker?**

Originally that was to be the name for Skin Chamber but that first Fathacker record is more speed and noise and Skin Chamber is more refined.

**You're a High School teacher?**  
I teach English. I don't bring it into school but the kids hear about it on their own. Some come and see us live. Most of the people in school have no understanding and I keep the two things separate.

**How does this latest Controlled Bleeding differ from past efforts?**

The past records have taken a lot of

turns. People always ask why such stylistic changes over the course of a record. This one I think is more melodic, more accessible. I need to express myself in musical terms. What I'm feeling at the time. Some somber, dark, some uplifting and gentle. It's like a musical diary for the public.

**How do you feel about releasing so many records and being together almost ten years and still only being an underground unknown band?**

Well, I don't know and I don't care. I don't think about our standing in the industrial scene. I think if you know Frontline Assembly or Front 242 you'll have heard of us. We do the music I enjoy and doing these projects is artistically successful. It doesn't need to transfer to dollars financially or merchandise. We've been together almost a decade. Our earlier efforts were rhythmless, very experimental. Most of our earlier work was only a few thousand copies and then deleted.

**You were signed to Wax Trax for several years at one point, what happened?**

Wax Trax was cool. They worked for us and improved our profile. They gave us a chance to explore different areas. The problem was that Wax Trax was signing anything considered industrial which in the long run hurt the label.

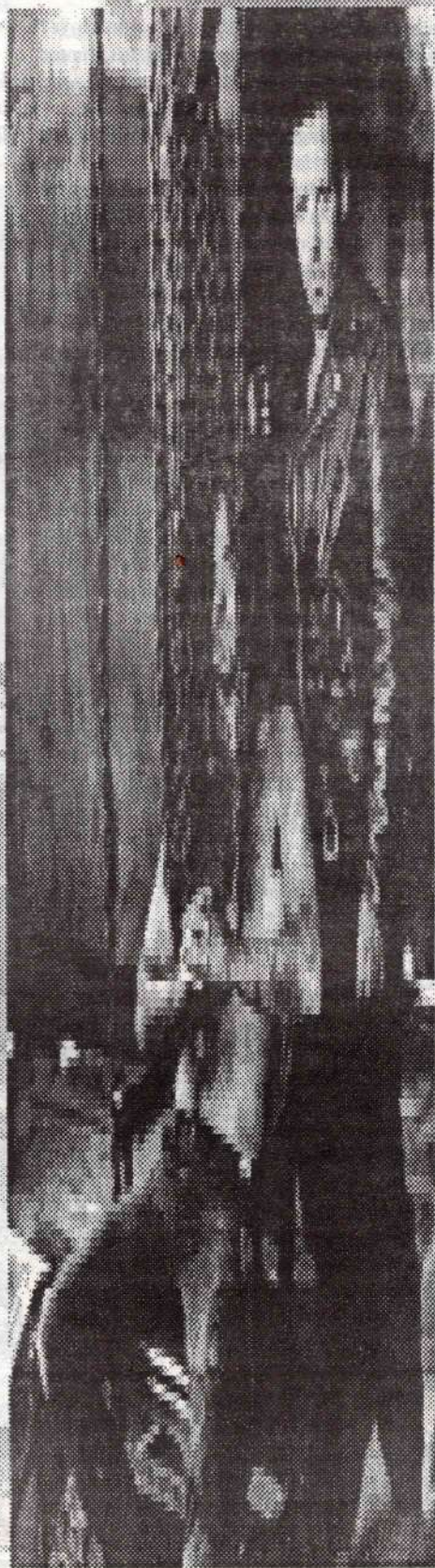
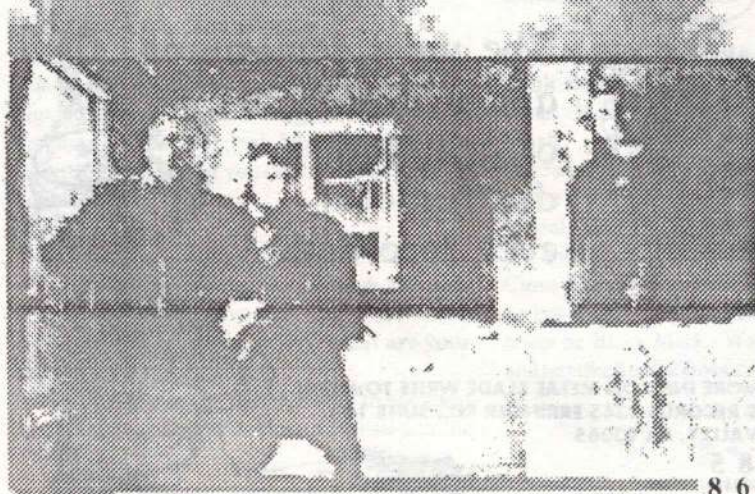
**What do you think of Third Mind/Roadrunner?**

Roadrunner is aggressive and responsible. They operate more like a major but pay attention to aesthetics.

**What are your influences?**

It's a mixed bag for Joe, Chris and myself. Our tastes are very different. For me I'd have to say experimental classical like

Panderechi, Luis Nono or groups like My Bloody Valentine or Swans. Chris (Morality) is into more harsh hammering stuff like Circle Jerks, Black Flag or Slayer. Joe's (Papa) into 70's progressive European stuff or classical progressive. We're all obsessive record collectors and it makes for an interesting combination.





I've known (bassist/vocalist) Nick Sagias for quite some time now. I remember back when I was in college and first started NGF, I received a letter from Nick, who at the time was in the heavy thrash act Overthrow. Well, the

# SOULSTORM

group released a demo and then got a deal with Epidemic Records. Both tapes were reviewed and a friendship blossomed. After a falling out and a short stint in Pestilence, Nick has a new band and they have their debut album, *Degeneration Mode*, out now on Epidemic/Metal Blade. I always wanted to do an Overthrow interview but never did get the opportunity because of the group's short life span. I doubt we'll have the same troubles with Soulstorm but I wasn't going to let the chance pass me by.

**What happened in the end with Overthrow?**  
Oh my God, Overthrow questions. Basically, me and the drummer wanted to stay together and get slower and heavier while the two guitar players wanted to stay speed metal and get more technical, like Megadeth, so we split up.

**Are you pleased with the album you did with Overthrow?**  
It's cool. It was an experience going down to Morrisound and working with Scott and Tom.

**Do you know what the other three guys are up to?**

The only one doing something is Wayne, the drummer, it's thrash/death metal. They're pretty cool.

**How did the whole thing come up with the vacancy in Pestilence and how did you get the opportunity to try out?**

I had heard from a couple of people that Martin (Van Drunen) had left and they were looking for a bass player. I sent them some stuff, called them and after three months they decided to try me out. I was talking to them over that three months but they wanted the bassist from Suffocation who went to Autopsy (Josh Barohn), but it didn't work out.

**Did they just want a bass player or were you hoping to sing in the beginning?**

Yeah, they were looking for a bass player but they said if the singing was good I could do some.

**You actually flew over?**

Yeah, I was in Holland for two months practicing and we did a show in Belgium and then went to Florida to record the album. A week into the recording I got kicked out. Me and the singer (Patrick Mamelli) didn't get along, he's kind of odd, he took things the wrong way plus the language barrier.

**During the time you spent with them were you always not getting along?**

For the most part it was alright but here and there were some things that didn't work out too well. I went back to Amsterdam and picked up my stuff

and moved back to Toronto to start up Soulstorm.

**When you went back did you have Soulstorm in mind, or did you want to reform Overthrow?**

Even while I was in Florida I had contacted my brother and the other guitar player Dave (Mitchell) to get together. Dave was playing with Wayne in his band.

**You knew already you wanted to go into this new musical direction?**

Oh yeah. Even before the Overthrow and Malhavoc albums came out, me and Malhavoc's guitar player Rob were supposed to do something along that style in March '90. It was always in the back of my mind and when I got kicked out of Pestilence I was able to do it.

**What do you call what you're doing?**

For lack of a better term, industrial death noise. It's not totally industrial but it has the edge to it.

**What bands influenced this change?**

A lot of people like to compare us to Godflesh and I don't really see that. Obviously they were an influence.

**What do you think of these bands—Pitchshifter?**

Oh yeah, I like them a lot. It's an influence. Actually as far as Godflesh and Pitchshifter I think we sound more like Pitchshifter but Godflesh was the bigger influence.

**Fear Factory?**

Umm...I haven't heard the new ep but they're pretty good. I don't hear that much industrial





going on.

**Malhavoc?**

Oh yeah, they were sort of an influence. I've known James for quite a long time. They're more like an inspirational influence than a musical influence.

**Ministry?**

I've liked Ministry for a long time, since *Land of Rape and Honey*. That was one of the bands that changed my direction towards that, them and Neubauten.

**Why the name Soulstorm and what does it mean?**

It doesn't have a deep meaning. It just sort of flowed.

**You released a four song cassette, *Control*, some consider that a demo while others call it your first record.**

As far as I'm concerned, it's a demo. We recorded that three months after we formed. Some things could have been done better, it was the first time the band was in the studio. We recorded all those songs on the album and it came out a lot better.

**On *Control* your brother played drums?**

No, it was a drum machine, too. My brother played drums live during that whole period. We have a live drummer again, Pat Harquail. He's from a death metal band from around here called Nailed. I'm not sure what they're doing. He's working out really good.

**What happened with your brother?**

He left to concentrate more on his own band, *Hard Ground*, which is more like early *Cro-Mags*. It's pretty heavy stuff.

**What happened with guitarist Rick K.?**

Things didn't work out. He was slacking in his dedication towards the band. I was writing a lot of new songs and he knew about 2-3 and I had written over ten. He was getting sloppy. Also at the time we felt that there was too much rhythm going on, we felt we didn't need two guitarists playing the same thing as me; considering I have distortion on my bass making it like three guitars. Sure it was heavy, but we like it more with just one guitar. You can hear the bass better, we can turn the one guitar up more.

**What's he doing now?**

This is the weird thing. He's back in the band again.

**What?**

Dave had to leave the band due to financial reasons. He didn't have a cabinet and his amp is broke and he can't get it fixed. He'll probably record with us but it's up in the air if he'll rejoin. I hope so because I like to write with him and he's

a good guitar player but we can't wait around, we have to tour and record this next album. I always got along with Rick and he says he learned his lesson and he knows all the songs. I know I can work well with him even though he doesn't write much. He'll do the tour with us.

**What's the deal with all these Canadian bands using initials for their last names?**

Oh, is there a lot of bands doing that now?

**Malhavoc does it too, is it an Epidemic Records thing?**

It's just one of those things. When we did the demo I just wanted to put my first name because I didn't want people to buy it just because I was in *Overthrow*. I don't even know if it would have sold on the strength of that alone. It wasn't the same music. It just carried on to our album.

**How do you feel about Epidemic Records?**

I think it's cool. We just did a video for "Disruption." We might have to put the recording off because the Rolling Stones are suing him (Ron-owner of Epidemic) and Malhavoc for their sample on Malhavoc's album, which was not on the U.S. version of the record.

**What are your recording plans for the next one?**

We may record it in August. There will be ten songs and a dub of "Human Endless Failure," re-record it just taking a few riffs out of it and making one long droning song with sporadic vocals. The album is called *From Euphoria to Paranoia*.

**How do you feel about the whole Metal Blade thing?**

I think it's great. I'm getting mail from the States. I'm doing all these interviews. Just alone having our record distributed in the States is great.

**When you re signed to Epidemic was the distribution through Metal Blade a reason?**

Yeah, plus I've known Ron for a long time. We've worked on a business level. We're really good friends. We did the demo on his demo label.

**What is your goal in the long run for Soulstorm?**

Not to give up our artistic freedom. Write songs, be happy. I just want to write what I want and not get censored or have a label tell me what to write. I'd like to tour extensively.

**Would you ever consider doing a project with just you and James C.?**

Like I've said I've known him for a long time. I asked him once if he wanted to work on a hip-hop project but he wasn't into it. I'd like to work with him eventually. I've always learned stuff from him. I used to do sound for him and that's how I learned. Anytime I get the chance to work with someone I can learn from I'll take the chance.

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# STYGIAN

Chicago's Stygian has struggled at making a name for themselves in the worldwide music scene for about as long as I've been doing NGF. I believe we reviewed their first demo, *Earthly Homicide*, back in issue #2. Since then the group has released two more demos before doing a full-length album, *Planetary Destruction*, on David T. Chastain's Leviathan label, released last year. I decided to catch up with their singer, Gary Golwitzer.

## How does it feel after all this time and work to finally put an album out?

Back in October and November it was great, but we've had a lot of problems with distribution, promotion and retail. It kind of blows to work so damn hard for so long and have problems, but I guess that goes with the territory. It's never as good as you want and you seem to always be searching for the perfect deal. We're confident it will come in time though; we're overdue!

## Did you ever feel like throwing in the towel?

Never! We've gone through a lot of personnel changes because of it. Myself and James (Harris-bass) are the only two left because of it. It's real hard to find committed individuals but we feel this line-up is our strongest yet and we're very confident in the new material.

## What groups are you influenced by?

Metallica, Trouble, Megadeth, Pantera now and in the early days Maiden, Sabbath, Priest, etc.

## How did the band start and why did you choose the name Stygian?

James and our old guitarist Mike Delmore formed the band and as far as why the name Stygian, I guess they felt it sounded good. Plus, it has a cool meaning.

## You've had several members over the years, why is that and who are the new guys?

As I stated earlier, it's real hard to find serious, committed members. There's always some problem whether it be attitude, girlfriends, whatever and James and I decided a long time ago that no one or nothing was going to hold us back. So if someone became a problem they were shown the door, simple as that. The new members are Wayne Wells-guitar, Dino Komar-guitar and Ken Lacey-drums. It's by far the best line-up yet!

## How'd you get the deal with Leviathan?

Over the years we played numerous shows with David T. Chastain and he took a liking to us and it evolved from there. We had several offers from other indies but Leviathan had the best deal.

## Describe and explain the concept behind your first album, *Planetary Destruction*.

Well, it's basically a save the Earth concept. The Earth is becoming such a fucked up place with pollution and murder, etc. and we have no one to blame but ourselves. What we're trying to say is

"Wake up people! Do something while we still can." If everybody would get serious things could change. If we don't the future will be null and void. We feel it's an important subject.

## Talk about the demos you released.

We released three demos. *Earthly Homicide* in '88, *Seconds Til' Death* in '90 and *Lines In The Sand* in '91. All three have sold (and still do sell) great.

## New material, new album?

The new album is completely written and we should start recording in late summer. It's going to be called *Freedom Isn't Free...It's Priceless*. Some of the song titles are: "Comprehending," "The Anger," "Bloodspeed," "Prophecy Of Fire," "Friend," "Freedom," "Bleeding Us Dry" and "The Masque."

## What are your feelings on the thrash scene?

The thrash scene has diminished quite a bit over the last few years with the surge of death metal but it seems to be picking up again.

## What about being from Chicago and how would you describe the scene there?

What can you say about Chicago? Da' Bulls! Seriously, Chicago as a city is great but the scene over the last few years has not been the best. However, I do want to say in its defense, the scene has become much better recently and hopefully it will continue to do so. Actually, the best scene is in the suburbs just outside the city. There's a lot of crazy mothers in the Chicago area and they definitely know how to slam!





A few years back I got a tape from the now defunct C.M.F.T. Records in England with two songs from a Swedish band by the name of Treblinka. It was a cassette dub of their 7" and the label had just picked the group up and were doing a record by the name of Summerian Cry. What does this have to do with this interview, well that black metal trio evolved into Tiamat who have recorded two albums since on Century Media with only singer/guitarist Johan Edlund remaining. Johan came over to the States a few months back to do some interviews and the night after having a little dinner with him, Gregor from Paradise Lost and people from Metal Blade and Century Media I did this phone interview.

**There's quite a change in sound between the last two records, is there a reason for it?**

Uh...not really. We just had more time in the studio and we know the producer much better now. He's become a good friend of ours. On the last record we didn't know how we wanted to sound, didn't know the studio or the producer so it was a bit experimental.

**What are your feelings on bands like Paradise Lost, Celtic Frost and Mercyful Fate? I like them all, especially Paradise Lost.**

**Are you somewhat trying to be in the same genre as them?**

Oh no, we're not trying to be anything. We want to sound the way we like.

**What is your ultimate goal as a band?**  
Just to get bigger and bigger. The goal was to make a record and we did when we started our tour and we have and now we want to tour the States.

**Why did you decide to work with Waldemar Sorychta on your two records?**  
On the last record, *The Astral Sleep*, we tried him because we didn't have a producer and now we work good with him. Originally it was Century Media's idea but he'll use him next time too.

**Did you ever think of going to Sunlight Studios since you're from Sweden?**  
It's become so typical for Swedish bands to record there. We did some years ago. We were the first metal band to record in Sunlight. Our first record was recorded there but we never got the sound we wanted there so we looked elsewhere.

**I noticed that both of your album covers were painted by Kristian, why did you choose him?**  
He's an old friend of mine and he understands me really well. It just made sense.

**It seems weird because the majority of Century Media's album covers are done by one person, Axel Herman, and the style seems similar. Without knowing one could assume it's the same guy.**  
I don't know if I agree with that. I think that Kristian is much better. I like some of Axel's stuff but not all of it. We were working with Kristian before we signed to Century Media.

**Has he done any other bands?**  
Yeah, he did Cemetery, another band from Sweden.

**How do you feel about Sweden becoming such a hot bed for death metal, especially since you've been in that scene for so long?**  
I think we're a bit out of it because we're not playing death metal like the other bands do. I don't think we are just another Swedish death metal band. I like some of the bands, but they all sound the same. We don't really have a scene because we have no clubs or magazines for bands.

**On this record you've changed your bass player and added a keyboard player, who is that?**

The old bass player who played on *The Astral Sleep* left the band because he wanted to spend more time with his girlfriend and the new bass player phoned me up and said he wanted to try out and he was cool. We had to add a keyboard player because we wanted to do it live and he's an old friend of ours.

**Why did you change your name from Treblinka?**  
It wasn't a good name actually. I didn't fit the lyrics and he over all, since it's the band.

**What was Treblinka? Didn't it have something to do with Hitler?**

A concentration camp, an extermination camp.

**What is Tiamat?**  
A goddess from Summerian mythology, an evil goddess. I like that, Satan.

**Let's go back and give me some history on how Treblinka formed and the whole deal?**  
I was in an math class in '83, something of '83 and we were called *1984* and named after the film. I didn't write most of the music or lyrics in that band so when I started to play guitar I wrote some songs and I wanted to play them so I formed my own band in the middle of '88. From that band I am the only member left today who played on the first one which came out in '89 (*Summerian Cry* on C.M.F.T. Records). We did two demos in '88 and early '89, *Crawling in Vomit* and *The Sign of the Tempter* and then we got the deal with CMFT.

**Did you have a 7" out before that?**  
Yeah, that's true. I released it on my own. It's called *Severe Abomination*.

**How did it work out with CMFT?**  
Not too good. They went bankrupt and we never saw any money.

**Treblinka was more of an extreme black metal band, right?**  
Yeah, that's right. It was just a growth and we changed some members when we changed the name. We were a 4-piece and two members left so it was only me and the bass player.

**You guys at the time of Treblinka had some crazy nicknames?**  
Yeah, I was Hellslaughter. We were a black metal band and I liked it, it was pretty cool. It's not Tiamat but it was cool for the time.

**It seems that lately the black metal thing is coming back in Scandinavia, how do you feel about it?**  
I think it's pretty cool. I like black metal bands.

**What are your religious beliefs?**  
I'm an atheist.

**How do you feel that comes through on your lyrics?**  
Oh, I don't know. I think I'm negative about all religions and I think that shows in Tiamat lyrics. We don't try to get anything special across in the lyrics. I only want to express myself.

**Why did you choose *Clouds* for the name of the record?**

I don't know, it was the record company's decision. It was supposed to be called *In a Dream* but I think it's pretty cool anyway.

**You did a tour of Europe with Unleashed, Samael and Dark Millennium, how was that?**  
Pretty good. It did better than expected. It was a full European tour with a lot of shows in Germany. We also played some festivals with Death, Carcass, Cannibal Corpse and Gorefest. We're now trying to get over and tour the States.

**What are the other guys in Treblinka doing?**

The bass player is in another band called *Repulsion* who are a death metal band with influences like Paradise Lost but a bit more brutal. They also have some grunge influences.

**How did you get the deal with Century Media?**  
Johnny from Unleashed. We're friends and when they got signed he helped us out.

**They used Waldemar too, was that a reason why you used him?**  
Yeah, I was in the studio with Unleashed when they did their live record to check him out and the studio and it was cool.

**Is that his studio and is he still in Despair?**

No, it's not his studio. I think he's still playing with Despair but Waldemar is doing a solo project. I don't know what it's like.





I did a Trouble interview back in issue #4 with guitarist Bruce Franklin but I thought I'd like to talk to singer Eric Wagner and get some of his opinions on their last record. It's kind of short but I don't like to repeat bands and I really got into detail and history with Bruce.

**How did you see *Manic Frustration* differ from the last or previous Trouble albums?**

It's only different because we are, otherwise it's the same. All the records are who we are and what we feel. We feel different now. The way we recorded it, atmosphere, studio, it all rubbed off. We recorded in an old studio in the mountains, the old Moody Blues' studio. They built it and now it's open to the public. It was laid back. We also had more experience and money. Overall, it was closer to the last one. In our earlier days it was different. When we started the band we were into Black Sabbath and Judas Priest. On the second album (*The Skull*) we were depressed. I never want to feel that way again. It's now more up front, simpler, more exciting. We're not into drugs anymore.

**How is recording with Rick Rubin?**

# TROUBLE

We did a lot this time ourselves. He was there in pre-production. He's weird, but really cool. Someone you can say something to and he understands. He gets it, he's just as weird as us. He was involved in the mix on both albums and the drum tracks.

**Is it true that there aren't any budgets but when a record is finished, it's finished?**

Pretty much, you need to do what it takes to put out a good record.

**Why did you decide to title the last one *Manic Frustration*?**

Thought it sounded cool, everything fits. It's kind of opposite of the material. The title is the reality in the world and the music is what we can

do.

**Wasn't the record originally titled *Window Pain* and why the change?**

It was one of them, it fit with the cover.

**What was behind the cover idea and the use of the image throughout?**

I wanted something like the old Peter Max posters, Jefferson Airplane. I mention the eye in several songs. The eye is your eye and the rock is the frustration.

**Where do you see Trouble going?**

We've worked for it and we'll take it as far as it'll go. It's fun.

**What do you think of the Seattle sound and do you think you could fit into that?**

I like a couple of the bands. It's music to be listened to. It's the style I grew up with. Nothing was thrilling me. I didn't like music for a while, no one. I think we've been doing it for 13 years. It looked like we were behind the times but maybe we were ahead.

# Mercyful Fate



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# UNCLE SLAM

I have never heard this So. Cal.-based group's first album, *Say Uncle*, and for some reason always thought the band would be sorta tacky and not that good. I was surprised when they resurfaced with a new disc on Restless, *Will Work For Food*, four years after their first. Again not expecting much I popped it in and was taken a back by the band's ferocious energy and conviction. Uncle Slam could be deemed a speed metal band, not at all what I had originally thought with an ex-member of Suicidal Tendencies. For a genre that has become so stagnant and cliché these guys do some nice things with the tools of the trade. Another very flattering fact about the record is the production by Warren Croyle which makes it leap right out at ya. I spoke with guitarist/vocalist Todd Moyer one evening and he turned out to be one of the coolest dudes.

**What have you guys been up to since the release of the last record?**

Well, the problem with that was mainly contractual. Getting out of one deal and into another. It took us a while to tour after that record. Basically, it didn't do as well as we had hoped, but it did do well and it got our foot in the door to do some other things. It was a disappointment that it took so long but the whole music business got us hung up.

**Why did you want to split with Caroline?**

It was kind of a mutual agreement. At the time the old theory of having six balls of play dough and throwing it against the wall and the one that stuck the best was the one they sunk a whole bunch of money into and we weren't the one that stuck. At the time they had Excel and they were pretty excited about them. Also we didn't have a tour to back the record up so that hurt it. It was mutual, but I don't have anything against Caroline but there is a distance thing there too with them on the East coast. I love running up to the Restless office and sticking my face in everybody's business and making sure they're working.

**You mentioned it took you a while to get on the road and tour, was there any reason for that?**

It's hard to get onto a tour of any caliber and I wasn't into going out and starving, which is what I've done in the past with other bands. We finally hooked up with D.R.I. and that went well but then no one could find our record in the store. People would send us letters asking where they could buy it and it never did come out on CD.

**Was the D.R.I. tour a full U.S. tour?**

It was about 14 dates, the Midwest and the West coast, it was about two years ago.

**So that means it was two years after the record came out?**

Yeah, about that.

**You would think you would have recorded something in between.**

Yeah, but there really weren't any deals being offered. I sort of have this standard—I need a certain amount of coin to put out a good product.

**Looking back at that first record, what do you think of it?**

I like it! We went in and slammed out the songs. Randy (Burns) was great, he was cool. We went in and did the songs really fast. I think it's a little one dimensional but I don't think that's wrong for a trio on their first record. It was a good representation of the band. I wish more people would have heard it.

**How did you finally get the deal with Restless?**

Ron Goudie (Restless A+R) liked the band a lot and we liked Ron, still do. What we liked about Restless was the location, it was an indie and we could go and relate to people on a one-to-one basis. That was a big plus and we feel they get can get the records out on the shelves and take us to the next level.

**Did you ever feel in that four years that it wasn't going to happen?**

Yeah, my faith my tested a lot. To hell with this,

I thought, I'm going to work at a factory and make some money. It's always hard. It's constant faith-testing but I think if we stick with it we'll climb up the ladder.

**Are you managed by Ron Peterson (D.R.I.'s manager)?**

No, we were at one time. We came to the end of our agreement. He has a record label now (Rotten Records) and wasn't really managing bands anymore. We talked about putting out a record but at the same time we were talking to Restless. We tossed the coin around and decided to go with Restless.

**Why did you decide to use Warren Croyle as a producer on this album?**

Warren and I had worked together on the first one. He was an assistant then and we got along really good. We drank beer and listened to old records. We developed a friendship. He's real good and he's an up-and-coming guy and I think that he'll do well in the future.

**How did Ed Repka come into the project for the album cover?**

Warren hooked us up. That was a real plus for us. I love his artwork. I don't know how bad he needed the work but he did it. It was my concept and he ran with it.

**How would you describe your sound and style?**

We don't want to sound like every other speed metal band that ever walked on the earth. In fact, I don't even think of the term speed metal anymore, I don't hear that in our music. To me it's just straight-ahead heavy metal/hard rock. We deal with domestic things in our lyrics. To tell you the truth, I can't step away from my own music and my own band and analyze it.

**I always thought of you in the past as more of a hardcore/punk band, do you agree? Do you feel like you come from that background?**

You know what that amazes me. People always say that. There must this underlying theme in our music that makes people go classic punk. It's great but I don't know where it comes from but I guess that it's there. People always say we're more punk than metal. Maybe it's the live show, the energy levels. Amery (Smith-drums) was heavy in Suicidal, he's a big time punk.

**How do you think the music has changed over the years?**

It's more refined now. Structurally the tunes are far superior. We're growing up. We're going to keep putting out better product. I can't wait to do the third record.

**Let's go back a little bit to your beginnings?**

The thing was I was, and still am, good friends with Suicidal (Tendencies). At the time when Amery left that band and formed a band called the Brood with John Nelson who was also in Suicidal but was never on a record. I joined that through



## (UNCLE SLAM CONTINUED)

Rocky (George-S.T. guitarist). We were never really happy in that band. It just didn't work out. There were four different hardcore personalities. We were in a constant state of rage. Amery left the band and we got another drummer for a while. I said that was enough of this and left. We had a record out on Profile. I called Amery and we did Uncle Slam and he was all for it.

### What musical style was the Brood?

It was similar. It had a speed metal touch but it was more like progressive rock, real diverse. It didn't do too well. It went over people's heads. We were kids and I thought I was a rock star. I quit college and everything.

### Were you singing in the Brood?

No, just playing guitar. There was another singer/guitarist. It was sort of the Megadeth format. We actually got a lot of letters at the time saying we reminded people of Megadeth because that's right when they released their first record.

### What was the concept behind the name Uncle Slam?

Just a play on words, it was the perfect thing at the time. Just take it for face value. It worked wonders for us in the beginning and still does.

### You guys seem to be a name in the Venice scene.

I played in a band with Dale Henderson from Beowulf when we were like 15 or 16 playing Sabbath songs. We were just little kids. Amery was in Suicidal when I didn't even know who he was.

### What do you think of that first Suicidal record that he played on?

That's a classic. That's their strongest record to date. That record is great. No one could not like that record.

### What do you think of them now?

They're great guys. I love Rocky. Robert Trujillo (bass) and I grew up together and we played in a band together. I wish them the best of luck.

### What was the deal with Simon (Oliver-bass) leaving and then coming back?

Well, Simon is a little young and he's constantly going through these problems. He grew up in a different neighborhood and he's not into the scene over here. I don't know how to say it. He's leads a pretty free lifestyle. He's hard to round up, even for a photo shoot, but he's my bro and I love him.

He left the band and you had to get Louiche (Mayorga-ex-Suicidal bassist) to replace him? Yeah, Lou left Suicidal and he toured with us. Simon wasn't going to come through on the road. He's got a lot of problems in his life. We didn't know if Simon was going to come back at the time but Lou is not a speed metal bassist. He has

different objective. He's in Horny Toad now and it's real diverse and different.

### What is your long term goal?

We want to be on the road for eleven months of the year and the other thirteen in the studio making records. We want to be constantly busy giving people music.

### Why the cover of "Dazed and Confused"?

I had to do it. We had to get it out of our system. I love Zeppelin but that song always bored me. I wanted it speeded up.



## (DISINCARNATE CONTINUED)

moral restrictions on you. I thank God (what?—strange that he would use that expression here) my father had no religious preference.

### You mentioned your parents several times throughout, I wonder, how do they feel about what you've become and what you're doing?

They are both remarried and are no different than most of America, they are both proud and they want everything I'm on. My mom when I was 19 would say I can't wait till you get over this, you should join the army, that will be good for you, they'll give you money for college. My father was more sensible but I remember when I was 15 I told him I was going to be in a band and he just laughed and thought it was funny. I just proved it, not that I cared. Both have changed their way of thinking and they're both really proud. They're real cautious about the music business, they don't think it's a real job. I prefer the path I've taken. I'm glad I didn't join the army.

### I'm not going to go into the whole Death, Obituary, Cancer thing but I would like you to explain the time you spent with Agent Steel and Hallows Eve?

I was never in Hallows Eve. When I first joined Death they had this really idiot manager and I was in the studio and he wanted to know some of my

background information. I told him when I was 19 I got hired by Agent Steel to do a European tour with them. I was in Tampa and I saw an ad that said, 'band on Combat seeks guitar player for European tour' so I called and showed up. It turned out to be Agent Steel and I didn't really know who they were. I got the job and I'm glad I did it, it gave me a lot of experience. It was my first introduction to touring. Musically it wasn't my bag but it was a chance to tour and it was with Nuclear Assault who had *Game Over* out and I was into them at the time. It was their last tour, they knew it was. They didn't tell the press. I was

just a hired hand. They didn't pay, I just got to go to Europe and get some experience. The Hallows Eve thing was I was living in Atlanta for four months when Chuck called me. I went to attend the Atlanta Institute of Music and get a band together. I never got to go to AIM but I rented a room in a house from this guy, Dave Stuart, who was the guitar player on all three Hallows Eve albums. The band was over at this time but we would jam together and we even played with this drummer once. We didn't have a name, we didn't have any music, we didn't have a singer, him and I would just jam with this guy. This putz who was their (Death's) manager at the time put it in the bio and I've had to explain it so many times. Death was the first band I was a member of in my life and Obituary was the second. Cancer, I wasn't a member of either. Their label suppressed the fact that I was a guest. I was already working of Disincarnate at the time. I took a break after leaving Obituary and I started putting it together two months after I left. I've done a lot of guest work: Cancer, Solstice, Malevolent Creation and Gorguts but the only band I've been a member of since Obituary is Disincarnate. So everyone thinks I've been in six bands but actually I've been in three. Death didn't work out because I couldn't get along with Chuck and in Obituary I wasn't able to write music so they got Allen (West) back and I was happy to leave and start my own band.



All of us are familiar with Mick Harris, he's the person you'd think of when Napalm Death's name was brought up. Well, ol' Mick got tired of the blast beats and decided to leave the Birmingham bunch and start a new band by the name of Scorn. Here he is in a long distance conversation to clear some things up. **Why the decision to leave Napalm Death, especially at a point when the band was at its most successful?**

It came about a long time ago, long before I made the move. It was during '90 when *Harmony Corruption* was being recorded. The production was not Napalm, it was not the right move. I wanted to work with Scott (Burns) but we had arguments and I was kicked out of the recording session. I told them 'look lads, it's time for some new ideas, it's time to grow.' I went as far as I could go. I mentioned it again at the end of '90, during the Italian tour, I couldn't tolerate it. They weren't interested in my ideas. We had the same arguments over and over. The whole band became a name thing. I did the American tour and at the end I knew I was leaving. I just wasn't happy with the direction. I don't see the reason for their existence. They should open their eyes. They are only appealing to one crowd and I want more than that.

**How did you come about re-assembling the *Aside Scum* line-up?**

It was an accident. We all went in a complete circle. I hung out with Justin (Broadrick-guitar), our girlfriends lived together. I had some ideas and patterns on the drum machine. He said he'd help Scorn as much as possible. He told me Nik (Bullen-bass/vocals) was interested in jamming with me, so we got together and jammed in the studio. We had good ideas and it worked. Justin was so busy with Godflesh but he put down the tracks on the record anyway. We have a new guitarist, Pat McCahan; he's good live and he's got a good sound. It just so happens he's from America and plays in a band called Candiru.

**What was Nik doing all this time?**

He did nothing when he left Napalm. He went to the university to get a degree in English and just jammed with some local bands.

**Clear up that first Napalm Death lp. Who was on it and why was it split on each side?**

We recorded it as a demo and a few labels got interested. Justin then got offered to play drums in Head of David so he joined them and Nik lost interest and wanted to further his education. I got another line-up together. Lee (Dorrian-vocals, now in Cathedral) was a friend of mine and I asked him if he wanted to do it three weeks before we went in the studio. He did it all in one take. Jim Whitely played bass and he went on and joined an English hardcore band. Finally there's Bill Steer (guitar-now in Carcass).

**How did it feel working with Nik and Justin again after all this time?**

It was great. Justin has always been turning me onto new music.

**What are you trying to accomplish with Scorn?**

Something that is heavy, hard, atmospheric, soundscapes, landscapes. We have samples, drum machines, as well as live drums, guitars and bass. It's just something I'm into. Creating something with a lot of nice tones, low frequencies, nice samples and guitar parts. We're trying to create something big and different. Obviously we're influenced by a lot of things. People say Mick Harris, all he listens to is death metal and grindcore. I do, but I grew up with diverse music like punk, experimental stuff, hardcore. I got into death metal in '85, it's the last thing I got into. Scorn is influenced by Killing Joke, PIL, the stuff we all listened to in the early '80s. I'm into it obviously. I don't class myself as a good drummer and I don't want to be a great drummer. I want to be Mick Harris. I like bands that play along and do two different patterns, it widens the sound adds a lot.

**What's up with Painkiller?**

At the moment much. Hopefully John Zorn can do some shows in Japan, Paris and New York. The second album is out, called *Buried Secrets*, and we'll be recording the third this Summer. It's pretty much a project, but we're all busy people.

**You were supposed to tour with Godflesh as their live drummer, what's up with that?**

Yeah, I joined Godflesh over a year ago when Justin asked. There were only the two of them on stage and he wanted a live drummer. I did four shows with them in England and it just wasn't working with the live

drums going over the drum machine. They were getting confused, so I quit.

**What's up lyrically with Scorn?**

It's all up to Nik. There are no lyrics printed on the album because he doesn't want people to come down on him and point the finger. It's his own personal ideas and views. It's a lot about control, s + m, death, sex, religion, those are pretty much his topics. He's a loud guy with his own ideas and certain songs have a certain meaning to him.

**What about the album title *Vae Solis*?**

It was Nik's idea, it's Latin. It's the sound we're supposed to hear at the end of the world blown by the seventh angel. We're not saying that Scorn's music is that sound, but I think it fits the band.

**What about touring?**

Oh God, yeah! We played Europe and it was excellent. We did the shows with Cable Regime, Paul used to be in Godflesh. Hopefully we can come over to the U.S. We need an agent.

**What do you think when you look back at the time you spent in Napalm Death?**

It was enjoyable, we had some very good moments and some sad moments. The last show I played in Trenton, NJ was sad because I knew it was my last and they didn't. It was pretty moving, I really went for it. There were a lot of good times, more with the old line-up of Bill Steer and Lee Dorrian. It was just a party for (guitarists) Mitch (Harris) and Jesse (Pintado). I met a lot of people, toured a lot, been around the world, seen a lot of nice countryside. There have been some bad moments, like new Napalm is complete shit. I'm glad it sounds like that. I'm happy with Pat and Nik and we'll be around a long time.





Hey, how's it going? Boy, a lot sure has changed since the last scene report. First off, it looks like a lot of people are getting together and putting on their own shows and showing larger promoters that we don't need their "only in it for the money" attitude. Also, it's starting to be a little more open-minded around here, which is definitely a step above the way it was a few years ago. **Dark Angel** finally called it quits and their drummer (Gene Hoglan) played on the **Death** lp.

**Entety** were telling me they might do a



split lp with their homies **Demolition**. Entety are probably going to do a 7" on their own soon, too. Awaken from a long drunken stupor are **All Solution** and their new lp, **Things to Come**, should be out. Man, it sure is good, if you liked them before you'll really dig the new lp. They only do one old song "Salvation". Oh yeah, now they only have two singers. Whatever happened to **Sarcastic**? Everyone left the band is what I've heard. Damn, I really wanted to hear the lp they recorded and never released (for **New Renaissance**). For a while they were getting really popular and those gigs they did without a bass player were heavy. **F.U.B.A.R.** recently did a demo and are going to be recording soon for a possible release on **Bramstone Records**, a new local label started by **Jim Durkin**, who used to be in **Dark Angel**. **Apocalypse** are rehearsing once again but this time it's only original members **Rich** and **Christ**. They're going for a heavy new sound with an industrial edge with keyboards and a drum machine. I haven't heard the new stuff



yet, but know these guys it should be intense. They told me that they're going to change the name to **Monolith**. I wish they wouldn't cuz now some total cheezeball death metal band will probably take the name **Apocalypse**. A new demo has been recorded by **Cancerous Factor** and they hope to do some kind of tour before the year is over. These guys play real heavy and use some sharp, harsh sounding riffs; they're a real good band. **Phobia** have been having troubles keeping a permanent drummer. For a while they were jamming with **Freeway** of North California's **Immortal Fate**. Now I've heard they're going to do some recording with **Raymond** from **Fear Factory**. Speaking of **Fear Factory** they have been away touring since the release of their first lp and have a new ep of remixes. **Cypress Hill** have a new lp. These stoners are the heaviest rap I've ever experi-

enced—they're killer live. **Morgion** are getting more intense every time I see them. They've recently put out an ep on a new LA underground label **Cafeteria Records**. I really suggest the band to people into real heavy, brutal grind with lots of reality. **Crossed Out** just did a split with **Man Is the Bastard** and **Crossed Out's** side is fucking fast. Also **Charred Remains**, a.k.a. **Man Is The Bastard**, are playing a lot of local gigs and boy are they pissed off at the whole world. Their bass player rants on and on between blasts of crushing mayhem. These guys have been around for years under different names and now I guess they can't make up their minds between **Man Is The Bastard** and **Charred Remains**. The songs they did as **Neanderthal** were total fast old school grindcore. One of the first true LA death metal bands, **Sadistic Intent** are still hanging in there. (Vocalist) **Enrique Chavez** has returned to the band and they are practicing new material and will hopefully record something soon. Defilers of the most sick unholy perversion, **Demon Petis** have put



the finish line. They've also put out their long-awaited split ep with **Apocalypse**. **Demolition** have recently put out a new demo and it's really good. **Silent Scream** are preparing for a second album. Soy noise dudes **Glycine Max** reformed briefly with a super godly second guitarist, but yet again their crusty antics have been put on hold due to **Raygun** being quit busy with punk idols **Dogma Mundista** and also waiting for their original drummer to move back to Southern California. C'mon guys quit fucking around and get together! Speaking of **Dogma Mundista**, their lp is pretty good and they are gaining massive popularity in the LA/OC punk scene. They recently did a tour of Mexico which is real cool cuz a lot of their songs are sung in Spanish.

energy in their live shows. Their music is more like traditional hardcore with real fast grind parts. They've just released an ep so check 'em out! **Excruciating Terror** have finally released their first 7" and have been doing some killer shows around LA and up in Northern California and Mexico. They guys have an original edge to their grind style. Those crusty superstars, **Mindrot**, may sign with **Century Media** and recently did a



the finish line. They've also put out their long-awaited split ep with **Apocalypse**. **Demolition** have recently put out a new demo and it's really good. **Silent Scream** are preparing for a second album. Soy noise dudes **Glycine Max** reformed briefly with a super godly second guitarist, but yet again their crusty antics have been put on hold due to **Raygun** being quit busy with punk idols **Dogma Mundista** and also waiting for their original drummer to move back to Southern California. C'mon guys quit fucking around and get together! Speaking of **Dogma Mundista**, their lp is pretty good and they are gaining massive popularity in the LA/OC punk scene. They recently did a tour of Mexico which is real cool cuz a lot of their songs are sung in Spanish.



A great new band I've seen recently are LA's **Stapled Shut**. They have three guitarists and their music is kind of similar to **Disrupt**. They also have two vocalists and real, fast tight rhythms. They've been around for a few years and I hope to hear more from them soon. O.C.'s most deranged, **Dystopia** have recently lost their vocalist and are currently trying to get it together with male/female vocals and they're considering another guitarist and bassist. They're preparing to release some split eps with **Grief** and **England's Embittered** on bassist's **Todd's** label, **Misanthrope**. They're also contributing some tracks to a comp lp coming out on **Sludge Records** in France. **Nausea** have been doing some gigs lately and have been playing some killer new songs that are real intense and have a more psychedelic, harsh edge. Hopefully someone will get wise and release an lp. **Bob**, the guy with the **Grandpa** who does hardcore gigs, has finally put a band together called **Lack of Interest**. I





haven't heard them yet but knowing Bob (drums) they should be brutal and fast. Drug smuggling banditos and all around bad guys **Brujeria** have released their debut lp *Matando Hueros* on Roadrunner and are currently in hiding from the F.B.I. **Jump Back Jesus** recently contributed a track on the *Son of Bleeaaaurgh!* compilation ep and are currently working on a yet undecided project. I don't know what's going on with **Terrorizer**. I keep hearing rumors of a second



album. **Carcinogen** have finally released their brilliant *Kure* demo. Man, this is one killer demo full of heavy riffs and sick growling by silly drummer, Dino. They've been playing some cool shows lately with Steve from **Phobia** on bass, they'll be doing an ep soon. **Final Conflict** have changed their name to **Anger Circuit**. On the fazine scene there are a few good zines coming out. **Stress Related** is a real good one that

actually comes out regularly. Next is **Bart and Extinction of God**, his second issue is out now and it is killer. Bart also distributes live tapes of popular death/grind bands and he video trades so drop the guy a line. Jorge and **Regurgitated Noize Newz** is another cool zine with an open mind. He's a cool guy who knows what he's writing about. **Jello Bungreasia** is a new zine starting out and it should be interesting. Yet another is **Life Is Abuse**, it has an open mind and a weird sense of humor. So as you can see there is a lot going on down here in Southern California and it looks like a lot of people are getting more motivated to being a part of the scene and not just the scenery. Some of the other cool bands making noize down here are Detrement, Fallen God, Minstral, Lettuce, Autonomy, Total Chaos, Christ Fall, Shocking Truth, Dominion, Scab, 4 A.M., Babyland, Leppra, Morbid Reality, Slug, Catalepsy, Decomposed, Empirismo, Hated And Proud, Emphysema, Smells Like Fish, Van Halen, Confrontation, Distraught, Sepsism, and some group called Slayer. I really think that the social and political situation here in Los Angeles has made a big influential impact on most of the bands coming out of Southern California, as many of the bands here have much to say about the issues that face us regularly. Well, that's it for

this time. Please write some of the bands, they need the support. Until next time, smash racism, recycle, be cool and I'll see you later.

Cancerous Factor, 926 Broadmoor Ave., La Puente, CA 91744, Dystopia/Life IS Abuse/Mindrot, PO Box 541, El Toro, CA 92630-0541 Carcinogen, 13821 Margene, Irvine, CA 92720 Extinction of God, 1114 Louise Dr., Anaheim, CA 92805

Jello Bungreasia, 26222 Sanz #A, Mission Viejo, CA 92691

Stress Related, 23241 Bigler St., Woodland Hills, CA 91364-2711

Morgion, 1716 Norfolk Ln., Anaheim, CA 92802 Phobia, 4808 Kenyon Pl., Orange, CA 92669

Malfunxion, 2807 Whitewood Ct., Fullerton, CA 92805

Sadistic Intent, 6251 Casitas Ave., Bell, CA 90201 F.U.B.A.R., 323 W 10th St., San Pedro, CA 90731

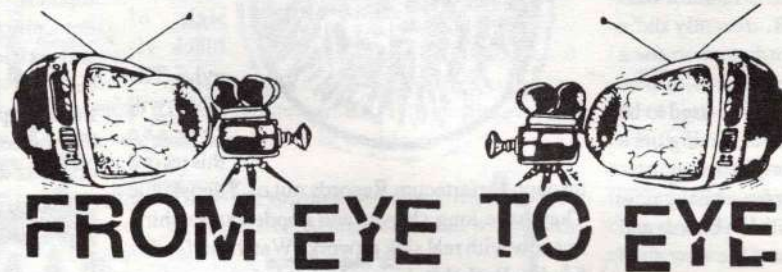
Entety, 3826 Lomitas Dr., LA, CA 90032

Demolition, 12050 Sheldon St., St. #17 C, Sun Valley, CA 91352

Apocalypse/Monolith, PO Box 2257, Walnut, CA 91788

A//Solution/Mindrot, PO Box 1866, Huntington Bch., CA 92647-1866

Excruciating Terror, 715 E. Ave 43, Los Angeles, CA 90031



#### TALES FROM THE PIT-Vol. #4

What issue of NGF would be complete without a review of Jerry Allen's two-hour long home video. Jerry, who seems to be on the NGF output schedule, has been working on this one for about a year and a half and it is his best yet. A little more professional and versatile than previous vids, this *Tales* moves along a little quicker and keeps one's interest more. Now that he's moved to the Bay Area this is sort of a special tribute to that scene and there are segments on for Testament, Vio-lence (including quite a few live samples of new songs), Exodus, Forbidden, Epidemic, Machine Head and more. Other bands featured include Napalm Death, Entombed, Demolition Hammer, The Mentors, Overkill and Judas Priest. This edition's hosts include Paul Baloff, Bob Gustaffson and Robb Flynn, as well as Jerry's on camera debut. There is a lot of original videos

here and a ton of unreleased live footage for fans along with multitudes of creativity. This is a video magazine that is made by a fan for the fans and it is one tasty feast. \$14.95 + \$2 (p + h) P.O. Box 5295, Concord, CA 94524

#### DEATH...IS JUST THE BEGINNING (Relapse/Nuclear Blast)

I was really happy to get this from the cool guys at Relapse because you could never see a Dis-member, Hypocrisy, Meshuggah or Mortification video here on *Headbanger's Ball* but this video includes 'em all. As well as interviews with bands like Brutality, Monstrosity, Resurrection and studio reports with Macabre and Gorefest. The video is made real trippy with these apocalyptic/industrial pieces now and then as well as Nuclear Blast owner Markus Staiger speaking between bands and introducing the segments in

German. Other groups on the compilation are Afflicted, Benediction, Disharmonic Orchestra, Revenant, Winter, Saint Vitus, Pungent Stench and even more.

#### S.O.D.-Live At Budokan (Megavision)

This was recorded at the infamous reunion show in March '92 at The Ritz in New York. 70 minutes of non-stop live action including all the S.O.D. hits like "Kill Yourself," "Milano Mosh," "Chromatic Death" and "Fist Banging Mania," as well as some new ones "Momo," some covers "Stigmata," "Territorial Pissings," "Diamonds and Rust" and a couple of M.O.D. takes as well. There is also interview footage with the guys and the famed Milano dive off the speakers and into the crowd. Exactly live the album of the same name this is definitely for the fans.



# NO GLAM FAGS

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**NO GLAM FAGS is created by: MARCO BARBIERI**

**Additional contributors: Matt Coe, Ula Gehret, Dean Johnson, Reggie Rosales, Doug Wilhelm and Eddie Williamson**

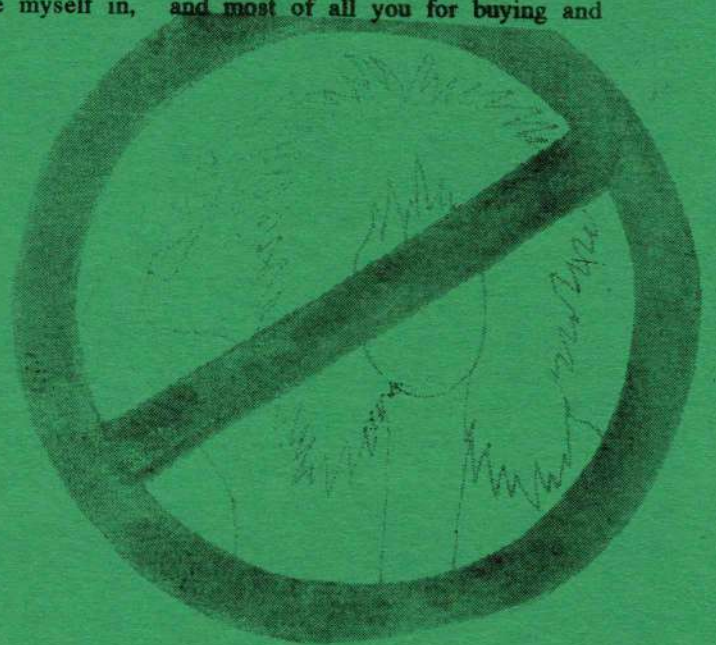
**Art by: Jason Boyd, Jeff Kahn, Edward L. Medellin and Pete Nicholson**

I'd like to thank...

My parents, Bonnie Henschel, Ula Gehret, Doug Wilhelm, Scott Cranford, Jim Filiault (Good Luck at law school!!) Eddie Williamson, Reggie Rosales, Matt Coe, Jeff Kahn, Edward L. Medallin, Dean Johnson, all the record companies for supplying me with too many records to review and bands to interview, namely Melissa Dragich-Def American, Sophie Diamantis and Kathie Reed-Roadrunner, everyone at Metal Blade, especially Brian Ames, Ralph Paz and Rick Cohen, Ivette Ruiz, Paula Hogan-Century Media, Jake and Brent-Red Decibel, Matt, Liz, Stacey and Jesse-Restless, Amy-Relativity, Matt-Relapse/Nuclear Blast, Scott-Energy, Eric Hoffman-A.R.T., Mike Mazur-Megaforce, Karl-Cargo/Black Mark, Keith LeRoux-JL America, Lorraine Margala, Nick-Grind Core International, Ilka, Richard C.-Wild Rags, IMF Records, Knock Out Records, Lucinda-Interscope, Bobbie Gale-Atlantic, Laura Morgan-A + M, Dominique-Modern Primitive, Laurent-Listenable, Steve-Seraphic Decay, Ed & Joe-Rage Records, Howling Bull, Brian McEvoy-Grand Slamm, Epitaph Records, Nancy-Mechanic/Futurist, Ron-Epidemic Records, Taang!, Wendy and Terry-IRS, Lisa-Giant, Leviathan Records, Lucy and Leslie-Eastwest, R.E.X. Records, We Bite America, Steve Martin & Perry Serpa-NLM, Kim Kaiman-Levine/Schneider, Sherri & Kathy-Hollywood, Lisa Lashley-Columbia, Heather-Epic, Jim, Ken, Jo and Marge-Warner Bros., Susan Blond, Stormy-Revelation, Progressive Intl., Andy Siry-Massacre, Red Eye Records, Enrique Chavez-Gothic, George Solis-Torched, Sean Panek-PS Records, Exchange Records, Jason-After World, Caroline Records, Peaceville, Cenotaph, Ecocentric, Poserslaughter, Brad Marta-Rhetoric, Jam, Birgitte-Gun, Victory, Forefront Records, Roughage, Link, Angel Records, King Fowley-With Your Teeth, Doug Sylvia, All my interview partners, all the demo bands who sent in their tapes (Good Luck to ya!), Borivoj Krgin, Heidi-Screamer, Joab-Rox, Karen-Factor X, Brad-Radioactive, Toni-Music Confidential, Jerry Allen-Metallion Prod., stores, distributors and newstands who've carried the magazine, all the other 'zines who've printed my ads--you guys rule!!, everyone who supports this publication or the many other projects I involve myself in, and most of all you for buying and reading it. Sorry it took so long but I hope you like it!

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