

SLAYER

VOL. 17



WITCHING METAL

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FUCK NORWAY!!!

Welcome to the slaughter, I hope you are having fun! Trust you will survive yet another assault of Metal dedication! This issue might be a bit more 'commercial' as it features some bigger - or better-known bands again, but what the fuck? Do you really care? I feature bands I stand behind to a 100% and the last years there really have been a low quality in the new band, thus I have to concentrate on the established ones who still have the Metal glory! Whatever makes my Metal blood boil will be featured. But I think it is safe to say there are numerous Swedish Black Metal acts to be featured in the next issue if things go well. And there will be more Thrash Metal too as I got some good contacts from California so expect more of older Thrash bastards. Also I took a small chance by featuring BLACK WIDOW, a really interesting band I assume most of you have heard about. Besides we are not new to the real progressive world of music as we featured INCREDIBLE STRING BAND back in SLAYER 9. I will spew forth new Slayer's when I feel for it. Twice a year is ok by me; I'm not taking part in any championship when it comes to releases. I follow my own pace - always!!! I also like to work on the interviews so you don't just get some dodgy views on the latest trends from Germany or whatever! I like to stop up once in a while, enjoy what I do. Not let any deadlines force me to lose my desire to unleash SLAYER HELL on you! After I quit the cooperation with VOICES OF WONDER/VME I must say I was delighted with the result. I managed to sell more 'zines myself than using some 'major' distributor. But due to ludicrous postage rates there is no money to be made at any rate. But I don't care, I really don't. I might be in never-ending debt for the rest of my life but at least I pursue my dreams and do what I want to do! Also this time I used the BRUTALICA printer in Bulgaria so I hope it turns out well! In this issue you will find some interviews done by Timothy Dowgy (FRANK BLACKFIRE (I still call him Blackfire even if he doesn't like that!) & IRON ANGEL) and they are also to be found on the VOICES FROM THE DARKSIDE website, they are printed with permission of course. The reason for this is I think those interviews should be on paper too, not only on some site in cyber space. Also I personally tried really hard to get an interview with IRON ANGEL and I was even in touch with one of the guys for a brief period of time. But after they cancelled their appointment to meet up in Hamburg I heard nothing. So an interview could not be done, so this is the 2nd best thing.

METALION THE MASTER OF THE MAGAZINE!

Here is a list of distributors I used for the last SLAYER. They all worked out fine, paid their dues or trades or whatever on fair time, occasionally even in advance! I owe a lot to: MERCILESS RECORDS (Germany)(our biggest distributor with over 100 copies!), NUCLEAR BLAST (Yeah, I know it is correct to have an aversion to them, but I don't! They have two of my absolute favourite bands signed and they do good deals with me! Cheerzz!), IRON PEGASUS (Germany), IRON BONEHEAD (Germany), R.I.P. RECORDS (USA), WARLORD RECORDS (Italy), DISPLEASED RECORDS (Holland), PAINKILLER (Holland), SOUND POLLITION (Sweden), TPL RECORDS (Sweden), HIBERICA (Portugal), NIHILIST VOID (Norway), FLESH FOR BEAST (Norway).

SLAYER

WITCHING METAL

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SLAYER MAGAZINE

*Is eternally dedicated to the endless glory of
Dead and Euronymous! HAIL!*

*Angel Ripper picture on page 5 by
Håkon Grav/SCREAM MAGAZINE*

THANKS A BUNCH!

Arne Babb, Tyrant & Hellbutcher of NIFELHEIM, Bård Faust, Rok & Kriss Hades of SADISTIK EXEKUTION, Jon Nødtveidt of DISSECTION, Patrick of WITCHBURNER and Fulda Metal Warriors (thanks for being an first-rate host those early days of January 2002!), Götz of ROCK HARD, Maurice of OCCULT, Babb Sterner of NECROPHOBIC, Leif Edling of CANDLEMASS, Ylva Asker & Paulo Staver of PRIMITIVE ART, Fenriz, Lino, Stephen O'Malley, Groo Narvestad, Erik of WAITAN, Tony Destrozer, Mike & Schmier of DESTRUCTION, Angel Ripper of SODOM, Mille of KREATOR, Håkon Grav (for excellent pictures and whatever else!), Sabina Classen of HOLY MOSES, the DESTROYER 666 crew, Danny Lilker & Heather, King Fowley of DECEASED, Melissa of ADORIOR, Count August and Delilah of GODDESS OF DESIRE, Leif Jensen of DEW-SCENTED, Wannes of PENTACLE, DEICUS RODUCTIONS, Mr. Krukenberg, Marko, Magnus & Janne of THE CROWN, THE CHASM, Necromancer & Rick of USURPER, VOMITOR, CIANIDE, UNPURE, SENTENIEL STEEL, SNAKEPIT MAGAZINE, SOULSTRIPPER, Nicke of MANINNYA BLADE, Lena Graaf, EXODUS, Patrick Cronberg, the Necromaniac, Swissman, MERCILESS, Blizzard Booze Beast, DERKETA, Ann of MOONFOG, the INFERNO festival, Patrick & Micke of MOTALA METAL FESTIVAL/TPL, W:O:A, David Rosenberg, Svein Kristiansen for occasionally financial support, Rayshele Teige, Lisa of PEACEVILLE, Dan Tobin of EARACHE, HAMMERHEART, STORMBRINGER, PAINKILLER, DISPLEASED, MERCILESS RECORDS, OSMOSE, Jaap & Zwini at NUCLEAR BLAST, Bree, Katon of HIRAX, Harald of BLOODTHORN, BLOODSWORN, Clive Jones of BLACK WIDOW, Costa Stoios, Wilhelm AML Destroyer, "Sheepdog", Sverre of AUDIOPAIN, Alex of WARLORD RECODS, Frank Stöver, our web master, All featured bands, the readers, the contributors, record labels, whoever gave a fuck! Shit, no NIFELHEIM in this issue!!! KILL ME! Credits to SNAKEPIT MAGAZINE for inspiration!





HELL COMES TO YOUR TOWN PART II

Well, this was of course like a dream come true... Even when the rumours started to circulate well over a year before this I was sure I'm not going to miss this for the world; this is too unique to be true. The first HELL COMES TO YOUR TOWN TOUR was back in '86 and it had DESTRUCTION, SODOM and RAGE. For the 2001/2002 versions we all know that KREATOR replaced RAGE for this ultimate tour package! Who knows, you might not get another chance like this... Even if this tour did quite a few gigs here in Scandinavia I felt I had to go back to the glory of Germany and experience as many gigs as possible there as well... 2001 was drawing towards the end and I was getting really hyper to see this Thrash holocaust in the flesh!

Hamburg, MARKTHALLE 29/12 2001

It was pretty obvious for me to take the Markthalle as the first stop. Hamburg is pretty easy to get to, and after 15 hours on the train (that's nothing, all in the name of Metal and alcoholism!) I was in Hamburg on the night before the gig. Hamburg is a pretty scary city and it's not really nice to arrive there late at night. Luckily I was smart enough to book a hotel in advance and that was quite a relief finding it so easily. So after a few hours of sleep I was getting ready for this event of a lifetime, starting in the hotel hell room with a small Metalion only beer party I was getting in the mood for fucking German FRASH METAL!!!! I decided to go there pretty early (the Markthalle is like two minutes away from the railway station, really easy to find!) because I had made some sort of arrangements to meet Mille of KREATOR to do a short interview. Anyway, as I entered the hall there was no Mille in sight and since I got the impression the security didn't really want me there I decided to fuck off for a few hours to see if I could locate some pubs - not a problem... A few hours later I staggered back to the Markthalle and was told I had to wait outside. Oh well, no problem staying outside hanging out with the local German Metallers. I give it to the Germans, even if they don't speak English they still want to speak to you. Finally we were allowed in and I'm proud to say I was the first one to enter this place this night. So I actually I had no problems finding Mille and we did some sort of interview you can read somewhere else. At the end of the interview we heard some strange noises and it was the support act WYKKED WYTCH who started their act. How on earth they landed this deal is beyond me, Black Metal in the vein of CRADLE OF FILTH. Bloody hell... Luckily they did a pretty short set and on this night SODOM opened the ball. After what I heard there was some discussions on who should play first and all that shit so it was decided that the running order of the bands should change every day. A pretty cool solution and today it was SODOM who did the honours. I was so much looking forward to seeing SODOM so I was almost crying when Angel Ripper and crew hit the stage in the very sweaty Markthalle. The sweat was literary pouring of the walls. SODOM did a great mix of songs, of course we got some killer stuff from the "M-16" album like "Among The Weird Cong", "Napalm In The Morning" as well as stuff like "Remember The Fallen" and "The Saw Is The Law" which sounded totally kick ass live. Angel Ripper is a very visual front man, that guy has tons of charisma!!!! And also on this occasion wearing his BIN LADEN WANTED DEAD shirt. I was very happy to hear "Blasphemer", "Outbreak Of Evil" and "Witching Metal"!!!!!! So fucking kick ass!!! And also what most Germans seemed to anticipate: "Bombenhagel"!!!! The show was ended with "Ace Of Spades", I was very happy. Then it was time for a beer break and meeting some friends. Yeah, smart me even meet the infamous Frank Stöver without realising it was he. Hail to the glory of German alcohol!!!! Well, as KREATOR opened their set with "Violent Revolution" it was again time to enter the Markthalle inner sanctum. KREATOR was good but there was something missing, it all sounded good but it was a bit stale. But of course it was great when they did old stuff like "Tormentor", "Flag Of Hate", "Pleasure To Kill" and so on, they also did some stuff from the half new stuff which was not so interesting for me. But seeing good old Vantor do "Under The Guillotine" was fucking awesome. Anyway, after this it was of course time for the mighty DESTRUCTION. It's hard to say who was best of DESTRUCTION & SODOM but I think it would be DESTRUCTION because of slightly stronger material. In my opinion they did not to any bad songs. Opening with "Curse The Gods" you knew you were in for a killer set. They played the best songs from the two last albums ("Thrash 'til Death", "Nailed To The Cross", and "Bullets From Hell") as well as an endless crusade of classics like "Total Disaster", "Bestial Invasion",

"Antichrist" etc. I'm totally impressed by DESTRUCTION and especially guitarist Mike... So the first evening was a big success and I was really pleased. So I had to fuck off back to the hotel room before I ventured on to the next destination...

Halle, EASY SCHORRE 30/12 2001

I had no idea where this Halle place was but I got my tickets for the train and was told to change here and there and I was on my way again. But first I had to spend a few hours in Hamburg waiting for the first train. What a fucking strange place that railway station is, it's fucking impossible to find a place to sit down, fucking dumb if you ask me! Also the train trip turned out quite annoying, tiresome as the train was overfilled and I had to sit on the floor. Oh well, all in the name of Metal. Call me ignorant but I had no idea I was actually going to Eastern Germany but of course I realised that after a while. The view outside my window was not really pleasant. It was getting more and more grey and depressing. And all you could see were all this fucked up houses, old fucked up factories etc, all very grey and depressing, I almost committed suicide on the train due to the sadness of it all. Entering the train station in Halle was no better; the first thing that struck you was the piss stench and then the emptiness of it all. Not much people out even if it was like 17:00 in the afternoon. The only familiar thing was the homeless junkies begging for cash. (Well, at least they poke English...) I was also breath taken by the darkness of this city, not much lightning or anything. It was a very weird experience. Luckily I had a hotel, which looked nice on the inside. But no rest for the wicked, after a few minutes (robbing the mini bar first) I put myself in a cab with destination for the club EASY SCHORRE. This was a killer club, really nice with a handful of pubs serving refreshments etc. Strange this city f Halle, dark and grey on the outside but on the inside it was nice and cosy. It was here I met up with the infamous Götz of ROCK HARD. A really cool guy I must say. He was nice enough to set me up with backstage passes and whatever which meant I could meet the bands again, getting my records signed and getting free booze!!! HELL YEAH!!!! This was killer!!!! WYKKED WYTCH - no comment, really sad to see they were actually very nice people. Oh well. The show must go on and DESTRUCTION was first this night, and pretty much as the night before they killed. It was really fucking cool. I never got tired of it... When it was time for SODOM I thought it would be an interesting idea to watch the show from the stage. Just to get a different perspective of things. It was cool but to tell you the truth if you are going to see a Metal show you better getting in the front with the other Metal heads. The only way to experience a fucking Metal show!!!! Also the headbangers around here seemed to really appreciate getting some good Metal shows. As KREATOR started I decided to wander of to other realms (courtesy of Mike of DESTRUCTION) getting really fucked. I remember hearing KREATOR in the background and I thought it sounded like METALLICA... Oh well. After talking a bit to the ultra cool merchandise guy Zwiini I was leaving EASY SCHORRE being really drunk and making a complete fool of myself at the hotel. Pretty smart asking for the key when I hold it in my own hands, oh well - the coming night was to be no better...



Osnabrück, HYDE PARK 31/12 2001

As I was getting ready to leave the sad sights of Halle I was happy to meet Mike (DESTRUCTION) with his girlfriend (at least on this occasion) at the railway station so I was sure I was going in the right direction. After getting to the strange city of Osnabrück my first priority was finding a hotel room, which seemed to be impossible in this hellhole. So after getting lost wandering around this city I just went to the train station, put my bag in the locker room and just waited for something exciting to happen!!!! And finally I saw some familiar faces which was incredible nice. Like the DESTROYER 666 crew and assorted friends... (Jonny Death, Melissa of ADORIOR etc.) So I started feeling better already getting ready for some more fucking Metal. After getting a cab in the direction of Hyde Park everything was in order once again. Compared to the gig last night it was more expensive, probably because it was New Years Eve and whatever. KREATOR was opening this night and I thought they were slightly better than the previous nights. I must say when they pen with "Violent Revolution" it is a pretty killer opening track. Another thing I found out was that the new material worked somewhat better. Great stuff. SODOM was in top notch too, offering a few more tracks than the nights before and we got "Aber Bitte Mith sahne" and the ONKEL TOM song "", yeah it was a Metal party of the highest order!!!! I'm not really sure when the clock struck midnight but what the fuck??? DESTRUCTION had some surprises too: they did the EXPLOITED cover "Fuck The USA" which was dedicated to the US health department or something due to the medical bills Chuck Schuldiner's family had to deal with after his death. It went down very well with the Germans, and also Mille among others was showing up to do backing vocals. A night to remember for sure and certainly the best New Years Eve I had. After the show there was some sort of Metal disco and it was fun watching all those German Metal babes strutting around on the dance floor. When I had a brief chat with Schmier very late he commented on the chaotic backstage rooms and all the chaos behind the stages: - "It is rock & roll and I love it!" Hell fucking yeah! When the night was over at around 7 o'clock in the morning it turned out to be pretty chaotic trying to find a cab. Imaging around 100 Metal heads standing in the streets of nowhere trying to find a cab... Fucking hell it was. After some minor chaotic events I finally got a cab back to the train station - like that was a smart thing.... After some more insanity from the Australian bastards they got on the train to Amsterdam and I was alone again. My plane for the rest of this day was just to wait, I was going to meet a vinyl dealer in the afternoon so I just had to hang around and wait. Be so fucking tired I passed out in some waiting room and was eventually thrown out by the security bastards, I'm pretty sure they thought I was a bum.... So I was just walking around aimlessly in this shitty city. Not really much to do. Anyway, the vinyl dealer never showed up. Turns out that he had a car crash so I forgave him for that. Anyway, I was still in Osnabrück so I had to get out of there and I decided to go to Hanover. Hanover is pretty big city so I thought I should have no problems finding a hotel there, but after two hours trying to locate a non-booked hotel I gave up there too - SHIT CITY PART III Getting extremely tired and very pissed off I went on a train again, finding a last train to Fulda. I was going to Fulda to meet the guys from WITCHBURNER the day after so for me it was a logical option: it was not like I could do anything else. But same situation occurred there, it completely dead and cold. I was so tired it hurt; I think I never felt so bad in my entire life. A miserable motherfucker I was all alone at midnight in Fulda. By chance I hail down a cab but of course he doesn't speak English but he understands I'm looking for a hotel and he drives me to this really dodgy looking place. Luckily they had a free room.... But what a freaky place, the guy who worked must have been a fucking gangster, I'm sure of that!!!! Freaky dude! The first thing he said in broken English was 'NO BREAKFAST' and when I asked him when I should leave in the morning he just didn't care. So I was allowed to stay 'til 14:00 and I think that was the best sleep I ever had....

The next day I was not going to any gig, I planned to meet up with Patrick & co. from WITCHBURNER. I was hoping my luck would be better than in Osnabrück!!!! And it was, by accident I run into the WITCHBURNER guitar player Simon and he brings me to a pub called ". That was a Metal pub owned and run by Patrick of WITCHBURNER. Seems like my luck was turning!!!! I'm always impressed when I enter a place like that, Metal pubs rule! And especially this one!!!! Can't really remember any other pubs I been to blasting AUTOPSY TORMENT!!!! METAL!!!!!! So the day after its time for another gig... LIVING THE METAL LIFE TO THE END!!



Donnerstag, 03.01.2002 DORNDORF (Rhön) Kulturhaus

Dorndorf is about 80 kilometres from Fulda so we were going there by car; it was pretty freezing that night but what the fuck??? This was the strangest gig I occurred on my trip. There was a surprising amount of skinhead/punk types who had me worried for a bit. All in all it was a strange atmosphere and it was also a chaotic situation because of the new Euro money. Also WYKKED WYTCH did their thing, which still was not interesting for me. But anyway, as soon as DESTRUCTION hit the stage I forgot about all that. Again a killer set, no real changes but still as killer as always. The sound was not the best this night, especially if you were staying back in the arena, but being at a DESTRUCTION show there is no other places than in front.... So when it was time for SODOM more of those suspicious looking bastards where turning their attention towards the stage and those skinhead types went completely ballistic when SODOM cranked out their dirty Metal. Well, call me old fashioned or whatever but I never really saw the fun in this circle moshing thing. A lot of those idiots running around in circles and pushing each other like there is no tomorrow. Not really my idea of a fun night out - but what can you? Can't reason with an idiot. The most idiotic thing was this bastard who lost his glasses, yeah, smart move motherfucker. Enter a pit like that wearing glasses and act upset because you lost them. HAHAA!! Tough luck!!! And I think the crowd went completely nuts during "Bombenhagel".... Pretty insane it was. Again it was time for KREATOR and again they did an ok show, nothing too exciting. I think the reason why KREATOR turns out to be the loser is because the other bands are so extremely good. But when all comes to all KREATOR is probably well over average anyway.

Well, after this my German tour was over. I decided to stay a few more days in Fulda staying with Patrick of WITCHBURNER. (I mean, the guy has a Metal pub, have to take advantage of that...) So it was a very tired Metalton motherfucker that returned back to Norway after some more distinctive drinking sessions. Back home it was time to rest until the tour hit Scandinavia. HAIL TO THOSE WHO OBEY AND BELIEVE IN DESTRUCTION!!!!

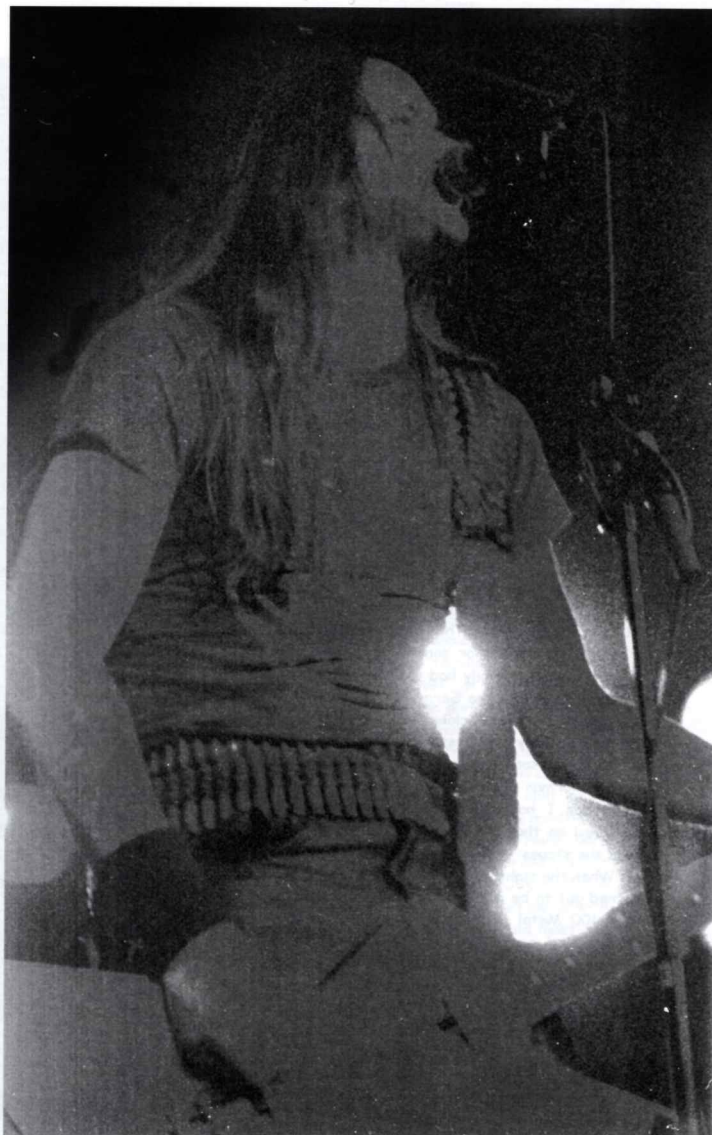
SCANDINAVIAN ASSAULT!

Oslo, BETONG 20/1 2002

I was originally planning to see all the Scandinavian dates but as cash ran out I could only go to a few. Oslo and Gothenburg it turned out to be. I had to see them on my home turf. It was a pretty grey and ordinary Sunday and it was raining which is pretty strange for January (but only a few days later we got tons of snow) so after fucking around in Oslo for a bit and consuming some alcoholic beverages we found this place. I been there before and it's a pretty cool place for Metal gigs. I remember talking to the WYKKED WYTCH guys and they seemed a bit disappointed by the feedback they got in Germany and told me they were so much looking forward to playing here in Norway as they thought people would be more into their stupid Black Metal here. And dressed in corpse paint for this special occasion its safe to say they made the worst impression. The feedback they got was extremely bad, really the worst I've seen. So again it was up to DESTRUCTION to make up for this misfortune and they did!!!! Well, some fucked up things happened. Just after a few songs by DESTRUCTION the fire alarm went on. I'd never experienced that a show before. Turns out that everyone has to go out and wait in the rain. Talk about ruining the atmosphere of the concert. It was pretty annoying to be out in the rain for about 20 minutes or whatever but pretty fun too when I think of it. Back on the inside again DESTRUCTION hit the stage again and the atmosphere was right back. I even managed to get almost the same spot in front of the stage. ARGHHH!!!! There were a few minor sound problems but what the fuck?? The atmosphere was great - fire alarm or not! It was actually the third time that DESTRUCTION was playing in Norway in less than a year so I think some people were anticipating the next band more, the mighty SODOM!!!! I think perhaps on this night SODOM was the best, its just incredible. First time ever SODOM was in Norway and even if they had to cut the set short it still ruled beyond belief. It was pretty funny when they did "Wachturm", a song that the Germans were really into but not so many Norwegian knew; the feedback was not so continuous. Oh well... Great set they did anyway, even if they left out "Napalm In The Morning"! But you know, the last four songs: "Blasphemer", "Outbreak Of Evil", "Witching Metal" and "Ace Of Spades". How can anyone go wrong???? "Witching Metal" has never been officially released on any SODOM albums (unless you count the demo version released on the "M-16" limited digi pack) still its one of their classics. Cool that they have it in their live set still!!!! WITCHING METAL - SODOM!!!!!! Angel Ripper was now wearing a classic MOTÖRHEAD shirt instead of BIN LADIN WANTED DEAD. ANGEL RIPPER IS METAL!!!!!! In Norway t is no doubt that KREATOR is the biggest of these 3 bands so it was obvious they were going to headline. On to a slow and moody start but getting better and better as the show went on. Actually, one of the best KREATOR shows on this tour. But some of their stuff really bores me. But it was interesting to watch how KREATOR slowly got the crowd over on their side. Also in Norway there was a pretty cool atmosphere and almost anywhere you looked you could see some darthroneas, cadavers, satycons, immortals, dimmu borgers, limbonic arts, ragnraroks and whatever. Also it was cool to see some old timers like a couple of the EQUINOX guys etc. Pretty typical or Norway to have so much musicians in the crowd...

Gothenburg, KÄREN 21/1 2002

Again after far too little sleep I took the early train to Gothenburg to meet up with the good people at PRIMIIVE ART and after stressing through Gothenburg for a couple of hours we found a pretty cool pub not a second to early. They had a pretty good offer (two drinks for the price of one!!) so it was good being slowly intoxicated again. Luckily we stayed long enough in the pub to miss WYKKED WYTCH. I was surprised by the turnout at this gig in Sweden; it was not too much people. Probably people are too spoiled around here when t comes to Metal gigs and since it was a Monday probably most people stayed home - stupid bastards!!! We got there just in time for KREATOR, which again did a better show; seemed liked they got some new inspiration as they entered Scandinavia. So the crowd maintained mostly of older die-hard Metal heads, which is not too shabby either. The biggest surprise on this evening was SODOM who changed their set since the day before. Gone was "Wachturm" and instead we got "Agent Orange" (which was absolutely killer!!) and "Eat Me". Good enough for me, especially to hear "Agent Orange". Someone told me that SODOM played "Die Hard" In Motala but I think that was just another rumour.... Now my life is fulfilled, now I can die peacefully! FUCK OFF!



ALL ACCESS KONZERTE & TOURNEEN

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AFTERSHOW BACKSTAGE



Thanks to the following for making this tour such a splendid experience: All the bands and members, Zwini the merchandise guy, Schlanke the tour manager, Götz from ROCK HARD, Lefte of DEW SCENTED, the Necromaniac, Frank Stöver, Melissa of ADORIOR, the DESTROYER 666/Australian crew, Patrick & all friends from WITCHBURNER etc., all the nameless crazy German headbangers, Yva Asker, NIFELHEIM, Paulo Staver, Gro Narvestad, Ann K., everyone I drank with and had a good time with! Special credits to the BARBAR pub in Gothenburg for the excellent 2 for 1 offer!!! CHEERZZ!!!! THRASH 'TIL DEATH!!!! And to everyone with the purpose of thinking it is brainless to feature this piece of writing now for the raison d'être that it is to some extent old - screw you - this was an significant phase in my existence and I'd featured this still if the recent SLAYER is out in 10 years!!!!

WITCHING METAL!!!



Sodom

A HISTORICAL WAY OF LIFE

There is much history connected to a chat with Tom Angel Ripper. Being the front man for SODOM over 20 years of course gives him a special place in the music history. But this guy also has other historical aspects to tell besides music. But let's concentrate a bit on the tour with DESTRUCTION and KREATOR, which I don't find necessary to say, is historical itself...

- Yeah, it's very special for me and very successful. To me it is a historical moment. You never get a package like this. This is something for every real heavy metal fan worldwide you know. We plan to go further with this package. To Greece, Russia, South America and other corners of the world. But I don't want to hear any talk of a thrash revival. SODOM has always been there, but the tour is a great chance for us to say that Thrash Metal is alive.

The latest album is called "M-16", and brings back the war concept for the German warriors. - The basic story is the Vietnam War. But I can't write anything against World War 2, as I'm German. That would make a lot of misunderstanding. So the message in every lyric is simple; Stop the War. You have to read between the lines to realize what's behind the lyrics. So this is not especially about the Vietnam War. It could be every war. Before writing this album I went down to 'Nam to talk with people about the war. But it didn't go out that successful. People there just say 'come on, I don't want to talk about the war'. They are too close to it, and I didn't get the chance to get any information from the veterans, the soldiers.

But at least Mr. Angel Ripper did more research before this album than his last war album "Agent Orange" from 1989. - You can't compare "Agent Orange" with "M-16". It's a different album but still the typical SODOM sound. You know albums like "Get what you deserve" and "Masquerade In Blood" are too much hardcore, too much punk. When we wrote the music for this album it was important to write better choruses.

When you listen to songs like "Napalm In The Morning" and "Genocide" you will never forget the songs. The songs are really easy, but they go straight into the brain. The only way to compare these albums is the concept as well as the production. We got Harris Johns back, and the production is clean. But the musicians are better and it's a brand new album.

Talking about musicians, I can't help my curiosity about Angel Rippers contact with his ex-members. - No, no, no I don't have any contacts with those guys. Only with Andy Brings. Actually he helps me a little bit at the moment. We want to make a DVD, so we collect some old SODOM material together. We're still friends, but not close friends. He's also busy with his bands POWERGOD and TRACEELORDS. What Atomic Stef do, I don't know. For Witch Hunters case, I haven't seen or talked to him after he quit the band. Blackfire and Michael Hoffman are living in Brazil. Grave Violator is actually still a friend of mine. Destructor died in a MC accident five years ago. Everyone go his or her way...

Also Angel Ripper goes his way. Before the concert in Oslo he was sitting looking for postcards on the Internet - I'm always been interested in historical things you know. It was 3-4 years ago I got some old postcards from my hometown, Gelsenkirchen and it was wonderful. From this time I started collecting them, and I talked to other persons living in other countries to help me to get postcards from home. Postcards from Gelsenkirchen never stay in Germany. So on the Internet there are a lot of auctions, like e-bay. It's a kind of passion, you know.

For a few of us, (about 20,000) Tom Angel Ripper is the ultimate nachspiel after two days of pure Metal at Wacken. I guess this is the only routine work in this mans life - It started 6 or 7 years ago with Onkel Tom. You know, this is the music that collects all Heavy Metal fans drinking beer. The whole idea is simple; Especially in Germany the Heavy Metal fans are too different. Either you like Black Metal, Death Metal, Power Metal, this Metal, that Metal. But everybody likes to drink beer and beer drinking songs. So with Onkel Tom I'll gather all the Metal heads into a big family. This is not a typical band. Everyone that wants can come up on stage to sing along. So the message from Wacken was clear, you have to come every year! Also Onkel Tom will soon record a new album.



SCHMIER/METALION/ANGEL RIPPER

DESTRUCTION

I guess for readers of the mighty SLAYER MAGAZINE, it's not necessary to repeat the fact that Schmier is back in DESTRUCTION. And together with guitarist Mike the classic DESTRUCTION songwriting team is complete. And readers of the previous numbers of SLAYER know how godly the stuff released after the reunion is, and also the story behind the reunion as well. But also between the years 1989 and 1999 DESTRUCTION was still around, of course without the classic front man, also without the biggest success. And Mike admit that it was not an easy period:

- No, it was difficult. We had no contract. But we still wanted to play music and had to run everything on our own. And that was hard. We had to pay about 10,000 DM before we entered the studio, then we had to find our own distribution. And then hope that people wanted to buy the shit. And when you don't have any contract it's hard to get the releases in the store, so people have to order it from smaller distributors. But it went ok. We didn't earn any money, but many people liked our stuff. It's very rare. "The Least Successful Human Cannonball" sold about 2 - 3000 copies. Many ask for it now. So we will put it out again, and sell it through www.destruction.de (guess it's been out for a while when you read this).

But still you choose to use the name DESTRUCTION... - Many people gave me much shit for that. But...it's my name. Fuck! And we had Oliver Kaiser in the band. Also Harry Wilkins was with us for some years. And they played with us during the last years with Schmier (their debut was the "Mad Butcher" EP 1987. RØ), so why not keep the name. Also that name is the best name you can find, haha. But we did discuss if we should change our name, but we couldn't find any better, so we left it being DESTRUCTION. People said, 'hey Schmier is not in the band anymore, so you can't use the name', and I can understand that...but what can I say...listen to the shit and decide if it's DESTRUCTION or not.

But what is your opinion having Schmier back, and being almost the classic line-up. You have a brand new drummer, but still it's the classic line-up format, as well as the live set is the old-time classics?

- It's even better. You know, without Schmier we had few tours, played about 30 shows a year. We played in many cool countries like the Czech Republic, but it was never the big DESTRUCTION hype, and then the reunion show at Wacken, with 50,000 people. It's quite different! More response. And then we started selling more records, doing more interviews, so it's great.

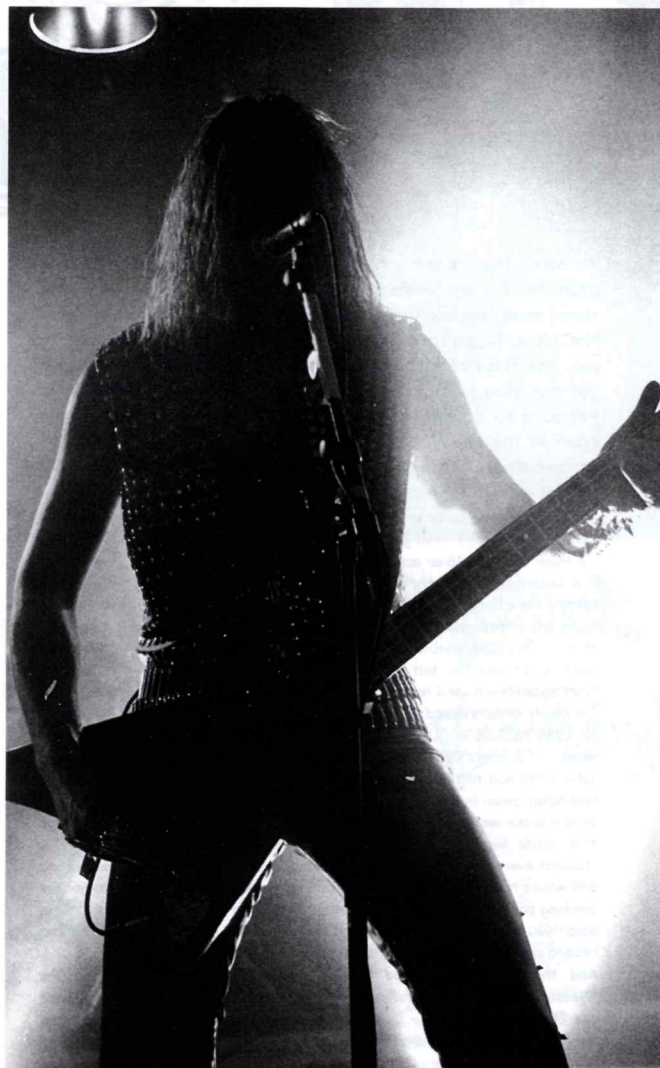
At this moment I had to quit the chat with Mike as IMMORTAL's Abbath thought Mike's throat was getting real dry cause of all this talking, and needed a beer. As we better leave Mike for handling his thirst, it's maybe interesting to ask Schmier's opinion of DESTRUCTION without himself. - Well, there are some good ideas here and there on the records, but it's not really DESTRUCTION. Sorry, don't like it.

It's a slightly disappointed Schmier this January Sunday night in Oslo concerning the attendance for this gig. At least out of how many Metal acts hailing from Norway. - The tour is almost sold out through all of Europe, and there are not so many people here tonight. So I'm a little bit disappointed you know. I really hope people go back to Thrash Metal, cause it's fucking intense.

But there was another reason for Schmier being disappointed with the Oslo show. After 3 songs, the whole location had to be empty. Audience, bands, everyone had to leave the hall and enter the cold Norwegian winter night due to the fire alarm that didn't enjoy the Germaniacs smoke effects... - Chaos! You know, the atmosphere was at zero you know. The energy was down, and we had to start it all over. A real breakdown, but people seemed to get over it and get back the vibes fast so it went out well. But it was a late show, and we had a time schedule and had to short down a bit as SODOM and KREATOR were playing after us.

The last breakdown for Schmier this evening was to sign my copy of "Cracked Brain". Not that it bother me that much, as it did for him. Anyway, thanks to Schmier and Mike, and check out "The least Successful Human Cannonball" on www.destruction.de

Here is what being released by DESTRUCTION without Schmier: - "Cracked Brain" (SPV) 1989, "Destruction" (M-CD) 1994, "The Least Successful Human Cannonball" (1998)



KREATOR

All bands that recently have released a new album will for sure promote this one when they talk to the media. But when the three most legendary Thrash Metal bands from Germany enter the stage to perform classics after classics, then we have to rise the flags of hate and look through the past. As the tour get the fans in a nostalgic mode, we just have to force Mille Petrozza to do the same and give us his memories and details from all the KREATOR treasures. This means we start in 1984 or something. Three guys from Essen named TORMENTOR record a demo tape called "End Of The World"

Mille - I guess we were pretty young...

Ventor (passes by) - You guess?

- I think we were 16 or something. The music was a mix between old Venom and...underground death/black metal from that time. We just wanted to record something to get some gigs. And there was a little studio. In fact a four track recorder and a rehearsal room. And there were two guys thinking they were able to record a demo with us. We did it a Saturday morning. It was fun, but there wasn't really serious you know. It was our first experience, and not serious at all. Nowadays it's been put on CD and I'm really embarrassed, haha

In 1985 NOISE RECORDS released "Endless Pain". First album, new band name... - "Endless Pain" for us was also a strange experience. I was still in school and had to take time off from whatever I did, and go to Berlin. We had never been in Berlin. It was strange. We had played 3 or 4 gigs and all of a sudden we were going to Berlin to record an album. It was a strange trip, cause we didn't know what to expect and what was happening. We thought everyone was more professional than us. We were inexperienced and would have done what anyone told us to do. The guy in the studio was smoking pot all the day, and wanted us to record as quickly as possible. He said: 'you are booked for 14 days. We may do it in 10, but don't tell the record company, ok?'... Our first experience in the business...

And then the ball started to roll. The year after you released the "Pleasure To Kill" album followed by the EP "Flag Of Hate". But shouldn't the EP come out first? - It was strange, huh? I don't know what happened there. You know, we didn't expect to release a second album. For us "Endless Pain" was the ultimate experience. But people liked the album and it got a good sale. Then we got a phone call from the record company asking if we wanted to do another album. Then we got six weeks to put together some songs. On that album we were influenced by CELTIC FROST and especially POSSESSED...then we went to Berlin again, this time with a better producer, Harris Johns. We were very undisciplined at that time. Bringing some friends with us to the studio. Our priority was parties. We got drunk all the time, recording as a second priority. "Flag Of Hate" was released to promote our first U.S. tour. Recorded in a bad studio with a stupid producer who made us feel like idiots, but again, an experience. It's three songs on it, right? Well, we spent three weeks on that fucking thing. It was a disaster.

A few years later "Pleasure To Kill" was released as a picture disc named "After The Attack", including the title track as a bonus... - I don't know why really. At that time the record label constantly called us to release another EP, another these, another that...with vinyl you could do such cool things you know. Today it's hard to convince the company to release a CD just for collectors, special editions etc. Times are changed. Nowadays it's important how many copies you sell. Back then there was more of the idealistic spirit involved, doing cool limited stuff for the fans. This also goes for the "Behind The Mirror" EP.

Ok, let's go back where we left "Flag Of Hate"... - Well, we went on tour with VOIVOD in the states, and when we came back to record our first big production. Three weeks in studio, instead of two, with an English producer which for us was big. But the Englishman was no good. He didn't know anything about the songs...

The production on "Terrible Certainty" is very tame... - Yeah, yeah the production sucked and I still don't like it today. It's too thin and un-powerful. But the kids liked it, and there are some good songs on it. The record itself make total sense, the bad is the production. But looking back, it could be worse...

And in 1988 another 'You have to promote the tour' EP hit the road, "Out of the dark...Into The Light". - We did our second US tour with D.R.I. It was one new song, a cover of some band (RAVEN - R.O.) and some live stuff, pretty bad, haha.

Coming back from this tour it was time to prepare one of the biggest KREATOR success sale wise, "Extreme Aggression". - It was a disaster when it comes to the production. The whole album was recorded in Berlin, but we were not happy with the result. Then Randy Burns (Producer) said: 'Fuck this, we have to go to the states'. Then it was to start the production all over again, which was really good, because we were really tight you know. And it was great. Big studio...Hollywood...So actually the album is recorded twice.

Also this album was the last one with second guitarist Tritze... - No no no, Tritze didn't play on any KREATOR album...

He was just a live member? - Yeah, yeah...

This doesn't seem to be Mille's favorite topic. But do you still see him round? - No, he's not a musician anymore I guess...

Ok, we know our limits; so let's enter the nineties and "Coma Of Souls" - This one came to quick for us. We weren't prepared. In my opinion "Coma Of Souls" and "Extreme Aggression" sounds too similar, even if "Coma Of Souls" was a lot more melodic and sold more. Hmmm... there are some good songs on it, but also something I'm not too happy with. The vibe of the record is good, so in the end it's a good record.

As the "Extreme Aggression" tour was followed by a live video, there was quite a special effort coming for the fans visually after this album. - The record company wanted another live video, but we said no no no. Then I got the idea of this horror movie concept. We come up with this story of the evil doctor Wagner, who experimented with human psychic and mind. Very interesting, but...not as well as it could have been. There wasn't enough money to produce a real movie, and the interviews take a lot of the magic away. "Hallucinating Comas" should have been different, but it wasn't. I guess it was just another experience...

But there were more experiments to come. "Renewal" was released in 1992, which also led the band to Norway. - Yeah, it wasn't here? (The interview is done at the gig on BETONG).

No, it was SENTRUM SCENE... - I remember we played with a local act. (TESTIMONY! With Blasphemer on guitar and vocals! - R.O.). Well, as the two latest albums sounded so similar we wanted to do something else. We wanted to do another album, but not like those two, so it turned out completely different. We felt we burned out a bit. The creativity stopped and we asked ourselves what we were going to do? At that time we were inspired by Industrial and Goth music and wanted to create something special. And we did! I know many disagree, but I think it's one of the most original KREATOR albums. It's not as Metal but it's definitely among the most important records for us.

The next album, "Cause For Conflict" is Mille's least favorite. - You know, Ventor was no longer in the band, and the band was not tight. I like the lyrics, and there are some good ideas, but the songs are messy, the productions is shit...

This was followed up by "Outcast" in 1997, and album, which is hard to find here in Norway. - That's why we left GUN records. "Outcast" was great, among the best KREATOR records, but the distribution was shit, the record company sucked. But it's one of my favorites.

Actually I can't say the same about "Endorama"... - It's very melodic. To us you can take "Endorama" and "Renewal" and put a different name on it. No one would notice. Many of our fans were disappointed, we like it.

But the material didn't work out live? - No. For us live is very important. The communication between the audience... the energy is important. Playing with keyboard, click etc is a limit. You know, we couldn't do what we wanted to do. That's why "Violent Revolution" is a step back in time musically. If I ever write an album like "Endorama" I'll release it under a different band name.

Hmm, a bit skeptic after the question about Tritze, but in the end I have to know if Mille see the former bass player Rob anymore... - You know, it's always when you start a band everyone is very enthusiastic, but all of a sudden they get married, get kids and all that stuff. They are rebellious a period of their time, and then it's over like it never happened. I mean, Rob has been in Japan, he's been all over the fuckin' world, met amazing intelligent people. Now he's doing some stupid 9 to 5 job. It's his business...ehh...it's a bit sad

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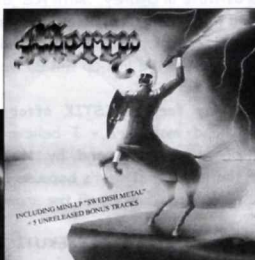
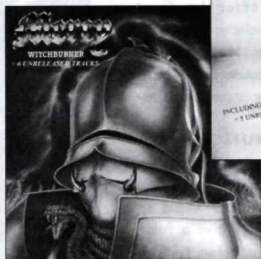


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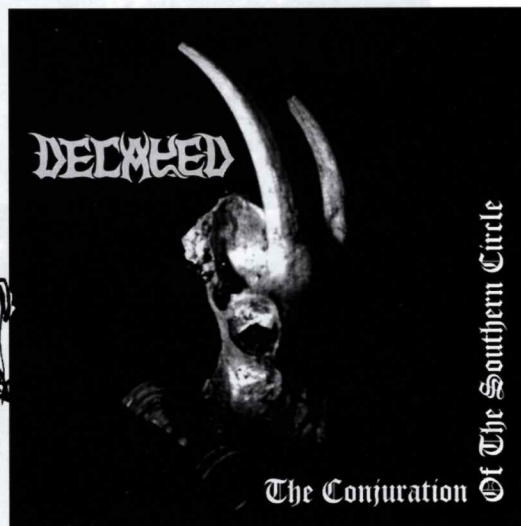
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SADISTIK EXEKUTION

FU K K O F F

MR. METALION

Here is the next stupid interview for your stupid toilet paper. You better just put it in your toilet paper like it is - DO NOT TYPE IT - Just put it in like this ← INCLUDE THIS WHOLE PART SO THAT THE PEOPLE WHO READ YOUR DUMB MAGAZINE WILL SEE THAT EVERYTHING IS FUKKED

METALION
IS
SHIT

FU K K Y O U
I N T E R V I E W F O R S H I T



Why are you fukked? - I don't know. If I did know than maybe I would not be fukked.

Why did you choose to interview yourself again? - I wish I didn't because now I feel that I can't be bothered to do it. Anyway, by doing things this way it shows more mental fukkedness is heavier than Metal darkness.

After so many years don't you think it's about time you just stopped doing all of this shit and stopped all communication with Mr. Metalion? - Yes, of course it would be fukking great to leave it all alone and rid Metalion from my life. There is no sense in doing any of this. Metalion does nothing to help my life, so it would be far better to just stop it all right now, but I can't - I want to, but there seems no way out of this shit. I wish Metalion would FU K K O F F out of my life. Then I could just go and sleep, because sleeping is far more exciting than writing this rubbish.

What is Dave Slave doing today? - Fukk, I don't know. Most likely he is making up more riffs for the new SADISTIK album. If not, then I would think he is doing something like playing guitar or bass.

When is the new SADISTIK album out? - I think by the time this issue of your toilet paper comes out.

What is the new album called? - It is called "FU K K 2 - TOTALLY FUKKED".

Why is it called "FU K K 2", when the last album was called "FU K K", can't you think of a new name? - The other names it could have been called are "Fukked", "The Mental Institution" or "Blood And Guts", but we have chosen to call it "Fuk K 2" for a reason and that reason is a secret.

Why don't you ask yourself a more fukked up and stupid question? - OK, I will fukking do that with the next question.

Do you really love that girl from CRADLE OF GAY, you know, the singer? - Yes, of course I am in love with her. Really, my dream is that one day we could get married and have children, but how can that dream ever come true if she is a lesbian and if I am already married to Mr. Metalion. I only wish this would all change.

It seems like the last question wasn't stupid enough, can you do better than that? - No, I don't want to do better than that, but I could do worse and I think I will...

Could you please tell us about the current SAD EX line up and why have all the old members left the band? - The current line-up is Princess Diana who is playing drums, Saddam Hussein is the new vocalist, Charley Manson is the guitarist and some young guy called Tom Angelripper plays bass. As for the old line-up, Dave Slave moved to Norway and had a sex change so he could join a Black Metal band, Rok turned gay and is now a male prostitute in Sydney. Sloth has joined some new band called BULLDOZER and Rev. Kriss Hades has totally quit music to concentrate more on his main passion which is dancing and ballet. I wish the new line-up all the best and hope the old line-up will do well in their new careers.

What role does Metalion now play for SADISTIK after he fired himself from the position as band manager? - I believe that Mr. Metalion has moved on to manage another band by the name of HELLHAMMER. I don't know of that band, but that's because I was born in a dark forest during a freezing winter. Perhaps all the snow froze my brain?

Is SADISTIK EXEKUTION shit? - Yes, SADISTIK EXEKUTION is shit! Why do you interview yourself? - Because I fukking want to and my questions are more interesting anyway - so FU K K O F F!

Do you care about anything, things like Heavy Metal or your music or sex? - I hate all of those things, it's all shit, why should I give a fukk. Heavy Metal is dumb, my music is fukked and sex is just for fukking poofers.

You are a waste of space, so why should anyone even bother to read your shit? - People shouldn't bother to read my shit, if they do, then they are wasting their time and it is proof that they are even more fukked than me.

FUKK YOU MR.METALION

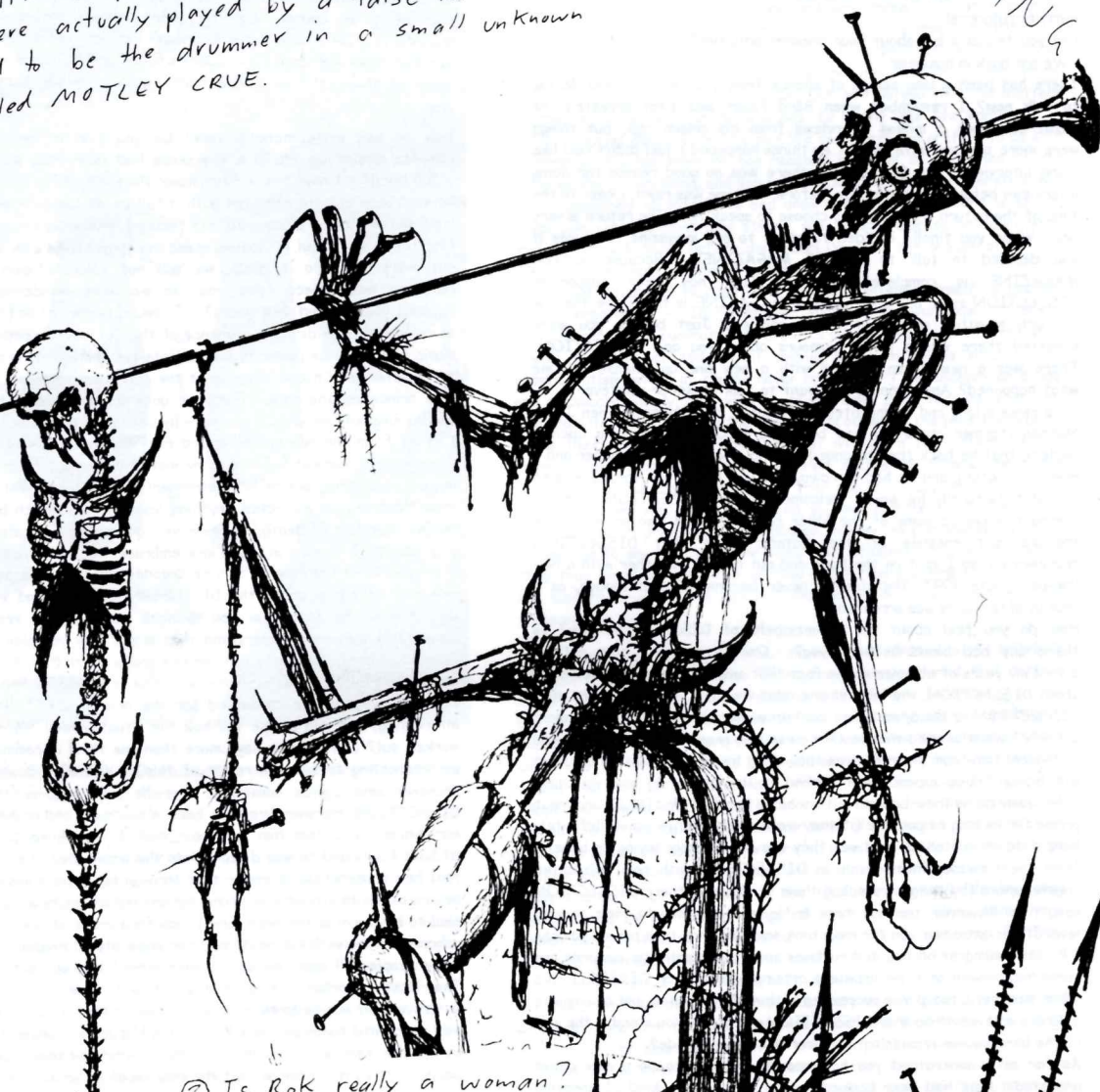
THE UNKNOWN QUESTIONS-

① Why did Rev. Kriss Hades give up guitar for six months during the making of the FUKK album?

- This is because he fell in love with a guy from a NORDIC GAY METAL BAND called:

FROSTFORESTBLACKSNOWMOONFACEPAINTPOOFER and so little do people know that the guitars on FUKK were actually played by a false Rev. Kriss Hades who used to be the drummer in a small unknown band called MOTLEY CRUE.

FUKK
YOU ARE ALL
SHIT FUKKING

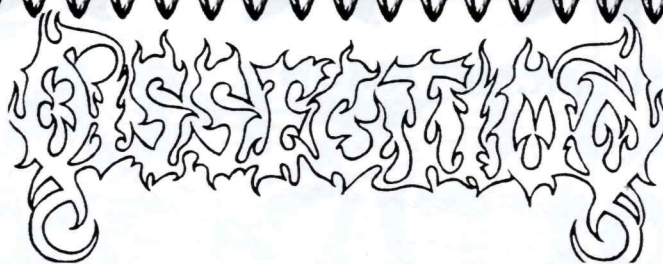


② Is Rok really a woman?

- Yes, after all these years the truth has finally emerged. Rok was actually born a girl and was named KYLIE FENRIZ JANECKA.

She started wearing male clothing at the age of 12 and soon she realised she liked girls and so as a good way for this very ugly lesbian to attract other girls, she called herself ROK and made a very stupid ROCK AND ROLL band called SADISTIK EXEKUTION.

Rok04



FEAR THE RETURN!

It is for sure and privilege and honour to publish this interview with Jon Nödtveidt of DISSECTION. There have been some years of silence due to certain state of affairs, but things are about to take place - FEAR THE RETURN! The magazine Jon first chose to speak with was SLAYER MAGAZINE - Beat that motherfukkers!

Can you tell us a bit about your present situation?

- We are back in business!

There has been a long period of silence from you, why did you decide to talk now? I remember when Bård Faust was first arrested, he answered about a million interviews from his prison cell, but things were more obscure with you... - As things happened I just didn't feel like doing interviews. The fact is that there was no good reason for doing interviews before. That is to say, before the time was right, closer to the time of the return. This is why I choose to speak now. The return is very near! When you finally decided to speak to one magazine, why was it you decided to talk to SLAYER MAGAZINE? - Because SLAYER MAGAZINE is completely idealistic and has been supporting DISSECTION since day one! SLAYER MAGAZINE is therefore the one and only magazine worthy of such a privilege. Just before you were arrested there was a lot of rumours about you and DISSECTION. There was a new album planned with a new line-up, please tell me what happened? Any rumours you want to talk about or whatever?

- To make a long and complicated story short: it all started when Johan Norman (former guitarist) had betrayed MLO (Misanthropiska Lucifer Orden), that he back then belonged to (and in which I'm a member and a Priest of Satan), and he had run away and was hiding for months, scared like shit. Naturally he wasn't welcome back in DISSECTION anymore! During this period some of the other band members also proved to be traitors and enemies of the Satanic faith that DISSECTION represented, so I split up the band and put it back together with a new line-up in late 1997. That line-up never became official though, as I shortly afterwards was arrested.

How do you feel about the ex-members of DISSECTION now? Is there any bad blood between you? - One thing that I have noticed during my years of absence is the fact that among all rumours circulating about DISSECTION, the biggest and most frequent lie seems to be that DISSECTION is dead, and that certain ex-members of the band most actively have promoted this lie. Of course this is only wishful thinking and self-deception from their part as they deep inside fear what the future will bring! These ex-members fucked up by betraying and snitching, consciously doing their best to put my blood brother Vlad (MLO) and me in prison for as long as possible (if they were to choose we would definitely have a death sentence!) And yet they are shamelessly trying to benefit from their former membership in DISSECTION with new untalented constellations (by the way stealing their band name from a DISSECTION song title! However, that's a mere trifle in comparison to their general level of backstabbing). In the meantime, knowing that time passes quickly, I'm just smiling at all lies and rumours that these pathetic cowards are spreading as well as their impotent attempts to ride on DISSECTION's name. Apathetic fools! You succeeded with nothing. You're just a complete disgrace to everything that DISSECTION stand for. You stand in the way of the blind sword! Wouldn't it be wiser to commit suicide?

As far as I understood you had enough material to do a new album and studio time had been booked in Studio Fredman. Kind of annoying that this recording never happened, right? - The remains of this material have only matured during the years. I have eleven songs written (eleven being the number of Chaos and the acausal) for the forthcoming and third DISSECTION studio album, so everything is prepared for the great revenge! It will be worth the wait, I can assure you. Could you tell me a bit about this new material? How does it sound if you could compare it to the two first albums? (Could you give us some titles for instance?) - The eleven songs are in the classic vintage DISSECTION style. Naturally, though I always strive towards improvement, evolution and perfection. I must say that I'm very pleased. With enough time in the studio it will be the ultimate DISSECTION album. It would however be unwise to reveal the album title at this point, or any song titles, for that matter.

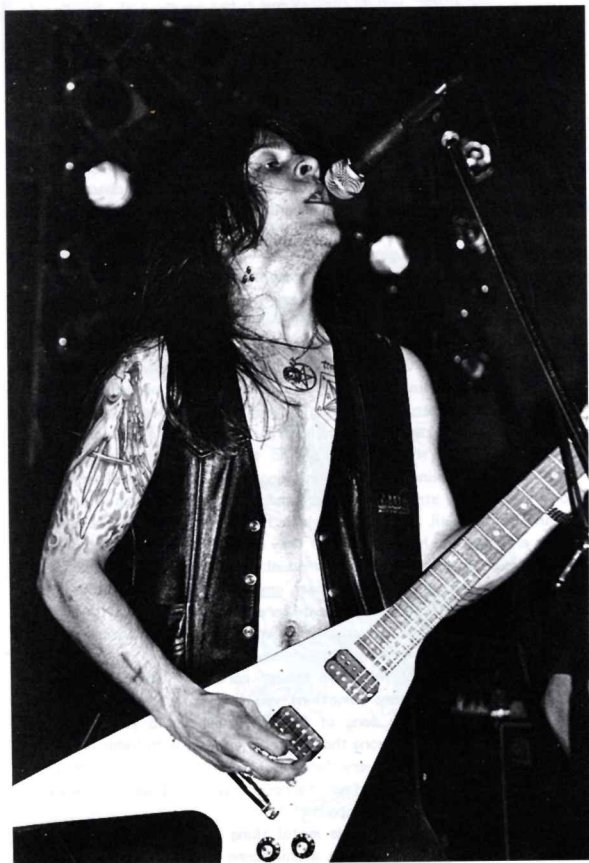
The situation in which you have been the last few years might not have been the perfect for the "band" (I guess rehearsals are pretty rare...), when and how was it decided that you wanted to do DISSECTION again? - There has never ever been a question whether I should continue with DISSECTION or not! This has always been as certain as the fact that darkness comes after sunset. The conditions haven't been the best, of course, but for what reason should I lay down DISSECTION?? A few years in prison? Hey, my vision goes a little bit further than that (what an understatement!). The years in prison only made me stronger! They have actually been worthwhile, in more than one way.

How do you write material now? Do you find it hard to actually compose music? Do you in a way sense how everything will sound with a full band? - I have been writing music the same way as always, except I haven't been able to rehearse with a full band. Apart from that I only have become more disciplined and focused, always envisioning how the final result will sound. Composing music has always come easy to me... and I put everything into it. Well, we will not tolerate anything but a complete masterpiece from you, so we were wondering what has inspired you the last few years? - I abound in inspiration from victories to come and from direct experience of the Satanic current! I handle my music and lyrics as powerful instruments for channelling and expressing the sinister and Chaotic energies of the anti-cosmic impulse. I praise the dark principles (the dark archetypes, gods and goddesses who illuminate the burning path on which I journey!) By awakening the serpent fire within I drink from the never-ceasing and ever-increasing flow of forbidden, Chaos-gnostic inspiration! This is my motive power and never before has my will, hunger or desire been stronger! Masterpiece? Well, I wouldn't think that anyone expected anything less. Jai Kali! Pitch-black, raging mother. Goddess of death, all-destroyer, god-eater. In ecstasy I admire your beauty. I rapture in your black embrace. Reborn in your darkness I eternally praise the essence of your dreaded name! In the past you also released an album under the DE INFERNALI name and I guess in a way it would be easier for you to make music in that vein now (with computers), but as I understand that is not how you plan it, right? - Ha ha! Not quite. I wouldn't confuse this project with DISSECTION, mind you. DE INFERNALI was something we made to get money for weapons. The line-up you have announced for the new DISSECTION is pretty interesting; can you please tell how the situation with Bård Faust was worked out? (I think you have more than one thing in common so it will be interesting to see the result of this!) - Yes. Bård Faust is our new drummer and I am convinced that he will become the perfect DISSECTION drummer! We have been in touch off and on ever since the early nineties. I told him last year that I would like to see him in DISSECTION and he was directly into the whole idea. We already know that he's an excellent drummer that through his actions has proved that he is a man with strength of character and not of empty words. I'm really glad to have him in the band, and I look forward to check out the whole rehearsal-thing with him next year! For some stupid reason I think that many people will see this as a controversial line-up, but who cares? The most important thing is that it will work... - It will work! Controversial? Maybe to those who just look to the surface? In that case, well, so be it! I guess people will have no difficulties in understanding that we are the "real deal" so to speak, if that is what you mean, but if you look deeper into it, it is obvious that the essence of DISSECTION always has been authentic.

Who else do you plan to work with?

- The most important thing, along with skilled musicianship, is that all members are able to represent and fully stand behind the Satanic, misanthropic and Chaos-gnostic concept of the band. This is something I really must emphasize, as the esoteric idea behind DISSECTION is to act as messengers of the raging Chaos and to affect the listener on the unconscious, as well as conscious, level. Along with Faust, brother Sataros from MLO/WL is also with us! We will of course also have one more member to complete the line-up. I will demand absolute perfection and total dedication from all parts involved, including myself, the rest of band and the record company as well! This line-up shall be the most powerful we've ever had.

How do you plan the future of DISSECTION now? Is DISSECTION to become a fully organized band again doing tours or whatever? - Definitely! Everything, and more, will be put into the new DISSECTION! The songs for the third studio album are written already. Our next move is to gather the band for rehearsals next year, and after that, you all can expect Hell to be unleashed! We will also put heavy emphasis on our live appearances, as opposed to before. There will simply be no escape. DISSECTION will return in full measure! Like nothing you've seen before! We've already left bleeding wounds in the scene... and we will tear 'em all up again!



I think maybe some things have changed in your priorities the last few years, and I'm sure you learned something being distant to all "ordinary" life, but how much time will you give DISSECTION as opposed to your other priorities in the future? - As a conscious strategy, and a part of my black alchemical process, I always intend to influence others while expressing and giving vent to my Satanic creativity. This may very well be done through art of any kind, like for example music, literature or film. My new lyrics are Satanic formulas, voces magicae, with which I intentionally channel and release specific currents to affect the listeners (it is of no greater significance if they realize it). The recording of the new album will be ritualized for this purpose. This is nothing we have done consciously before with our previous albums, but a new step in the evolution and strategy of DISSECTION. Listening to the music will inevitably lead to "side effects". Blessings to the elect, but to those who are not in harmony with the anti-cosmic current it will be something else, i.e. the opposite! My true will and purpose is to walk the sinister path. Now, that includes giving DISSECTION full priority. Chaos ab ordol! By the black acausal flame, we will rule!

You said that listening to the new DISSECTION would lead to side effects. A very bold and proud statement, but do you think the DISSECTION have the power to affect everybody? In what ways? - I can assure you of the fact that with the new material we will affect everybody who listens to it! So, I will let the next album speak for itself. In comparison, my personal comments aren't that interesting anyway...

When is it realistic to think that this new DISSECTION album can be recorded and released? (When are you released from prison anyway?) - Fear the year 2004! That's when it will be done and when I will be free! I'm finally out on leave now, and I have already started to prepare for my release. Hail Lilith!!

This ritualized recording, could this be what ABRUPTUM was once meant to be? - Well, comparing it to a midget making noise and beating himself, or whatever ABRUPTUM was all about... I will leave that regarded as a really bad joke, pardon me. Anyway, what I mentioned earlier, voces magicae, is a magical form that has been used within the dark tradition ever since the ancient Sumerians, and nothing I made up myself (neither something that could be compared to the spanking of the monkey in the studio by Abruptum). It's simply sonic magic. Like sigils and other charged symbols within traditional magic affect those who see them, I use sound vibrations, formulas, words and names of power that within the anti-cosmic tradition has been charged and have the purpose and function to influence those who listen to the music and hear the formulas. This is nothing we've done before on our earlier recordings, but you should know that whatever approach DISSECTION take towards Satanism, it will be serious! In any case, you will!

When you are as dedicated to the Satanic aspects as you are, is it difficult to take part in the smaller things in life? Do you feel you would waste valuable time by doing ordinary things? - What is ordinary and what is not? As long as what you do has a purpose and makes you stronger, whatever that can be, I wouldn't consider that a waste of time. My aim is to live my life, and everything that means, in accordance to my Satanic will. A bit on the side maybe, but how do you view the matters of suicide? Some say suicide is wrong. Is taking your life worth it?

- The Satanist decides over his own life and death and prefers to go with a smile on his lips when he has reached his peak in life, when he has accomplished everything, and aim to transcend this earthly existence. But it is completely un-satanic to end ones own life because one is sad or miserable. The Satanist dies strong, not by age, disease or depression, and he chooses death before dishonor! Death is the orgasm of life! So live life accordingly, as intense as possible!

Can drugs be useful to open inner channels within yourself to become more creative? - In primitive shamanistic workings different hallucinogens were common, but narcotics can never be a part of the anti-cosmic Satanism of today. Anti-cosmic Satanism equals sinister and gnostic elitism, which of course never could justify dependency on drugs and chemicals. Simply, as I view it, as you loose more than you ever can gain from it... and in the end the cons always outweigh the pros. Everybody make their mistakes, but the Satanist will learn from them. If one depends on narcotics to reach altered states of consciousness and creativity (or for any other reason) then one is in deep shit, to say the least. I also see why you bring this up, so, once and for all, in Sweden you risk lifetime in prison for first-degree murder so our lawyers strictly advised us to say that we were under the influence of drugs (but when they took blood samples from us they didn't find anything at all...). Still, we support drugging the enemy... and drugs are always perfect for enslaving the weak!

Many years ago (in 1996) you toured the States with MORBID ANGEL, if I remember right. There has been mentioned that certain members of MORBID ANGEL really is seriously into Satanism. Can you for instance say something about if you share some common goals with them? - They channel energies of the Ancient Ones, the Cthulhu mythos and Chaos, so, being convinced Satanists or not, I really like what they do. I was also told by a fellow MLO brother that "Formulas Fatal to the Flesh" (an album which I unfortunately haven't had the pleasure of listening to yet) actually should contain some of the best lyrics written on Sumerian Satanism, so I look forward to sometime in the future perhaps explore some of their ideas and possible convictions in the subject.

Many started their "Satanic" (I use that term lightly) life by using symbols and by not taking things all that serious. What about you? When did you realize you wanted to take things one-step further? Can you describe this transformation? - Well, everything has to start somewhere, right. I have always been drawn to the dark and sinister and the evolution towards a more conscious state is a long, hard, gradual and foremost unnatural process, sometimes fast and sometimes slow. With unnatural I, of course, mean from a human point of view. The natural human state is a blinded and enslaved one. The thing is, the more aware you become on the burning path, the stronger you can force your own development (the Satanic alchemical process) forward!

And to follow up on that, how is it you understand this is right for you? - When I reached that level of gnosis where I intellectually realized that there never was no other alternative. Instinctively, I sensed this all the way.



At more than one time I heard that DISSECTION have been accused of being Nazis, your comment? - Well, in my opinion one has got to be either blatantly ignorant or excessively stupid (or perhaps both) to state such a thing. But again, people in general seem to have great difficulties in, such easy things like, for example, to discern the obvious difference between misanthropy and racist ideologies. Just belonging to a certain nationality will never make you superhuman. Simple racism or nationalism is nothing but just another herd-mentality for feeble-minded humans to, without logical reason, make themselves feel superior to each other in all their confusion, without having to make any efforts at all but just being the easily-guided, apathetic flocks of cattle that they are (convenient, isn't it?). On the contrary, what is interesting is the will to power, the inner acausal force that we call the black flame. It is this motive power that guides the true elite (and which the masses lack) and can make a single person take over countries. It would perhaps be appropriate to mention the wide spectrum of prominent warlords of history, but I think I'll leave that... Anyway, the misanthrope doesn't discriminate. The true elite is self-made and has chosen to become instead of just being. And it is the essence that determines the true worth, not the form. You have to prove yourself and become worthy!

Last year, or whenever it was, some of your written words were featured on an industrial Black Metal band's second CD. What was your reasoning for doing that? - I felt like doing it.

As we understand you are still on NUCLEAR BLAST. How has the communication between you and them been lately? - When discussing our forthcoming studio album and the future for DISSECTION in connection with my release in 2004, we have met nothing but enthusiasm from their part. They keep on telling us that they will put a 110% into DISSECTION, so things look real good I would say.

As you maybe know DESTRUCTION and MANOWAR are on the same label as DISSECTION now... maybe some bands from the past you like? (And Mortification broke up!) - It's definitely clear that Nuclear Blast, in all aspects, now is the leading metal label. It's been interesting watching their evolution, I must say.

There has been talk about some "AWAITING THE RETURN" T-shirts for a very long time, and now it seems like it will happen...

- Not "awaiting..." though, but FEAR THE RETURN!

That band you talked about earlier with the name after a DISSECTION song, SOULREAPER, released one album on NUCLEAR BLAST but was quickly ditched from the label. Did you have anything to do with that? - Ha ha ha... No. I just think that perhaps NUCLEAR BLAST were a little bit too eager to cash in on DISSECTION's name when I was arrested to actually realize what kind of rubbish they were releasing. And when they did, what more could they do than just flushing it down the drain? Who can blame them for that? In any case, they will harvest some great fucking success with the real DISSECTION and our next studio album!!

I heard that "Storm of the Light's Bane" has been re-released now on digi-pack. Has that been in agreement with you? Have you been able to check out the new version yet? - Well, "Storm of the Light's Bane" is re-released in agreement with us, with the "Where Dead Angels Lie" Mini-CD as bonus, but we unfortunately didn't get a chance to approve of the new design on the first re-printing. When I finally got to see the new version I became quite upset about it. Luckily, the first re-printing was only 5000 copies, but some of these copies have already slipped out in the stores so I strongly advice you not to buy it. According to NUCLEAR BLAST it should be withdrawn from sale by now, and a second re-printing with a decent design approved by us will be out soon. From the band's side, we put everything into DISSECTION, so we're really sorry when annoyances like this occur.

There has been a lot of talk about a DVD and a live album but that has been delayed until 2003, why was it delayed? And what material will it feature besides your WACKEN '97 appearance? - There are several reasons for the delay, the main reason being that I haven't been willing to give any interviews until now. The DVD is planned to feature clips from the years '90-'97, hence the title "Live Legacy/Evil Legacy". It will be the legacy of the old days. Marking the end of an era and the beginning of a new!

I remember when you played at WACKEN in '97, even if I just missed it, I heard people saying you brought darkness to WACKEN even though it was sunny daylight. How can you describe that darkness for those who haven't experienced it? - Back in those times, I was by instinct channelling sinister energies with DISSECTION, with consequences way beyond our own comprehension. I simply had a merciless need to express darkness and evil, a very primitive and powerful urge, and I did that by awakening and giving outlet, initially subconsciously, to my inner Chaotic force, which I today identify as the black flame, and by the pure sincerity of the feelings behind the musical and lyrical forms, spontaneously evoking as well as invoking sinister energies! Therefore I don't find it very strange that also other people sensed this in some way or another as well. But how people actually interpret the presence of these energies and how aware of it they are... Well, I guess that depends on the susceptibility of the individual. With the new DISSECTION material I aim to consciously channel, amplify and direct these energies, that always was our essence. The difference today is, that with the new line-up DISSECTION is no longer consisting of just one Satanist with a couple of musicians... and we're not kids anymore.

Is there any material from the earlier career of DISSECTION you think sticks out; is there something you feel is better or different? So far, for you, which song of DISSECTION would you say is the absolute darkest? - The song that I'm most content with today is "Where Dead Angels Lie". It has a very dark essence. It has revealed quite a few secrets to me, many years after it's recording, that I weren't aware of while writing it. Hail Eshu da Capa Pretal!

Is it weird for you to do this metal thing all over again? Have you been able to keep an eye on the metal scene the last years?

- I've been locked up but I have identified my true will to power. Like the unchained Fenris wolf, released upon the world at Ragnarök, DISSECTION will ravage the scene. For in more than one way our return will bring about the "twilight of the gods", by consciously planting the anti-cosmic seed in the listener's unconscious and the worldsoul. What I see in the metal scene today is a great void that DISSECTION has to fill! Hail the Beast!

Being in the situation you are now I guess it is very easy for you to influence or even manipulate people. Is that something you plan to take advantage of? - DISSECTION is the sonic propaganda unit of MLO. Which means that we will do everything to influence and shape the scene according to our will and aeonic strategy, in harmony with the current 218 that we represent! So it will be done! HAIL AZERATE!!

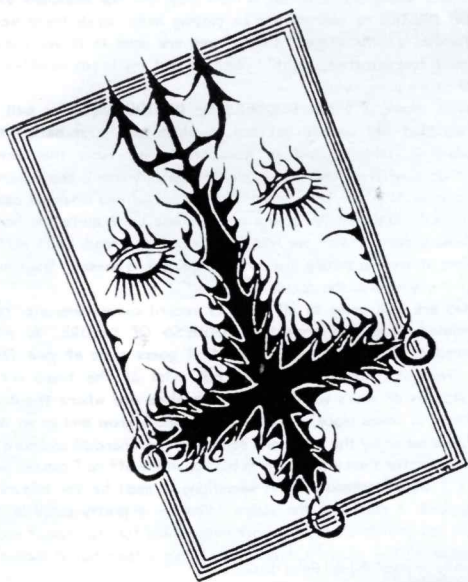
"By the light of Lucifer and the darkness of Lilith I bless my beloved Thérèse and my brothers and sisters of MLO."

© Metalion/SLAYER MAGAZINE. Hopefully we will not see this article ripped of in some German flashy magazine!!

Bård Faust gives us his statement regarding his involvement in DISSECTION.

- It is by now clear that I will join DISSECTION as their new official drummer. I have known Jon from the early '90ies and we always had a great communication but I never ever figured we would be in the same band together. This came by as a result of his contact with me during his and mine imprisonments and it was evident he was heavily into the idea of teaming up together. I see Dissection as one of the few classic bands with their credibility still intact and it will be a pleasure - and honour - to perform both the classic tracks we all know so well as well as the new ones he has written in prison.

I am sure the 'saga of Dissection has only yet begun and there are still many chapters to witness. I hope I can be a part of the immortal constellation that will remain as the eternal line-up in DISSECTION and I hope that I can influence the band and its musical shape just as much as it has influenced me.



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Metal To The Gods Goddess Of Desire

As GODDESS OF DESIRE has granted us with yet another fine album "Conquerors Divine" (PERVERTED TASTE) in the magnificent Metal tradition I thought we should have some words from Count August himself.

First of all, please tell us what went wrong with METAL BLADE? Do you think the glory days of METAL BLADE are over? I think there are far too many un-interesting releases coming from them last years... - There went nothing wrong as far as I can see. They just told us they had scheduled 35 releases for 2001 and there was no place for a 36th release. They had the right to leave the option on a second and third goddess of desire release. I can only guess it a marketing strategy. Also our buddies from SACRED STEEL are no longer on METAL BLADE and recently KING DIAMOND and MERCYFUL FATE left... Last years they sign more Death Metal style bands so my guess is METAL BLADE doesn't expect Heavy Metal to become big and bring them lots of money. After all it's the music business and they want to earn money with their releases. So how big is the step going from METAL BLADE to PERVERTED TASTE?

- It pretty sucks. The doors that went open for us when we were on Metal blade seemed to be closed since were on Perverted taste. We have to ask for attention in magazines and ask for interviews. We have to do a lot of promotion ourselves again. Also we seemed to be less interesting for the (open air) festival organizers. We have a new album out, we have a great show, everybody asked us when we play on a big festival again, but the organizers simply choose for other bands that already played these festivals a few years ago.

So as far as labels goes you seen it all now, you released your own album, then signed with a so called major label and are now back on a smaller label again. You must get a lot of experiences that way? Care to elaborate on some of your experiences?

- Yeah I think I'm capable of running an own label haha. But that is not what i want to do. As you might know I already run a Metal Merchandise company and that beside the band and my work and family is enough. You know it's the best for a band to have a label with a proper distribution network. That way your album is available in a lot of stores and mail order companies. Most of the times it's like: the bigger the label the better the distribution, the more attention in the media. It's like a rolling snowball because when you get good attention (reviews, interviews) people buy your album and want to see the band live. Therefore the band goes on tour, which increases the album sales, and at the end you play every big festival around!

With PERVERTED TASTE it seems like you are a great deal involved with distribution and so on again too? - Well, instead of money for the recordings we asked for free CD's and those CD's we try to sell.

With the Power Metal waves still sweeping over Europe I was wondering how GODDESS OF DESIRE react to that, would you say that you gained a lot of new followers because of this or do you think your music is still to rough for the new power Metal followers? - Goddess reacts positive on the power & heavy metal waves. I do think it good for the unity in the Metal scene that people listen to the most original type of Heavy Metal music. The question is do the fans react on what GODDESS OF DESIRE does with their Metal music. I think it partly both of what you describe in your question. I notice a lot of people like/love our music but have a problem with our vocals. On the other hand there are a lot of people who say I love the combination of the (power) Metal music with the rough vocals we use. Finally a band who doesn't use the high pitched vocals like all the other bands have! I really don't know where we would be when we had a good vocalist. We could have been more famous but we also could be drown in the pool of thousands unknown bands with this type of vocals. The bonus track on the Conquerors Divine LP version will contain a song with a guest vocalist with a high voice. I'm curious what the reactions will be.

Every time when a band release a new album they always claim that the newest is the best and most likely you think the same, what is it that makes "Conquerors Divine" a better album in your ears? -

*We have a 2nd guitarist who made it possible to play double solos and it strengthens our music.

*We have a new drummer who's far better then our former drummer.

*Both new members (especially guitarist Lord Arydon) add their musical influences and ideas into Goddess Of Desire

*This new album is more Heavy Metal, which has my musical preference.

*The production is better then the other albums, it's what people tell me.

When you look back on other albums, how do you feel about them? Do you still listen to your old albums? - I still like the old albums, although the cheap production of the first one "Let Us Win This War" pretty much sucks. It brings back old memories but I do not listen very often to these albums.

I'm sure that many will go to see your show just to experience the show, but I personally find your music more than good enough to listen to in the security of my own home, is GODDESS OF DESIRE a band that attract large crowds who are necessarily not buying your albums?

- I think we deal with this problem yes. There are so many releases each month that almost every band must sell less. Only the big bands do sell good. What I notice is that people simply don't have the money to buy everything they like. And yes they do like my band but they also like a lot other bands. We have to convince people with our live performances.

I only seen you at Wacken a few years ago, and I'm sure you have some new items in your stage show, what is new this year? - This year we haven't been asked to play a big festival, but when we play a big festival we'll bring a show everybody will be talking about... Our normal club shows have some new acts done by the girls (sexy warrior queens) and we play new songs of course. We also have some new pyro techs.

I was wondering if it was a hard time for the musicians of GODDESS OF DESIRE to concentrate on playing music when there were so many females on the stage... Even if you are used to it you might still lose some concentration, right? - Well we just try to pay no attention to what they are doing haha.

Well, there is a new GODDESS OF DESIRE line-up as well, please tell how that has worked out and in which way is it better than in the past? - Like I said in question 6, we have this new drummer (Knüppelmeister) and guitar player (Lord Arydon), and recently Medusa came back in the band again. She missed us and when we asked her she directly said yes. We asked her because Lilith quite the band due to a serious car accident we had last year on the road. Lilith suffers from a sort of trauma sitting in a car and not driving herself. She simply can't do that anymore so she decided to quit.

You are still going to all kinds of record conventions etc. selling Metal related items and promoting GODDESS OF DESIRE, do you ever get tired of doing that kind of stuff? I guess some of your friends did...

- Yeah it's boring sometimes, but most of the times it's enjoyable. Depends on who's with me or if I'm alone and where the Convention or Markets takes place, if there are people I know and so on. Most of the times we enjoy the music and sell Metal Merchandise and earn money. It's a lot better then working for a boss or in the office I can tell you that.

If I should complain about something it must be the colours in the CD booklet, I must say the yellow colouring is pretty awful in my eyes... - I'll tell Grev Drake he's the one responsible for the lay-out and partly the artwork. The yellow colour I don't like either but it makes the lyrics readable. ☺

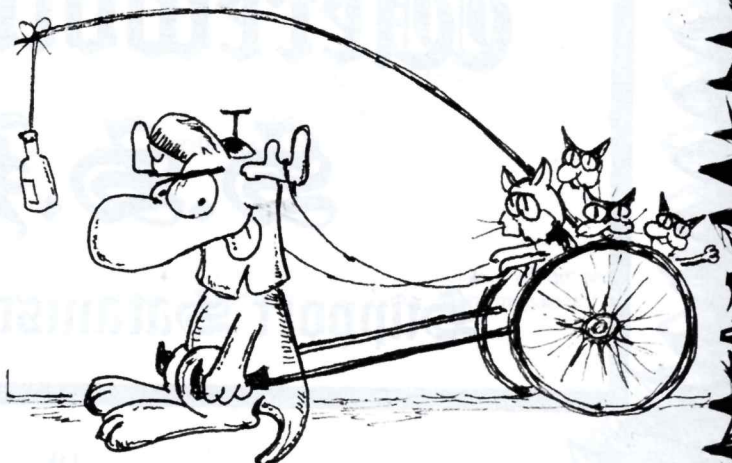
Do you find it hard to be excited about new Metal anymore? What was the last album you bought that really gave you a good feeling? -

- Hé what's hard on being excited? I think you like what you hear or you don't. I never expect something totally new to hear, but Metal still kicks my ass, so no problems here. But I have to admit that I do not buy many records. The last one I bought was "Hammered from MOTÖRHEAD and I like it because it sound like a MOTÖRHEAD album should sound like. Sometimes I get to hear some unknown underground band of which I think really is good (SCAPEGOAT from Germany just to name one) but most of the times I do not really like what I get to hear from new bands.

Do you still buy a lot of 2nd hand vinyl and so on for your own collection?

- No.

All right, all for now...





RAZOR

"When there is no more room left in Hell... there is place for RAZOR in SLAYER 17..." That's all Metalion needed to say to get this interview, answered just several hours ago, in the deadline day of the issue in front of your eyes. You see, this one below is raw. It's totally unpolished, even the spelling errors were barely checked. It's wild and untamed, just the way RAZOR music has always been. The long long wait is over - Stace "Sheepdog" McLaren is finally in SLAYER...

How did it feel to see yourself starring the front cover of Metal magazine after all these years?

- It brought back memories from an almost forgotten past, man. I never thought I'd be talking about RAZOR days again. It kind of made me think of who I was and who I am now. I wonder how Carlo felt. I am curious as to why Embro and Mike weren't interviewed also.

Have you talked to Dave after that ultimate RAZOR's feature in SNAKEPIT MAGAZINE? I was sincerely pleased to read both you and him speaking favorably of each other despite all your past differences. I believe it was great idea of Laurent to make such feature and, just like any other die-hard RAZOR maniac, I really hope it's going to become the first step in bringing the real RAZOR back... So I wonder if he succeed at least a little bit? - I did e-mail Dave after the interview and he returned the e-mail with a phone #, but it got misplaced and he has yet to return my last e-mail. Maybe he read the article in SNAKEPIT and changed his mind!!!! (ha ha). I very much doubt the original RAZOR will be seen again. I haven't talked to any of them since I left the act, I doubt there is any interest in any of them meeting again to play the old stuff.

Why did you choose a microphone instead of a guitar as your companion to conquer the Metal world? Originally your musical career started with a guitar, didn't it? - I wasn't a Metal guitar player, at least the kind of Metal that we were playing at that time. Carlo wanted a front man, it was important for the whole band really, but I think it's true that Carlo didn't want to share the spotlight. I think we needed a second live though. Sometimes I thought it sounded kind of empty during the solos. We overdubbed the guitar in the studio so much that when we played live, it always seemed to be missing something. I did start to play guitar at a young age but didn't do anything professional till RAZOR. I studied traditional/classical between the ages of 8 and 14, and moved into hard rock as I matured. I still prefer jazz to most styles, but I listen to the heavy stuff still off and on. I tend to stick with the classics though. MOTORHEAD, old METALLICA, old SLAYER etc. I don't listen to too much RAZOR though, and to be honest I don't even have copies of a couple of the albums. The last one I recorded with the band was never sent to me at all. I hold that against Carlo to this day, and it has been over ten years.

I believe many young vocalists consider it a honor to be compared to you vocal wise, so I wonder if there was someone you had felt honored to be compared to back in the beginning of your vocal career? - I do consider it an honor, though I have yet to meet anyone that I have influenced to that degree. Truly if that is the case, I am flattered. I think some compared me to Lemmy Kilminster and that was cool, but I think to be thought of as original is better. I'm sure Lemmy feels the same way.

What's the story of appearance of that funny nickname of yours, who was it to come up with "Sheepdog" and what did it actually mean? - I picked up SHEEPDOG from the boys back home in Kingston. It was because of my hair always being in front of my eyes, and I always wore a silver dog chain around my neck. It stuck for years, but I don't hear much of that here in Mallard Bay.

If it wasn't into RAZOR, where do you think you would have put your energy? - If I hadn't put my energy into RAZOR, fucked if I know where it would have gone. Something rebellious and misunderstood, for that I am sure, but it would have been music oriented always. I still play guitar almost every day. I do a lot of writing, but nothing like those days. I miss playing with a heavy rhythm section and banging it out loud though. Once in a while I plug in the Gibson and wail out loud and hard.

And what kind of energy it primarily is - positive or negative, creative or destructive? - Nowadays most of my energy is positive, especially mentally. Now that I've gotten older, my body is paying for all of the fun shit I've done. Pretty soon the wakeboarding has got to stop, and I'm not allowed to ski anymore because of my knees. But dude, these fingers are feeling fine. Definitely creative, Tim. You know, you write this heavy stuff and think, who the fuck am I going to play this with, and nobody's around to put it out man. But it's still in your head and doesn't go away. I'd probably try it again with the right guys. I think a heavy project with my name on it, would be a lot more driven and less produced than any thing I've done with RAZOR. Go back to the old school of thought. If you can't play it live, don't record it in the studio (and that goes to you too, ANVIL with that aussum tune Motormount that you wouldn't play live because you couldn't). Everyone walks away disappointed. Keep it simple with a lot of hooks.

You were the last one of the classic RAZOR line-up to join the band, how long did it take you to adapt to the band, to feel yourself completely "at home" in RAZOR? - I don't think I ever felt completely at home in RAZOR. At least not totally anyway. I was the baby in the band, and grew up differently, and I was the only non-Italian. It was hard to adjust to a new city, and new associates. I think it was always just a business deal. If we were close friends, I think we would have stayed in touch.

Do you remember what was it to give you a hint that RAZOR is exactly that band you should stay for years and share it's most colorful years with? - Carlo had everything well organized and ready before I was in the picture, and that was impressive, considering how inexperienced we all were when it came to the business side of that project. That was probably the biggest hint that this was more than just a bunch of wanna-be ROCKSTARS, and I should follow this through and stick it out.

Both you and Bob Reid got only a mic stand in RAZOR, though both of you could handle a guitar as well. Was it Dave Carlo's matter of principle to remain the one and only guitar player in the band? Have you ever tried to play guitar in RAZOR or at least to talk Dave into considering the idea of sharing his guitar duties with either you or anyone else? - We did try to convince Dave Carlo to agree to hire a second guitar player to fill in the spaces, but he was adamant about his decision to remain alone. The albums always turned out great, so we'd forget about it for a while, until the live gigs kicked in. Then I would have the same reservations about it again. It was a big circle of discussion over the period of time I was in the band.

I heard Bob play, and he could have done a great job playing second, I don't know how Dave felt at that point. - It seems like Dave has always been the one "to rule with iron hand" in RAZOR, hasn't he? Do you think things could have been very different if there was much more democracy in the band? If there were any democracy in the band, the songs would have been a lot more diversified, especially with the tempo of the material. Dave had this impression that the faster the better, but for me that wore off quickly. The fast pace was fuckin' heavy and cool, but sometimes a change is necessary for people to respect the idea of the speed. It was hard sometimes to distinguish noise from good riffs. I also think if I had more say in what I was singing: there would have been fewer titles with the word death in it. That is something I was totally tired of. "March Of Death", "Deathrace", "Angel Of Death (AOD)" etc. etc. I wanted to sing fun shit, drinking, sexy broad, get on your bike and ride while smoking a joint kinda tunes. You know what I mean brother????

Did the relative frequency of your albums releases have any negative effect on RAZOR's creativity and atmosphere in the band? - I think ATTIC RECORDS was afraid we would be forgotten every six months if we didn't release a project. They were too concerned about albums, and not concerned enough about tour support. We were rushed into writing on the "Malicious Intent" project, some of it filler tunes obviously, yes I think it had a negative input on our moods and atmosphere, especially in the studio.

On the cover of "Speed Kills-II" compilation album RAZOR was called "Canada's answer to SLAYER", so I wonder whether you found this to be a kind of compliment back then or, on the contrary, a sign of underestimation of your band? - SLAYER was a great band, and if that's what we were being compared to, I say cool!!!!!! I do think they had better talent in that act. No question about it!!!!!! I liked our songwriting better though. A lot of times I felt unclear of what their songs were saying. But what a fuckin' drummer. Hats off to him!!!!

We spit on those who chose to pose, we thrash with all the rest!

FAST AND LOUD LYRICS AND MUSIC DAVE CARLO

Metal fury, metal sound
We'll rock this place right
Pounding drums, pound!
The look of anger in yo
Lights and action hit th
Speed and power, giv
Molten mayhem, ten
Love to hear the guit
Fast and loud
Loud and proud
Gotta rock hard
To please the crov
Fast and loud
Power trip
Now's the time
To let it rip!
Spikes and le
Really want
Armoured
How mu
Sour
Time
Met
Lo



If I got it right, the end of your romance with RAZOR started with M-Bro and Mike Campagnolo leaving the band and by the time of "Violent Restitution" recording sessions you knew it was going to be your last album under RAZOR's banner. It must be very frustrating to work in the band being aware of the fact that everything is falling apart, isn't it? - Yes, it was frustrating; trying to pull something together, you know is destined to untie itself. The fun wasn't in it anymore. That last album I recorded with them (the one of which I have yet to receive, remember that one?) was written completely by Carlo. Music, lyrics, the whole shebang!!! Personally, I thought it sucked! Dave was taking the wrong direction, and sliding towards hardcore. I can't remember off hand a name to anyone of those songs. Somebody told me there was a chainsaw or something of cheesy artwork, but I haven't seen it yet. Even after that project was done Carlo asked if I would do another project, I had conditions, and I never heard of a word since (no payment for any of those compilation cd's either).

Don't you regret staying in the band after both Mikes leaving? I mean you said that "Custom Killing" was your most favorite RAZOR project while "Violent Restitution" was the least favorite one, so wouldn't it have been better to leave on that mayor note that "Custom Killing" did turn out to be (at least for you, as I'm sure many RAZOR fans wouldn't agree)? - I do regret staying for another project: "Custom Killing" would have been a great finale for me. I had a hard time letting go of everything we had worked so hard to accomplish. It always felt like it was just beginning. Every project seemed that much different to me.

Are the years with RAZOR the most vivid memories of your life? - I hate to admit it, but RAZOR is not the most vivid memories I have. It feels so old now. I am proud of the things we accomplished. I did the things I had set out to do. I do miss being in the studio, we all learned a lot from Terry Marostica. I especially miss playing live. That is something we needed more support in from ATTIC RECORDS.

I think that could have kept the original line-up together longer. Your band's contribution to making and development of Speed/Thrash Metal was fairly enormous, yet the credits for it were what you've hardly ever received. So I believe all the more painful it must have been for you to see how this genre was abused, profaned and literally killed at last in late '80ies/early '90ies... Any comments? - I have never heard too much about how much influence the band or I had on other acts, yet back then I think we all influenced each other. I am flattered that some people believe that. It kind of makes me wish I had put my own project together, after RAZOR was behind me. People like you would have stood behind it I'm sure!! The only thing that's painful is that none of us are in contact. That is sad. I guess it was strictly business.

Are you still proud of everything you've done with RAZOR?

- I am proud of songs like, my favorites, "Cross Me Fool", "Tear Me To Pieces", "Last Rites" amongst others. I don't regret any of it. I would tell every kid in the world, to try the business out when you're young, and keep a cool head, because it's important that everybody is your friend. TRUST ME!!!!

You seem to be a person whose tastes (at least when it comes to music) don't change with time very much, if at all. Is it really so? Being of that kind myself I highly appreciate it, but for many other people it's a clear sign of... mmm, not being very cool, to keep it short :-). Any comments? - I think when it comes to music: I tend to stick with the ones that hit me. METALLICA's "Kill 'em All" is the perfect example. Phenomenal project man!!! The next album, yeah cool, buy it, after that I didn't buy again. It goes with all styles of music. I'm not like Carlo and Campagnolo, who owned five-hundred Speed Metal albums from all over hell's half acre and the rest of the world. If I don't like it, I don't buy it! I sure as hell don't listen to it just because I own it. That's not what music is about. You hear it, it hits you, and you want to listen, again and again. It doesn't matter how old you get. You know what I mean, Brother!!!

I really liked what you've said in Snakepit's interview: "We are what music we make". To what extent that music you did with RAZOR made you in the end then? - I think being in RAZOR made me a lot more confident as a writer and a person. It gave all of us strength, at a time when all of us, I think, were just getting to know ourselves.



RAZOR

Do you still keep your hair long or was it only a part of the image back then and therefore they were cut off soon after your stepping off the Metal scene? - My hair is still very fuckin' long man. Til death!!!! That's a fuckin' promise!!!! But you know S.O.D said it perfect "It's not how you wear your hair, it's what's inside your head". I've had this hair for so long now, I wouldn't be me without it. How's yours holding out man? I heard Carlo got cut long ago.

I wonder why you have never make any music since your parting ways with RAZOR? What did you exactly lack: an urge, a need or simply an appropriate opportunity to do it again? - I did try to work with INFERNAL MAJESTY for a short time, but that act was totally MICKEY MOUSE, man!!!! The guitar solos sucked, and that Satanic theme had to go. No other Metal projects interested me, and I was more interested in getting back to playing guitar again, though I would have listened to any offers to stay in the game. I didn't have the money to take the time to find the right players to do something for myself, but that would have been cool. I wish I could have heard a finished product of what I was driving at in the Metal scene.

Is there anyone among the current Metal vocalists whose singing you really enjoy, anyone doing it the way you highly appreciate? - Most of the new stuff being written, I'm sorry to say sounds repetitive. I can't say any of the newer Metal vocalists sustain my attention very long. No offense meant.

Haven't you ever felt a pity for Bob Reid? I mean for the most part of fans you have always been the one and only voice of RAZOR... Well, seriously, what's your opinion on your replacement's vocal abilities and the correctness of calling it RAZOR? - I don't feel pity for anyone in that business. The changes are so often better in each of our own eyes; we forget about the old and cast it into the history books. RAZOR certainly had to feel it was for the better, at least directly after the creation of Rob's first project with the band. I don't think they toured enough to hear any flack from the fans or the magazines anyway. I certainly don't think they should have called it RAZOR, though, like I said to Laurent from SNAKEPIT, it should have been called Dave and the other Guys!!!!!! The guy is all right on the vocals though.

I guess once in a while you still play guitar, simply for yourself. What is it you're playing? Has it ever been any RAZOR stuff?

- I still play guitar everyday, and write a lot of music, but only a small percentage is heavy shit. Mostly Jazz and some classical. I write the odd love song for my old lady, I like the minor keys a lot. I have a massive guitar collection including mandolins and lutes, and even a South American Cuatro, which is based on a four string Spanish acoustic. I'm still struggling with that one (translating Spanish to English is harder than it seems).

Looking back, do you regret anything you have ever sacrificed in the name of RAZOR? - I don't regret anything I did with RAZOR, or the time spent on trying to make it work. I do wish I spent more time playing guitar, and keeping in tune with that. It took a couple of years to get some of that back. That was a shame.

Are RAZOR records anything you would be willing to hide from your grandchildren or, on the contrary, exactly the things you would be proud to put on the turntable for them to listen to someday?

- I'd play RAZOR for my grandchildren, but I'm not sure they'd listen. I wondered how old you were, but when you said turntable, I knew we came from the same era.

Long live the THRASHDANCE!!

Stacey

ARMED AND DANGEROUS





Even though the parallels between the works of Carlos Castaneda and music of one of Power metal pioneers OMEN must be quite vague and hard to draw, a vision of "any way which has heart or is able to have heart" was quick to pop up in my mind when pondering over this band's artistic path. Indeed, Kenny Powell, OMEN's mastermind, has really had enough time and experience to get convinced himself and convince the others that only a way with a heart is worth roaming. Unfortunately, OMEN didn't manage to miss certain obstacles that were blocking a path to fame and fortune for the band, but at the same time those obstacles were good at hardening OMEN's leader and teaching him some very important lessons. Ignore what any "well-wishers" have to say and keep to your own path. Eternally. Whatever it takes, wherever it leads. However it hurts. Now it's time to use the gathered experience, so Kenny Powell is ready as Hell to act and make the world remember the times when Power Metal was all about Power and Metal, not about sugar sweet melodies, let alone nice keyboards and nice females. But first he'll have to suffer our curiosity. However it hurts.

Have you ever taken a notice of some kind of symbolism hidden in OMEN albums titles? With *Battle Cry* you entered this world to conquer, were Warned of Danger, went through Nightmares, suffered from The Curse which resulted in the loss of unique vocalist, and soon after that OMEN literally Escaped to Nowhere. In some years was undertaken an attempt of Reopening the Gates, so what should be expected from the title as mysterious as *Eternal Black Dawn* now? - Well, I never really thought of it that way, that is pretty funny! Only problem is that "Nightmares" was a year after "The Curse", so J.D. was with the band quite awhile after the Curse and we didn't loose him, he was fired. Hopefully there won't be any major "Nightmares" after this record, everything is going great for the band right now.

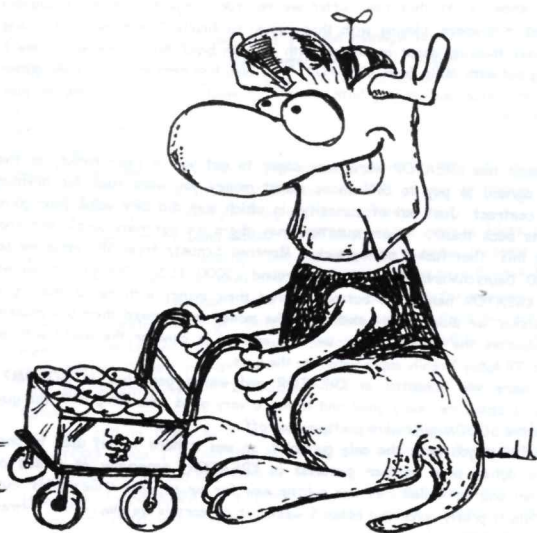
How the process of it's recording is going? Do you feel that with "Eternal Black Dawn" you are really coming back to what classic OMEN was all about? - We are about half way finished with the record right now, we are taking our time to try and do it right this time. Yes, it is a return to the classic OMEN sound, very musical with epic lyrics. I think it is going to be the record I have been trying to do ever since The Curse, but for one reason or another things always managed to get fucked up and take a left turn somewhere.

Great with us, but some outsider might ask: "What good may be in spending almost 20 years of your life with that kind of music if all you've managed to reach is the return to where you once have started and feeling happy because of that?" You see, our "Metal mentality" must be something beyond the ordinary people, something out of their comprehension... - I would start off by saying that sometimes you don't know what you have until it is gone. My heart was always with that music. I was constantly being told, if I wanted to be more successful, I needed to do this or that, funny thing is that those were my most successful records!

Cause that's the way which has a heart, man! It seems from the very beginning Metal has been very (if not the most) important issue in your life: in order to play it and form a band you even moved from Oklahoma to LA. Were there any other reasons for your moving at the time or was it a matter of your Metal career only? - Metal was my only reason to move at that time. Music has influenced most of the major decisions in my life.

Was SAVAGE GRACE your first serious band or did you have any experience of playing in the other bands before? - Oh no, I had my own band for several years before I moved to L.A. I never intended to join someone else's band, it just worked out that way.

What did your participation in SAVAGE GRACE stored in your memory with? Was it very important and useful experience for you as a musician? - My time with the the band was enjoyable and I made a lot of connections, I have no regrets.



What was the motivation of SAVAGE GRACE guys to turn your "Battle Cry" and "Die by the Blade" tunes down? Did they find those songs to be too heavy for their band or what? - I think you would have to ask them that question, I know it worked out the best for me! Have you talked to them after OMEN's debut release? Did they regret their decision? - I used to talk to Brian East alot when I still lived in L.A., he was a great guy. I think that they probably did regret that things did not work out.

Having left SAVAGE GRACE, did you feel at once that you have had enough playing in someone other's bands and it was time to move on and start your own thing? Were there any other options like joining any other band? - Like I said I already had my own band, that was what I always wanted to do.

What was the name of the band where Steve and J.D. were playing up to the day it was sacrificed for the sake of giving birth to OMEN? Were there any releases by that band available? - Steve and Jody were with me when I moved to L.A. The only reason that we did not keep the band we had going is that we could not find a suitable singer. Steve joined J.D. in the band HAMMER DAMAGE but they never really got out of the Garage as far as I know.

Was there any kind of omen that gave you a hint on the choice of the bandname? Have the book of the same name had anything to do with it?

- To be honest, Brian Slagel of Metal Blade suggested the name and we liked it.

Was "Torture Me" track written especially for Brian's "Metal Massacre-IV" compilation? It didn't find it's way to any OMEN's album, though it's very good song anyway... - It was from a different session to get something out while we were recording the record. Looking back, we should have gone ahead and put it on the "Battle Cry" record also.

OMEN must have been very powerful band on stage, what were your shows like in the '80ies? Did you have any special effects to enhance the music or was the latter alone enough to convince the audience? - We did have a decent stage show with ramps and a giant snake back drop, but the music was the most important thing to us. To be honest, the current line up is the most powerful live band in the history of OMEN, it has taken a long time to beat the original line up but I think after the shows that we just did in Greece this band is kicking ass now.

Which of all the records made by OMEN has managed to release the band's creative potential most fully? Which of them deserves to be named the quintessence of OMEN's art? - That's hard for me to say. As far as raw excitement I would say "Battle Cry", as far as tight and polished I would say "The Curse".

Do you agree with many fans' opinion that with J.D. Kimball's firing too much of OMEN's charm was gone? - The band was never the same after that until now, but there was a lot more to it than just J.D. We started listening to too many peoples ideas. I think that if we would gone ahead with

the record that we had written "Era of Crisis" the band would have not fallen off very far at all. Do you think that the best times for OMEN already belong to the past and all what's left for you nowadays is to try and revive at least their spirit or are you more of an optimistic kind of person and believe that times of fame and fortune for OMEN are yet to come? - Like I said this is the best line up OMEN has ever had, I think the new material that we are working on is going to be right up there with anything OMEN has ever done. If we can get it down on tape as good as in the early days there could be some very good years ahead for OMEN fans!!!

How were you filling the emptiness in your life produced by OMEN's demise? - I had been playing Guitar for a more commercial metal band in Texas for several years, but it wasn't the same for me. One day I called up the bass player and said: "I want to put a new version of OMEN together, do you want to come with me?" That was pretty much that!

Weren't any of the original members of OMEN interested in taking part in the band's second coming? What are they up to these days? Do you keep contact to any of them? - No one knows were J.D. Kimball is, Steve Wittig no longer plays and I have been playing with Andy Haas several years, we are best friends, I never thought of using anyone else.

Weren't there any legal (or just personal) issues dealing with using the old band's name in the 90's? - I started the band and I keep it going after everyone else was long gone, that was never a problem.

Having kept the name of OMEN for your current band whose line-up (except for your participation, of course) has nothing to do with the original band, which features of the latter do you feel you must keep in the first place? - First off, I wrote 90% of the music and even some of the lyrics, it's my job now to get the songwriting back to what it once was. Kevin is a great writer in the vein of epic Metal, so all I really have to do is concentrate on the music. We would like to get back as close as possible to the original sound.

You must had been the only "Metal father" who used to play in one band with his own son. How come that his musical taste happened to be identical to yours? Was he growing up listening to OMEN records? - He was always with the band and in the studio when he was growing up. Our guitar playing is very much alike, however he is into a much more modern sound, this is why he is no longer in the band.

How did it feel to play in one band and on one stage with your own son? Was it making you feel yourself older or, on the contrary, even younger? - It was a great feeling, sometimes it was hard to tell if it was me or him playing, I really wish it could have worked out, but it was not meant to be when it came to writing new material.

Did the current Power Metal boom surprise you or was it exactly what you've anticipated? - I knew people would get their head out of their ass sooner or later!

How do you see the difference between Power Metal of the time when OMEN was, among others, building that scene and Power Metal as it's served these days? - To be honest, I have not been listening to a lot of music new or old lately, I have been working on writing classic OMEN songs! Have you heard Greek NECROMANTIA's cover of "Death Rider"? Isn't it a bit strange but flattering to listen to your own song performed by some other band? - Several bands have covered OMEN songs in recent years, it is a very cool feeling to know something you did was good enough to inspire someone enough to cover it.

If you were given an opportunity and ability to resurrect one single person excluding your relatives, who that one so dear to you would be?

- Phil Lynott, I loved his song writing!

It's indeed great you're heading back to classic OMEN sound and I can only welcome this and wholeheartedly wish you the best of luck in bringing the old spirit back. But, just in the name of the demon of contradiction, let me formulate a question like this: Don't you, as a creative person capable of making great music, find it a bit too safe and uninspiring to re-do things once done instead of exploring anything new and exciting, of walking untrodden paths? - There is nothing safe about it, it is much more rewarding to write something that you truly love, than play some shit because you think it is what people want to hear. I tried that and it sucked!

Welcome back, almighty OMEN, we have been missing your real sound for far too long.

Timothy Dovgy.

FRANK GOSDZIK

When the very first, shy and vague gleams of hope to make this interview possible appeared in the distance barely perceptible, I instantly felt myself in the position of that infamous Buridan's donkey which died of hunger unable to choose one out of two equal haystacks. Indeed, how could any die-hard thrasher choose between SODOM and KREATOR to focus an interview on? Whose logo should this feature be graced by? Though the scale of my personal preferences has always been tending to drop into KREATOR's direction, it would have been an unpardonable stupidity to miss an opportunity of recounting his SODOM days with the man responsible for such gems as "Expurse of Sodomy", "Persecution Mania" and "Agent Orange". The fact that nowadays Frank is not retired from Metal yet, being busy with his new band called MYSTIC, could by no means be ignored either. Needless to say that in the end I came to the most natural conclusion (which, to tell you the truth, was quite evident from the very beginning): to make it neither KREATOR nor SODOM feature but Frank Gosdzik's one. I believe the man really deserves it, for his input into the Treasure-house of Thrash is very hard to exaggerate. Even though these days he prefers to use his real name instead of the one that used to make the hordes of thrash fans salivate foretasting some hellish guitar overkill, nevertheless he still prefers his hair long and his music heavy. The way our Metal has always been supposed to be. The way it really was some time ago... Just before we'll start, I'd like to express my heartfelt gratitude to Frank's former colleague (and "Ticket to Mayhem" should by no means be forgotten either) Joe Cangelosi for making it possible, as it was exactly him who happened to be so kind not only to help me to locate Frank, but even to arrange this interview. Thank you, Metal bro, your help is highly appreciated. And now no further delay is admissible, for today is the day when the first record of Frank's new band is due to be out. Let's wish it to be up to the high standards of the man's previous works - the ones we know literally by heart.

I wonder what led the living legend of German Thrash to exotic Brasil? Football, coffee, women, TV serials? Well, seriously, Frank, how did you end up so far away from your Fatherland? - I was a little fed up with Germany, used to live there for my whole life and wanted to live in a different place. Since the first time I played here with KREATOR I liked Brasil and always wanted to stay here for a longer time, to live and meet all these different places.

And how do you like it there, is Brasil really a great place for the old thrashmeisters to relax? What are you doing there to earn your living?

- I like it pretty much over here and I think it's a beautiful country that has a lot of things to offer. I'm trying to get ahead with my new band called MYSTIC, recorded a 5 track EP and I'm doing as much shows as possible, there's a lot of people getting interested already over here. Release date is the 11th of May.

Who was the one responsible for putting a guitar into your hands? Looking back, would you like to express your gratitude to that person for all the great times or rather curse him for all the bad times that music brought into your life since then? - After a show of AC/DC in 1980 Mr. Angus Young impressed me so much that I bothered my mom to buy me a guitar (it was right before Christmas), so finally she bought one for me, that's how everything started. I really appreciate it, thank to Mr. Young and, of course, my Mom.

Would you be so kind to take the previous question and replace the words "putting a guitar into your hands" with "introducing you to Metal for the first time"? Thank you in advance. Excuse my torturing you with such cliché questions, but it's always interesting to learn those dull things when it comes to those musicians whose music you've been enjoying for some 15+ years, you see... - I started listening to rock'n'roll very early, 6 or so, with 12 I liked more and more hard rock, like DEEP PURPLE, RAINBOW, old SCORPIONS and of course AC/DC, a little later JUDAS PRIEST, SAXON, IRON MAIDEN, also MOTORHEAD, then ANVIL, MERCYFUL FAITH till I heard SLAYER's "Hell Awaits", that was cool stuff, at that time I started playing fast riffs.

You are mostly known as the prominent Thrash guitarist, but what about any other styles of Metal or even not Metal music at all. Have you ever tried yourself in anything different? - Oh yes, I am open minded for any kind of music, besides Metal I experimented a lot with other styles, like Blues, Funk, a little Jazz-Latin, percussion-atmospheric-psychodelic, mystic-world-music.

How accurately does your guitar playing reflects your character, your inner self? Could you, for example, express yourself in Blues, I love this music like Johnny Lee Hooker, Carlos Santana, Stevie Ray Vaughan, Jimi Hendrix, Jeff Beck, that's how I started playing guitar, with blues. I like a little bit of Classic music too like Bach, Beethoven, Mozart, but I prefer Jazz-fusion.

Shame on me, but except for the name of the band you played in before joining SODOM I have no idea of your "Metal career" previously to that. Is there anything interesting I should have known? What kind of band was WIDIA, any records, etc.? - How do you know about WIDIA??? It was actually kind of like a JUDAS PRIEST cover band with some own tunes like JUDAS, SAXON, classic Metal style. I never did a show with that band in 2 years that I played with 'em, ha ha ha...

What's the story behind your famous nickname? Was "Blackfire" invented to fit SODOM's traditions or had you used it before joining the company of Herr Angelripper and Herr Witchhunter? - No, I definitely didn't use it before, I had to get a stupid name like them, ha ha ha, Herr Angelripper forced it on me. When I left them, I left the name too, but the fuckin' shit still glues on me till nowadays.

When offered the vacant position of the guitarist in SODOM, did you have many doubts about accepting it? You see, none of your predecessors managed to stay in the band for more than one record, so weren't you afraid of becoming just one more "one-record-employee"?

- When they first asked me to join them, that was when "Obsessed by Cruelty" was out, I said no thank, it's too noisy, but Mr. Witchhunter really wanted me in the band, and I thought I could write tunes my way, I also wanted to play LIVE on stage badly, so I joined them.

Both Tom and Chris are not often talked about as of some very nice and amiable persons, to be honest. Then would you like to destroy this awful and unfair mistake regarding their reputation and defend your ex-colleagues by telling some good stories about how great and friendly persons they really are? - I don't wanna talk bad about them, cause I also had good times. The only thing at my time it was a little unprofessional working, and the timing of the drums weren't correct, further their attitudes, that made me leave the band.

You must have been the first Sodom guitarist who could handle his instrument really well; at least it was your guitar that has given SODOM's music some professional touch. What about some provocation then, eh? Would you like to go as far as claiming that you were the one whom Tom and Chris should have been grateful to for the success of their band? - At that time I was pretty inexperienced and young, but always tried my best and practiced my ass off while they preferred to drink beer ha ha ha, I wrote 98% of the music. I always worked pretty hard and steady.

Do you have anything interesting to recount about your 1988 tour with WHIPLASH? What was your impression of SODOM's companions during it? Being their die-hard fan for years, I've always been very frustrated to see how underrated this great band is. How was it to play with them? Tony Portaro, for example, has very good memories of this tour, so what about you? - Oh yeah, that was a fuckin' great and funny tour. I became instantly very good friends with the guys and their manager Kathy (better than with SODOM), especially with Joe Cangelosi, with him later I've played for a while in KREATOR and still have contact. Yes it's true, man, a fucking great band that was always underrated; it's a pity, a big hug to them brothers. "Beat the Meat" Tour '88 still rules.

Having recorded with SODOM it's strongest records you chose to leave the band at the peak of it's popularity. I've heard a couple of explanations of that decision of yours, but can't remember any coming from you directly, so would you mind making any comments about that here? It's always the best to learn such delicate things at fist hand, you know. - At that time, after we recorded "Agent Orange", I couldn't stand it anymore, playing with those guys, so finally I left the band. I was already thinking about coming up with my own band, but at the same time I hung out with Mille from KREATOR. They also had problems with their guitar player Tritze and so we both thought it would be a good thing to play together.

It seems like KREATOR were very eager to get you in their ranks, as they even agreed to pay to SPV those smart-money you were sued for breaking your contract. Just out of curiosity: in which sum did SPV value your guitar talents back then? - Good question, man, there are not many people who know about this. That fuckin' money-sucker Manfred Schuetz from SPV made me pay 40000 DeutschMarks (at that time around 25000 \$US). The good thing was that KREATOR helped me out and shared their money with me, a really good friendship, we didn't give a shit about the money and showed them bloodsucking label-bosses the sticky finger, we only wanted to conquer the world with our music. Till today I really appreciate it to the guys.

How were you accepted in KREATOR and waved good-bye in SODOM? - They accepted me really good and it was a very good friendship with the guys, while the SODOM guys were pretty pissed off.

In SODOM you were the only guitarist, so was it hard to get used to share those duties with another guitarist in KREATOR, especially as skilled and original one as Mille? - It was a little new for me to learn Mille's riffs, but I got into it pretty quick and after 3 weeks of rehearsals we played the "Extreme Aggression" Tour in the U.S.

Was it hard for you to keep to your own style of composing and playing guitar while joining SODOM and KREATOR? I mean both bands already had several records out so have you had to adapt your playing to their existing standards or were you totally free to do whatever you wanted? - With SODOM I played my style of Thrash-Metal, which was a little different than the albums before, so I was pretty free. With KREATOR I shared riffs and ideas with Mille which worked pretty good, I always took my freedom for me and still take it if people like it or not.

Haven't you ever find it a bit unfair that the other people has always been in the spotlight while your lot was to lurk in shadows of such vivid persons as Tom Angelripper and Mille Petrozza? - I never had a problem with that, for me it always more important that the whole band came out good and played fuckin tight together.

Have you ever considered the idea of creating your own band while playing in SODOM and KREATOR? For both bands you were a kind of newcomer at some point, that could be pretty irritating feeling, I guess... - Yes, at the end with SODOM I wanted to do my own band and already started sharing musicians around me. With KREATOR I was pretty satisfied and didn't really thought about my own band. After I had left 'em I of course started my own projects and bands.

Taking in account virtually everything - music, concept, relations between band members, management, live gigs, etc., which of the bands was more yours? Was it SODOM or KREATOR where you were feeling yourself more comfortably, more "at home"? - It was definitely KREATOR, where friendship, unity and professionalism were upfront.

How considerable was your impact on quite experimental nature of "Renewal" album? Who was the main initiator of it's rejection of more or less safe formula of "Extreme Aggression" and "Coma of Souls" which could easily secure the band's new record the same success and sales figures as those two aforementioned albums had? - My impact was pretty considerable on tunes like "Reflection", "Karmic Wheel", "Depression Unrest"; I tried to create some more atmospheres. I didn't play on "Extreme Aggression", on "Coma of Souls" we were sharing riffs, I also took part on most melodies on that album.

Contrary to SODOM, with KREATOR you were sharing their definitely not the best times, both for the band itself and for that kind of Metal you were delivering in general, so I wonder what the atmosphere in the band was like in those hard times? - With KREATOR I went through good and bad times and we always stuck together, like in 95 when it was even hard for IRON MAIDEN, we played in Romania with.

Have you left KREATOR disillusioned in the band's future or in the future of once so strong Thrash in general? - No, nothing of that. We had different ideas at that time that didn't fit together, everybody's personality developed in different ways and it was better to split.

Were you the one to make all the decisions in both SODOM and KREATOR on your own, would many things have been done differently then? What exactly would you have been willing to change about those bands' development? - I guess there's not much to change, both bands did it their way.

What do you usually feel coming out on stage? Isn't it something one can never get used to, something one is always very excited and a bit nervous to do? - Right before the show I always feel like taking a piss, it was always like this, I don't know why, kind of nervous, excited, but after the first tune it is getting all right and ready to kill, ha ha ha.

Is there any difference between Frank Blackfire and Frank Gosdzik? How much the scenic Frank differs from the "civilian" one? - There is no difference, I'm always myself.

When it comes to Thrash, has it ever been anything more than just the style of music you play, have you ever seen it in terms of lifestyle or anything like that? - If you live the power of the music, the high energy, sure it's a lifestyle, if you don't take a bath in 6 days, ha ha ha...

Can you say, loud and proud, that you did manage to carry that fire of real Metal throughout all these years and still keep it burning deep inside your heart? - Honestly, there was a time when that flame burned very low, the power of that music-lifestyle kept it still burning.

What's your most favorite album with your own participation and what particularly are you so proud of about it? And what about the least favorite one then? - I think I still like everything I recorded, because it was always a reflection of those different periods of my life. Maybe there are some favorites but there's nothing that I would deny.

I guess your current band called MYSTIC must be quite a "dark horse" for the most people reading this, so why don't make it some heavy promotion right here and now? - O.K. There's going to be a 5 track EP out on May 11th, but as we don't have much distribution at the moment, people that are interested could get more information about it from our homepage www.mysticband.cjb.net or an e-mail to natural_mystic66@hotmail.com. The track list is: "Insane Human Race", "Strange Ways", "Peter Gun", "Ordered Life" and "Beautiful World". I would call it a mix of traditional thrash-power metal.

Are you still in touch with any of your ex-colleagues from SODOM or KREATOR? - No, I am not, the last thing was a call with Mille, I don't have any address (if you read this, send me an e-mail, Mr.P!)

Have you heard KREATOR's latest album, "Violent Revolution"? Having listened to it (if you have at all, of course), did you regret at least for a moment that you weren't playing on it? Would you like your guitar to be there on that record? - Yes, I heard it, I think it goes pretty much back to what we've done in 1990 with a modern touch. I could imagine playing on that album, but I didn't regret.

I've got a kind of theory (very long and dull one, of course) about the development of our beloved Thrash throughout the years, but here I'd like to simply outline you it's main idea in short and ask for your opinion on this subject. I believe it took Thrash some ten or so years to realize that any kind of development or trying to expand it's borders is simply contra-indicated to it. You see, all the attempts to mix it with any genres, be it Death or Industrial or Progressive, whatever failed miserably: it's real spirit was gone, plain and simple, so the result was unlistenable, at least for the old thrashers. Now the old bands who once created this genre go back to their roots and, voila, Thrash (real Thrash) is back. To sum it up: no innovations are needed in this style, no fresh blood is accepted, conservatism is the word that should be placed onto it's banner. Well, would you like to make any comments, pro or contra? - Yes, man, you're right, kind of make thrash-metal play faster (Death) takes away the power, I also think it's the most brutal style of Metal.

Anyway, would you like to wish anything or give any advice or whatever to those who were too young to take part in creating Thrash scene back in the 80's, but now are trying to hold it's banner high and keep it's old traditions? - Listen to old SLAYER albums, that's where it all begun.

I wonder if you ever felt that your child's dream of being a rock star (or you didn't have any?) were finally fulfilled? And have you ever behaved like the one, by the way? - I've never seen myself as a rock star or behaved like one, more like a Guitar player that loves to play, especially live on stage.



No picture of Frank so here is one of Euronymous instead!

MANINNYA BLADE

MANINNYA BLADE might not be the most well known band to have entered the Thrash Metal scene, but I think the band left behind an interesting legacy. Their one and only official album "Merchants In Metal" contained well crafted Thrash Metal but had some sound problems. Now that there has been released a comp. LP with demo sessions etc. my interest for the band was renewed so I thought 'what the fuck?', it be cool to have those merchants of Metal in SLAYER once again, they were featured in our issue 3/4 too so what about an slight update? We got hold of Nick, one of the guitarists of this somewhat ill fated band...

Hello Nickel Ready to take a trip through memory lane with us?

- Ok, I will retake control of my brain after last nights partying and try hard to remember some old days.

Although you were not a forming member of the band you joined on pretty early on in MANINNYA BLADE in '84 or something. What were your reasons for wanting to play more extreme stuff instead of traditional Metal? - I've always been into heavy music since my father got me some Hendrix records. The problem was that there wasn't anyone else around to play Metal together with. Before MANINNYA I played some rock/pop style of music and even some jazz.

There were not many bands in Sweden doing this Thrash style back then, do you think you were the first Swedish Thrash band with for instance maybe AGONY? - Well, I think we were one of the first bands around playing Thrash, but I pretty sure that we where the first one up here in the north.

You were coming from a place very north in Sweden and probably very isolated from any kind of trends or whatever, how did you end up discovering Thrash Metal? - I have always been a music maniac and I have tried to keep myself informed on what's going on out there in the world. My trips down to Stockholm and London in the late seventies and early eighties also helped me to recognize new music. I've always been a searcher and discoverer. I had also some part in the good old tape trading times, which I really miss by the way. The old cassette tape is very underestimated! I still look around for new bands to discover. I also work as a music journalist so I'm really into music.

Pretty early on in your carrier you decided to release a self financed "7 EP "The Barbarian"/"Ripper Attack", what made you decide to do that as that was not really so common back then. Any idea what this tem is worth these days? (And -did you keep any copies?) - I really don't remember why we did that single. It seemed to be a good thing to do and we had to start somewhere. I have seen the record in some secondhand stores and the price for it is pretty high. I'm sorry to say that none of us have any copies left. That is very stupid but also very typical for a MANINNYA BLADE member. We lived for the moment and didn't care so much about the future.

There is an interesting story about your band that in the early the days your drummer was the infamous E-TYPE who nowadays is some sort of techno pop God in Sweden, is that right? - Yes, its right that Martin E- TYPE Eriksson played with us for a year or. He was a damn good drummer with a lot of energy but his personality didn't fit with some of the other members and we had to solve the problem. About his music nowadays I think he is very professional on what he is doing. If you take a look at his shows sometime you can see that he still want to play Metal! But he has sold his Metal heart to someone more evil than Satan...Money!!

It seemed like your other guitarist Leif Eriksson were in charge of writing most of the material, were you not interested in writing any material yourself? - No, that's not right. Leif wrote all the lyrics, but Andreas Palm aka Rick Meister and I wrote most of the material.

Eventually the band decided to move to Stockholm, was that a tough decision to make? And what were your goals with this? Did you have to do any normal jobs or did you manage to survive the Metal way? - No. It was not a hard decision. Many of us felt that our city Boden was too small for metal. Our restless souls also told us that it was time to see something else. We had many goals with the move. One was to play more live shows and I think that was the main goal because we were a live act and loved to take the stage and play painfully loud. Another goal was to get a recording deal and get some new contacts in the music business. We lived together in a big house in Sollentuna outside of Stockholm. It was a good funny time with a lot of rock lifestyle, if you now what I mean. Sorry to say it also was the beginning of the end for the band. If you live together so intensive you start to discover new sides on your band mates. About work and that kind of stuff. Of course we had to earn our living. None of us have been afraid of working. But the music was always the important part of our daily lives. And what the heck do you mean with normal job? Now you begin to sound like my ex wife... Isn't a musician a normal job?.....No it's not...

Was there an inspirational movement for Thrash Metal in Stockholm back then? We already mentioned AGONY but were there any other bands that never went anywhere? - I'm sure there were a lot of other bands there that never got any recognition. AGONY was a good band that also like us struggled against the wind; in those times it was glam rock like EUROPE, TREAT and other wimps that dominated the rock scene. What inspired us was that we had a good reputation around the capital of Sweden.

I always had the impression that the band was a party hard type of band, is that right? And got any good drinking stories to share with us? - Yeah, alcohol has always, and still are, a big part of our relation with each other. We liked to party and it sometimes got out of control. We split up for a long time ago but we have always kept contact and we see each other a couple of times during a year. When we get together we like to party or just relax with a beer or fifteen. None of us have any problems with alcohol because we are strong personalities that won't let it take control over us. I can tell you some hilarious stories from the past but then you have to do a bigger issue of your magazine! I can tell you that even nowadays we have some hard parties when we meet.

Eventually the band signed with the somewhat unknown KILLERWATT label that released your one and only official album "Merchants In Metal". Anyway, something strange happened with the mastering (or whatever...) with this album so the sound was not really what you expected. What was it that happened really?

- Well, you just said yourself. The record company did not do the mastering procedure in a proper way. I still got the tapes from the studio and they sound much more powerful than the final vinyl record. We told them that something wasn't right but they did nothing about it.

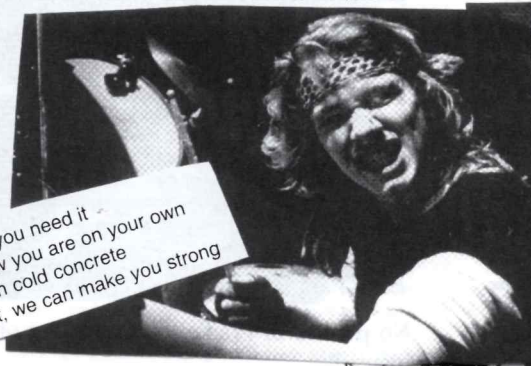
Have you ever thought of re-releasing it on CD with the sound you originally wanted? - Sometimes we've been talking about it but I don't think it will happen. But we've been talking about some new recordings on some of the more aggressive tracks on that album. An up-date with a more modern sound but with the same attitude would be great to do. The problem is not to do the recordings; the problem is to make someone interested in the whole thing and to have the time to do it.

It was a pretty obscure label I think so what made you sign with them in the first place? And, whatever happened to that label?

- I don't know what happened to them.

So who is it that owns the recordings of our album now? - That I don't know either. The record company owns the rights to the production but we own the tracks. I think we can do whatever we want with it.

Pure metal - you need it -
Realize - now you are on your own
Load up with cold concrete
Shout it out, we can make you strong



I think after this album you recorded some new demos in order to obtain a new contract, right? It seemed to be in some problems inwards in the band as well as there were some line-up changes?

-Yes we did record some new songs and some of them you find on the new LP "A Demonic Mistress From The Past". The goal was of course to get a new decent record deal, and we had some offers that was interesting and some that was horrible. Our problems started when our drummer Ingemar Lundberg decided to leave the band and move home to Boden. We didn't find any suitable drummer with the right personality. We consider us always as a band and had to find a drummer that fit behind the drums and also with a beer in his hand together with his band mates. We never could solve that problem and new problems came out from the shadows. The MANINNYA BLADE spirit started to disappear and it wasn't fun anymore. When Leif had to leave you can say that the band didn't exist anymore and we reformed as HEXENHAUS.

Recently it as been released on vinyl an LP with those demos and also the "7" you did called "A Demonic Mistress Of The Past", but why was it made only made in 500 copies? Don't you think that more than 500 people would be interested in hearing those? - I'm sure that more than five hundred persons want to hear from the band but you have to ask the record company about this. If this was a CD release it would sell a lot more, but I think this is really a funny thing to do and I'm very satisfied with the result. We are considered as a cult band and what can be more underground cult than a release on a vinyl, which are in the color as a sperm!!

What are some of the best memories you got with MANINNYA BLADE? Was playing with MOTÖRHEAD some sort of highlight?

- The rest of the band and I have been doing things together both onstage and of stage. We went to Donning ton and Monsters of rock together. That was a highlight. We saw METALLICA in '84 on Göta Lejon in Stockholm, one of their first shows in Sweden, which was a highlight. Supporting MOTÖRHEAD was also a big thing for us. There are so many highlights in this band, both big things and small moments. There are many memories and stories that could be told so maybe I will write a book someday. We weren't a big band but we're five persons that spent some years together and shared some crazy moments.

You entered the band HEXENHAUS for a while but on vocals only, why was that? Do you think that HEXENHAUS was a logical progression of the MANINNYA BLADE sound as besides you were also Mike Wead (in MANINNYA BLADE in the early years) and Blomman? - Yeah, I was singer in HEXENHAUS on the first LP. The band name HEXENHAUS was my idea and I for myself consider HEXENHAUS as a completely new band that had nothing to do with MANINNYA BLADE. The reason that I took care of the vocal part was that we tried it that way and it seemed to work out.

But you quite after one album only, why? - The reason that I quit was that I was totally fed up with the whole thing. I didn't think it was fun anymore and decided to do something else and maybe I would later find some motivation to play again. Another reason was that HEXENHAUS never had the same magic in the band that MANINNYA BLADE had. The third reason was that I am a guitarist not a singer. If I had managed to play guitar and sing at the same time things might had look different for a lot of people in HEXENHAUS. Maybe Martin E-type Eriksson had stayed in the band and never became a techno star. Maybe Mike Wikstöm Wead never had joined in on guitar and how would his future have looked then? Maybe ...maybe...

So what did you do after this, did you retire completely from music or what? - I have never stopped playing. I have always a guitar in my hand and practice everyday. After HEXENHAUS I was a member of a theater group that toured around the country. It was a big production called "Ranja Rövardotter" based on a book by Astrid Lindgren, a time completely different from the rock scene - very intensive and funny. I was an actor and a stage technician. After this tour my wife back then and I moved home to Boden.

But now you have the new SLOWGATE band, which is going to release an album soon, tell me about that? - SLOWGATE is my new band that we formed in 1995 as a spare time project. But people who knows me also knows that I always want to break some limits and try more and more. Now we got a record deal for three records. Our music is a very aggressive mixture of a lot of different styles of metal music. We play what ever we want. Black Metal, Thrash Metal, Stoner, Bossanova Metal, you name it. We also do some covers and have played on a pub here in Boden with a very good response from the audience. It's a great band to be in with very talented musicians. Our CD will be out this spring sometime and are called: "Force of the unknown"! Buy it! You might find it interesting. In a way I can feel a slight touch of a Maninnya spirit in this band....

So what do you expect from this now? Are you ready to be a rock & roll star again? - I have learned that I should not have any expectations in anything. What will happen will happen. That's it! MANINNYA will do the show in Bengtsfors Decibel festival and after that I don't know. My concentration must be on SLOWGATE for the moment. A MANINNYA reunion must be on a very small basis because we are spread all over the country, maybe some small shows and maybe a recording. Who knows? Well, my personal goal is to play good music and to have fun and a good time with my friends. If that is being a rock star then I'm ready to be one. But first of all I'm a dedicated Metal guitarist playing in two good bands for the moment, with a lot of good old stories to tell to my two kids.

Well, thanks for doing this!

- It's I that should thank you! It's always fun when someone show some interest in our old band MANINNYA BLADE. It's a long time since we was active and the fact that people still remember us as bunch of crazy rockers are really good for our egos! Thank you...And rock on...



REV. KRISS HADES

REV. KRISS HADES is not only the guitarist of SADISTIK EXEKUTION; the man has also released his own solo album called "The Winds Of Orion" on the Australian label DEICUS PRODUCTIONS. We are dealing with some pretty incomprehensible stuff here, so of course an interview must be done to explore this project further.

Well, now you finally got your CD out, but it seems like it contains some of your old works as well, for long have you gathered material for this CD? - This CD contains both recordings and artwork that I have made over more than a decade. The first recordings I ever made were back in my teenage years when I made the Meditation music. Then there is the Sadistik extreme Death Metal, which will give you an idea of the future of my Death Metal creations and the Damascus Orthodox tracks being more in the Black Metal arena. The artwork shown is relative to the music and illustrates some of the differences in the styles that I have used.

So why not bring us new stuff exclusively? - To a lot of people all of this material is new. I intend to release more recordings in the future; this CD stands as a preview to these creations. The works in progress at the moment are: "Damascus Orthodox", "Astral Orthodox of Ouija", "Orthodox Infinitus (Pyramids of Mars)" the majority of this trilogy has been completed, two extreme Death Metal recordings under the title "MEZMUR", another CD similar to "The Wind of Orion" with a working title of "of Penetration and Possession" - this has some of the more twisted recordings I have made. Also there are things like "Electronic Voice Phenomena" that I have played live with and toured but never recorded. The artwork for "Damascus Orthodox" is still under construction as it is a gatefold "12. I have a painting that is taking longer to complete than I anticipated. Instead of releasing nothing I released the first Rev. Kriss Hades CD.

One thing that someone might react badly towards are the re-mixes of SADISTIK EXEKUTION stuff, I'm, why did you make those re-mix tracks and what has been the reactions from a certain label in France towards this? - When I create a piece of music I will create several versions mutating and changing it until I reach the desired effect that I was searching for in my mind. I had written and directed "Blakk Mass Murder" and allowed the original version to be used for "FUKK". "The Final Exekution" was not intended for "FUKK" however the rawest version was used. It is similar in concept I think to "Hades Valley" that appears on "We Are Death Fukk You".

There is a female singer featured, who is that? And why did you want to feature a female singer? - "The Wind of Orion" has no keyboard or synth effects except for on the final track "The Burial" and the electronic percussions that were added. All other sounds were created by the guitar or voice. I wanted some backing choir sound so I organised for a young female singer who had experience with choir singing as well as being on the dark side of the force, to sing the notes that I would arrange. I found the real voice far more haunting and add to the spirit of the song. I always credit if there has been any contribution to one of my pieces. In performing live it may be necessary to employ others as "Damascus Orthodox" is a type of black mass of my own invention and may be more effective this way. Any resemblance to Third and the Immortal will be due to blindness and deafness on the part of the audience. It seems like the CD gets very good reviews and what people seems to agree on is that it really fucks you up, was that the meaning behind this, that you wanted to fuck people up? - I am amused when people are fucked up over music but that wasn't the intention.

There is a disturbing element running through the whole album, which always creates an uneasy atmosphere for the listener, what are you trying to tell the audience with this? - It is not enough to play clichés of horror music, Vincent Price keyboards and have a satanic vampire image to truly transcribe or translate the other worlds. In the past meditation has led me to terrible and wondrous places even the greatest computer graphics is pale in comparison. If you are dreaming of falling into Hell and are full of fear, you must embrace this and fall, fall with no end. There are keys and locks in the human mind that lay dormant in the majority of the modern man. Through vibration the walls of the otherworlds become clear and we can begin to see through our boundaries of the realm of flesh and even more.

People describe it as a mix of ABRUPTUM/BEHERIT & PINK FLOYD, does that make sense to you? - I am aware of these first two malevolent bands however I have yet to hear their music other than in passing. As "Meditation" came out in 1990 it is quite possible that they sound like Rev. Kriss Hades! Pink Floyd is an obvious choice for anything 'trippy' and many people can identify with them. Some of the sound you make when going through an experimental stage of guitar playing will emulate things on the early records. For example if you take a slide and rotate it on the strings over the pickups with some added delay gets a sound used by many psychedelic bands. Going through effects pedals, it depends on the individual to actually do something with them. Whatever sound the guitar can make I will use. Some sounds come from devices, slide, vibrator, knife etc, some sounds come from effects, delay and distortion are all I use at the moment, and some sounds come from technique, trills, vibrato or a combination of these. There were many strange bands and composers making strange music through the history of music. GOBLINS who made the sound track to "Suspiria" was something I remember and admire. The comparison doesn't bother me greatly as such things usually describe the person making the comment rather than the artist.

The most unique thing is how the guitars are being used; I think its being used more than being merely an instrument. Do you think your guitar playing brings you to different dimensions? Just like a certain Trey of one well know Death Metal band would say... - With phenomena such as automatic drawing or writing spirit messages there is much literature so it is obvious that placing oneself in a trance and recording guitar would be a very interesting idea. Practically the recording process would be difficult but a very worthwhile experiment. When I practice the guitar I do this obsessively and after awhile my thoughts come out as bits of guitar playing. With prolonged playing, the guitar will become part of me rather than an added instrument so channelling is possible with all the other ways of communication closed. Most of the recordings I produce are either written or recorded like this. Sometimes I will record something then I will have to replicate it later with better equipment. I create lot, drawings like this, the initial markings are purely unconscious then later I consciously render to a finished state. "Astral Orthodox of Ouija" uses these techniques and themes. There are stories of long dead composers channelling through some housewife in suburbia somewhere. There is Back Masking where it is said that messages appear irrelevant to the recording artist. Most of these stories are very sensationalised; I find them all very interesting.

How much of this material is improvised during recordings? - Improvising is used a lot on the CD, especially the lead solos. "Luciferion" is completely improvised with the rhythm being improvised as well. With "Meditation of the Midnight Candle Practice" I will experiment with sounds until I have what I want then I will arrange them in structure and in execution there will be improvisation because the sound will some times dictate the way although it is in the direction I have intended. Like "Luciferion" it is a two track recording only. I consider recording in a trance state as improvising.

How much drugs are needed to create this sound escapes? - Not as much as you would think. It is typical that if the music is weird they must be on drugs. Probably right. Its possible to hallucinate the whole recording process so how could you tell if you recorded anything or not? I have noticed that some people have hallucinated that they are all sorts of things. Alcohol opens the mind more than most people think. Alcohol is used in voodoo and all sorts of religious and majik processes as well as ancient god worship orgies, where musicians played crazy music to inspire the moment. Caligula had some interesting drinking games. True hallucinogenic stimulate the brain in fantastic ways and they can also burn it out with permanent brain damage. There are many examples of this in the extreme Metal world.

Many might think the drums are being a drum machine, but they are not, why did you want to make the drum sound machine like? - The drum sound for the purpose could be anything. I have used real drums and artificial drums. SADISTIK EXEKUTION's drum sound comes from Sloth's playing and Slaves production ideas. For my noise I use either and usually use both. I do not have any rules that I must follow or a group of people that I must please.

SOMBRE RECORDS from Germany will release "The Winds Of Orion" on vinyl.



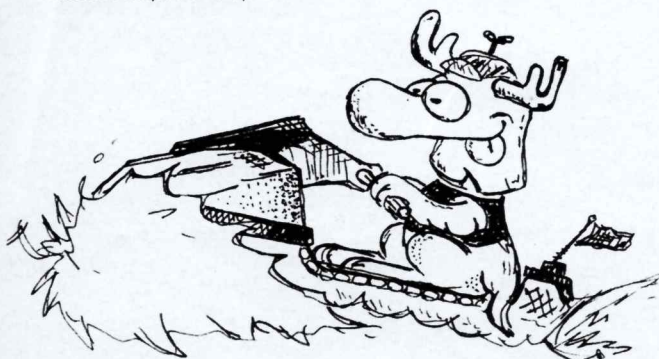
DEW-SCENTED

It took some time but finally it seems like DEW-SCENTED gets the attention they truly deserve. Churning out their extreme Death/Thrash since the early '90ies it is with the release of their forth album "Inwards" that they seem to get some sort of breakthrough. If someone deserves that it must be DEW-SCENTED. Old time friend and throat grinder Leif Jensen was the victim of my interview.

Greetings Leffe, it's been a long while but finally you are to appear in SLAYER MAGAZINE, good luck! - Cheers brother!!! Yeah, that's true...its like ages since we have been in touch, right? It was actually years before DEW-SCENTED actually got started, and I was freelancing for a brand new Death/Thrash/Black Metal fanzine called VOICES FROM THE DARKSIDE (The printed zine already rests in peace for many years but feel free to check out <http://www.voicesfromthedarkside.de>)...remember that? (Yep! ED) I was already on the way to the train station in Bremen/Germany to pick you up and then we got the news that your trip was cancelled! (I remember that too! ED) However, that's another story, feels good to be a part of the unique SLAYER MAGAZINE extravaganza at last!!!

Many people have been mentioning your name lately, and specially people from the USA that your name bears resemblance to some sort of perfume, that's pretty odd isn't it? Doesn't sound right for a Thrash band, huh? What was your original intent for using such a name?

- Indeed odd to me because we have been carrying the band name forth since 1992 now, despite of its actual meaning! I could agree in a certain way that the name might not be the most suitable for an aggressive Thrash Metal band but then again I still recall that we picked the name from some poetic piece by E.A. Poe and we thought that it sounded for one very unique and then again also mysterious and somehow also interesting in its different versions of interpretation, pending on which context you look at it. We simply liked how it sounded and how it would remain somewhat "neutral" for a Metal band, rather than calling the band Bloody Something's or Total Death, or whatever! Strangely enough it hasn't been until the latest album "Inwards" (which is already our fourth record) received some wider exposure and feedback that people started wondering why we chose DEW-SCENTED as band name...hmm, I think we somehow are forced to take the longer road and bring our music to the people first and have them recognize a certain song as DEW-SCENTED's style rather than having a name that obviously leads the people to see that we are about extreme music?! I couldn't care less after all...As many know you have been going for many years but it seems like more and more people take notice now since you are on NUCLEAR BLAST, do you finally think your hard work is paying off? - Yep, it's certainly making a big difference for us! I think we were forced to work hard and face quite some times of storm throughout the past years because Thrash Metal wasn't all too popular in the early - mid '90ies and then again, we always lacked a bit on wide exposure and the "big" hype. But that's fine for us...in the end of the day, it only made us work harder and with more conviction, which actually lead us to play live wherever and whenever we were given the chance (doing some couple of hundred shows up till now...) as well as allowing us to grow as musicians and songwriters without constantly being in the focus of attention. Most of the extreme Metal bands happen to do their best release with their debut or second album (Come on Metalion, prove me wrong now...) (OK, THE CROWN, PARAGON and POWERGOD/ED), so we were somehow in the lucky position to always take it a bit easier and improve from step to step. A lot of people are actually happening to think that "Inwards" is our very first album because they never heard about the band before, even though we were trying hard to get recognition in the underground movement for some years. So yes, NUCLEAR BLAST is definitely opening a lot of new doors for us and working well for the band, so I couldn't complain at this point...



You were on the sub label of NUCLEAR BLAST too, and I'm a bit curious about the difference on being on a sub label and the actual label. Tell us a bit about that and how you ended up on the real label? - That's right! We were on a NUCLEAR BLAST sub-label called GRIND SYNDICATE MEDIA with our last two albums "Innocent" (1998) and "Ill-Natured" (1999). We actually debuted in 1996 with "Immortelle" on STEAMHAMMER RECORDS/SPV, but that's just a totally different story, haha! The difference between GRIND SYNDICATE MEDIA and NUCLEAR BLAST is for sure the bigger output that NUCLEAR BLAST can have if all their distributions and promoters work a release properly instead of only a one person-label, because you can only do so much alone. We were actually signed to GRIND SYNDICATE MEDIA for this new album as well and I guess when the record was finished in recordings, the first people to hear it reacted very excited and surprised, so that eventually it ended up coming out on NUCLEAR BLAST directly. As easy as that!!! They liked what they heard and felt confident about putting it out! That was a great move for us because it finally meant some more power for the album, seeing that "Inwards" is the first DEW-SCENTED effort to get promoted well all over Europe and then again this is also the first record to receive a domestic release in America (through NUCLEAR BLAST) and also in Japan (through SOUNDHOLIC RECORDS). I think that everyone at the label was also seriously impressed with the awesome press results and positive comments that the album has received so far, so I think that this facts also motivated them some more to do a good job. We are all the way satisfied so far and don't feel at all treated with any lack of priority whatsoever, which easily happens being a relatively smaller band on a big label with many established artists...

There was some talk about you doing some gigs with DESTRUCTION/KREATOR/SODOM a while back, but you did not partake in the first assault, instead we got this really bad band WYKKED WYTCH which no one seemed to like, was it annoying not to take part in this original tour? - In a way it sucked for us because we would have just LOVED to take part on that full run of this very special tour. We get along great with the guys in DESTRUCTION and also KREATOR, so we were talking for a bit about joining that tour, but in the end of the day it didn't happen because the tour happened some week before our new album got released and also, the booking agents were looking for a support act to do the full 4 week run of the tour, which was just not possible for us around that period. Too bad, because that would have been a whole lot of fun and also good exposure because we somehow would have suited well, stylistically. Sure, we would rather be "modern" Thrash Metal compared to those acts and we also have a lot of Death Metal influence in our music, but there aren't many German acts playing this very style after all...

Still you managed to do some gigs with them later on, how was that worked out and how was it for you to be on tour with those Thrash legends? - It was awesome!!! It came to happen simply because we kept talking about us wanting to be the support act for that "Trinity Of Germany Thrash" Tour (that's what I like to call it...) and once there was the confirmation of some additional week of shows to happen, we were offered the slot and gladly accepted! It was really cool gigs and we had some intense partying as well along the road! Obviously, the main attention was on KREATOR/DESTRUCTION/SODOM and a lot of old school Metal fans (that probably never ever heard about DEW-SCENTED before and also didn't give a shit about us because we are no "classic" band...) got to see us there, so it was definitely cool!!! A very special thing to happen, so we are very thankful towards the other bands and their booking agents for taking us out! I'm sure we will get to share stages with them sooner or later somewhere again!

A lot of people claim that THRASH is back and so on, but when you see on record sales and so on the amount of sold Thrash albums is not that high. Like "Antichrist" with DESTRUCTION only sold a couple of thousand in the US. So is this THRASH comeback just a dream and something just for the DIE HARD people only? - I don't think that Thrash Metal can be fairly judged depending on record sales after all! Even back in the "stronger" days of the '80ies it was always a movement that had to do with very passionate hardcore listeners and especially live-show power. I think the "comeback" of the style is also somehow something that has to do with the media. I think it's pure rubbish to say that Thrash is back...it was never gone, actually! There were enough bands and listeners that kept playing and digging their Thrash Metal just because that's what they enjoy the most, the only difference is that other styles of Metal (Black/Gothic/Death/Whatever) had some bigger waves which simply overshadowed the Thrash movement for some years. I think it would be ridiculous to see certain bands switching style to Thrash now all of a sudden to simply cash in easier...that won't work! I think the comeback was only generated because those other styles all got at their peak of evolution and some people went back to the roots because they got bored with repetitive artists and copycats. It's the

same with all (smaller) trends and styles. After a while all that counts is quality.... and then if you see bands like DESTRUCTION, KREATOR, NECRODEATH, NO RETURN, etc. doing strong heavy albums again and also some new acts like THE HAUNTED, WITCHERY, CARNAL FORGE, MESHIGGA and some more delivering great albums, you simply can't avoid to notice that it was good and in time for some more attention by the listeners again. That's the whole story to me, a lot of the younger kids these will never "feel" Thrash Metal the way we grew up with it some years ago, so I won't blame them for not buying the albums like they buy some other more "mainstream" Metal. Thrash Metal has always had something to do with devotion, and not many people out there remain devoted to the music scene for many years in a row...

During your carrier you played a lot of concerts and been on a lot of tours etc., not so many bands of your caliber can claimed to have played in Japan, but you did a small tour there. Do you think that the people who came to see you there just came for the novelty of seeing a foreign band or do you think they were seriously into this? - Nah, I think it was a great package, so that's why people came to the show! I mean, we toured there for 4 shows with DEFLESHED and NIGHT IN GALES, plus we got support by bands like GRIM FORCE, DEFILED, VIGILANTE and OUTRAGE, so it was really a good quality underground tour! There is something like a reborn interest over there for underground extreme Metal, so the shows just basically felt like playing gigs in Central Europe, when it comes to the size of the crowds and the atmosphere of the audience. We are musical tourists, you know. It was great to make it over there, especially because we were never counting on Japan with the more aggressive Thrash/Death style we play and without having a record label to invite us and support us over there at that time! Trust me: People were seriously into the music at the shows...you could feel that! We are actually hoping to be able to return for some more shows to Japan again sometime soon next year...

It's strange: you can play in Japan but still no trace of you on Scandinavian land, strange, huh? - Haha, that's indeed wicked! No idea why but it seems like a lot of the heavier Central European bands don't make it over to Scandinavia very easily for shows. Maybe you already have enough great bands around in your local scene??? (We are just too bad mannered and egotistical to care! ED) I would definitely really like to come over at some point because I have loads of friends there in other bands and I have been to Sweden a handful of times already on my own, always having a great time, so it would be fun to be able to nail down some shows with the band too! Just as always: if somebody has the guts to bring us over for fair conditions, we will be there...

So as you are on NUCLEAR BLAST, how does this work in a touring aspect? Do you have to sell a certain amounts of records to be considered to be put on a major tour? How likely would it be to see you on a tour with MANOWAR for instance? (They toured with IMMORTAL in the states so why not?) - I think the standards for touring differ from band to band! NUCLEAR BLAST knows that DEW-SCENTED is a touring band and that shows are actually the best way to present this style of music to the listener, so we will just play as much as we can to promote the new album and to keep the band well represented! Even in times of less label support, we just went out and did shows, we never paid attention to whether it was in good timing and purpose or not!!! We have actually already done some great things this year like our own shows in Germany and border countries, then a tour in England and Ireland with VADER, the a tour in France with NO RETURN, the shows with DESTRUCTION/SODOM/KREATOR as well as some festivals (including one with actually MANOWAR in Budapest). And we got some more summer open airs to go, then we will be debuting in the USA at the Milwaukee Metal fest by late July to later on do the full European tour for "Inwards" supporting CANNIBAL CORPSE in September/October for an entire month. Looks like a good schedule to me, huh? I wouldn't mind touring with MANOWAR (I actually like their earlier albums up to "Kings Of Metal") but I don't think we are stylistically very suitable to them after all...and being on the same label doesn't make it more probable to go out together! We don't mind hitting the road with bands of different styles but I surely think that it makes more sense for us to go out with a more extreme band...

What is the status of your old records? Are they still possible to find? And what do you think of them looking back? - I personally think that they were all a fair representation of what the band was like at that certain point of time. You don't really adore looking back in time and music so closely, being an artist because your concern should always be to live up to the present and keep focused towards what's next. Then again, it's mostly full of good memories when you play and analyze the older stuff!!! Unfortunately the production on the earlier albums isn't as powerful as it could have been, so they might turn off some people when checking them out because of liking the new record. And we actually only carry material off "Ill-Natured" and "Inwards" in our current live set-list (also because some of the earlier material was written in a slightly different band line up and with a different approach)! Yes, "Innocent" and "Ill-Natured" are both still in print and both NUCLEAR BLAST and we as a band carry those records for whoever would

care. Our debut album "Immortelle" seems pretty hard to get these days because our old label doesn't have it in print anymore...

There have also been some line-up changes in the band if I remember right? Isn't that strange to change members when you have been going for such a long time? - Yes, it's always strange to go through member changes because you happen to experience so much together that you sometimes feel like belonging to the same family. Then again, it's pretty normal that the level of energy, dedication or also the musical tastes tend to vary from person to person, so you have to always keep in mind that the band isn't supposed to stand still. Most of the line up changes that we have been through actually took place because of pretty natural reasons in that vein and the core of the band (Patrick on bass, Flo on guitars, Uwe on drums and me on Vocals) has been the same ever since our second album "Innocent" in 1998! Only the position on the second guitar has been going back and forth between different people in the last years...we have a solid 5-piece set up again (with a guy called Hendrik on rhythm guitars), so hopefully things will remain smooth in the near future...

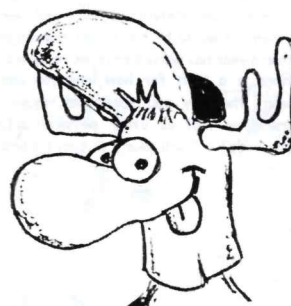
What is there with DEW-SCENTED that is special, why should people listen to you instead of all the other bands out there? What is the special thing about your style you think? - I fuckin' hate this question! I normally go out and say "Nothing, goddamn!" haha! I really think that this should be up to other more neutral people to decide and to judge after listening to our music. I'm sick and tired of those other bands that try to tell you that they are the most original thing that ever happened to Metal and that they easily blow away this other band, blabla. This is not a competition in the end of the day, to me! To me DEW-SCENTED is just some bunch of guys that dig the same style of savage Thrash fuckin' Death Metal and who compose songs that they would like to listen to themselves, no matter if done while being inspired by some fave bands of ours or only out of pure frustration because nobody else is creating this certain vibe. I'm not very good at selling my own band because I definitely don't think that we achieved anything especially "new" but rather tried to catch this feel that people into technically challenging, aggressive Thrash and Death Metal could appreciate! That's actually the reason why I'm so curious about reviews and feedback on music in general: That's where you are to be told what you are doing!!!! Common! Metalion, just try to squeeze out some 2-3 sentences about DEW-SCENTED for your readers... that should work better anyways, haha!!! (See the album reviews then, ED)

You are the lead singer of the band; do you sometimes wish you had played some instrument too? It must be pretty boring just standing there at the practice room with just some microphone, or... - Haha, yeah, maybe! At first I really had this desire to learn to play drums but I never really made the effort and I don't think I'm to rhythmically talented after all, so maybe it was a wise choice not to do it! Before I really noticed that I was unable to handle any instruments, I was already involved with the band, so it was too late, haha! But I'm taking care of all promotions, representing work, e-mails, merchandise, booking shows and all that for the band, so I'm busy enough! Thanks anyways for asking...

You also have done some guest vocals on the new fantastic HOLY MOSES album, and I guess this is not the first time you appeared on someone else's album. So how do you feel about participating on others albums?

- Right, I did some back-up vocals together with Chris from the band RYKERS on the new HOLY MOSES album "Disorder Of The Order"! I think it came out really good and it was just such a spontaneous thing to do...I mean, I know Sabina for some time and since we recorded the last DEW-SCENTED record with Andy Classen at Stage One Studio as well, we have always been in close contact. They simply gave me a ring and I came over for an evening in the studio, looking forward to that promised case of beers, so that was it! I have actually done vocal guest appearances on some songs of the awesome NIGHTIN GALES record "Nailwork", which was basically only because they are very good friends of mine and it sounded like a cool thing to do! Stuff like that is always entertaining and giving you a good idea of how other bands work in the studio, so I'm sure that I will go back to do similar things again soon...

Thank you and I see you around... - Sounds good! Thanks a lot for your time and support as well, Metalion! I'm damn sure that we will run into each other at Wacken Festival this year... you owe me some one or two beers, so I'll be there, haha! It has been a pleasure to be featured in the almighty SLAYER MAGAZINE!!! Never quit because real Metal needs people like you to show the others how to do it right!!!! Aaaaaaaahh, you know what I mean!!!! Thrash fuckin' Metal supremacy 2002! Check out <http://www.dew-scented.de> for more info and news on the band! All hail to BALVAZ (couldn't help mentioning me all-time fave band from Norway)!!!!!! When did you last listen to the PAVLO'S DOG material? I did play it this morning, maaaaan!!!!



1349

Ok, 1349 is still a pretty unknown addition to the Norwegian Metal community but as their "Liberation" album will be unleashed, I am sure that is up for a change. I had a small talk with Frost, of SATYRICON fame, who is now a permanent member of 1349 as well.

Ok, how's this for a scenario: "Frost, who love the pure essence of playing Metal for all what its worth, discover the joy of finally being in what can be labeled as an underground-band again and slightly slides over from the considerably more famous SATYRICON to more or less fully concentrating on 1349..." Is that likely to happen? - No.

Even though this is not a SATYRICON interview I am curious to know, apart from the obvious difference in the size of the bands, what are the main oppositions playing in SATYRICON and 1349?

- To be as short as possible: Where SATYRICON is strict discipline, 1349 is pure intensity.

So, I think a lot of people were surprised to know that you started playing for the relatively unknown 1349. What made you take this decision? I firstly got the impression that you should function more as a session drummer until the band found someone who could be their permanent drummer. - I was asked to do the drums on a recording for 1349 some time in between the SATYRICON tours two years ago: from what I understood the intention was to get the songs on tape to get a reference. We rehearsed only for half an hour before the recording was done in a hurry the day after, and it need to be said that the recording sounded HORRIBLE, anyway, the three songs plus a cover version of "the Usurper" by CELTIC FROST (on which I did not contribute) was later released on a mini-CD by HOLYCAUST RECORDS. To those having heard about this mini-CD: Forget all about it that release is not representative of what 1349 later turned into. So you see, the material for this mentioned release did not motivate me to join forces with the band: what DID was the material I heard a bit later, that was intended for a full-length album. What a change! The new songs truly blew me away: their enormous intensity and grimness touched my black heart, and I found out that this was a band I wanted to put my soul into. I asked 1349 if they wanted me as a member of the band, which they responded more than positive to. The (at that time) foursome were looking for a permanent drummer, and had tried out several without much luck, and it turned out that our joined forces now made for an extremely dynamic and powerful Black Metal unit. Today I am more than happy with my decision, I feel certain that I fit like a glove in 1349.

Does the members of 1349 have any significant (Metal) background? - Not apart from having played in the band (HOFDINGI MYRKRA, later ALVHEIM) that was the forerunner to 1349.

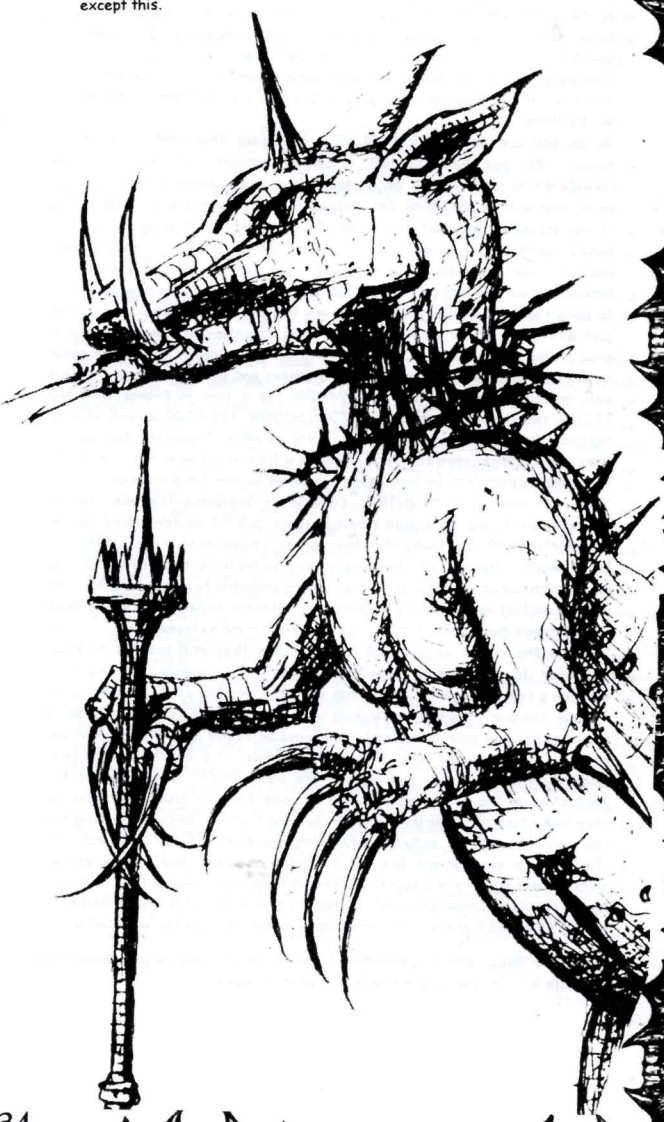
Your "Liberation" album is a fucking great one indeed and I am sure the band will grow as the time passes by. How do you plan to be able to combine both SATYRICON and 1349 regarding studio work and tours? - Thank you for your compliments, it surely is an honor. Working with two highly active bands demands a lot from me, and it is necessary to rehearse almost every day. SATYRICON has top priority, of course, but I am still very dedicated to 1349, and rehearse a lot with them. When SATYRICON is on tour or working in the studio, 1349 have to do without me, but I am sure we'll make both bands work.

What label will "Liberation" be released on? HOLYCAUST? How did you hook up with HOLYCAUST for the mini-CD in the first place? - HOLYCAUST is no issue. The most interested record company so far has been CANDLELIGHT, and we are currently negotiating with them. It would be OK to get the album released some time soon, more than a year has passed since we recorded it.

Do you think there is a limit for how long you can perform as a drummer? I mean, the way you speed the music up along with extensive rehearsing as well as other physical activities must be very hard for your body? - I will take it as far as it goes.

Do you think your involvement with the band has helped it in anyway? Surely, starting a Black Metal band doesn't really cause a stir any longer and a lot of bands would find it hard to gain any sort of credibility. What do you think sets 1349 apart from the majority of the bands? - Oh, I tell you out there: just wait and hear. 1349 will FOR SURE make its mark upon the world of Black Metal. Our music is genuine, black, grim, cold, filled with spirit and of the very highest quality. A rare combination indeed in the Black Metal scene of today! Those listeners being receptive to Black Metal with EDGE will notice our ability to seamlessly combine atmospheric and harmonic (but not "nice") themes with relentless brutality and Old School influenced parts. If my involvement in the band has helped? Perhaps, if so I'm only glad. It's no big deal anyway.

At the end, how do you reckon your musical career will develop as the years passes on? - Every single day is dedicated to improving my talents and abilities, and this should be reflected in how I develop as a musician. Apart from that, I can only say that I hope for success on the parts of SATYRICON and 1349, and I really think both bands will reach far. The main thing (on a personal level) must regardless of this be to get better and contribute to creating Black Metal with a strong impact and integrity. I do not plan anything for my musical career except this.





Scott Carlson teaches us a lesson in violence.

Can you tell me more about the pre-REPULSION band GENOCIDE, when the first idea grew to form this band and who played in it? - The whole thing sort of evolved unconsciously, Matt and I had been playing together since about age 14 playing JUDAS PRIEST covers in the bedroom and stuff. When we got into high school we met his guy Sean MacDonald and together we discovered IRON MAIDEN, MOTORHEAD, METALLICA, GBH, DISCHARGE, CRUCIFIX, CELTIC FROST etc. Looking at those influences you can see how it quickly became more and more extreme. In those days (around 1984) I sang, Matt on guitar, Sean on bass and James Auten on drums. Phil Hines of DISSONANCE replaced James briefly in late '84.

Was the "Stench Of Burning Death" tape the only official release from GENOCIDE, because I have some rather good rehearsal tapes called "Armies Of The Dead" and "Violent Death"? - Those tapes were sent out as demos to various fanzines and key tape traders in an effort to raise the profile of the band on the underground scene. We were very aware of the success of METALLICA, EXODUS and a few others achieved by circulating demos through the underground. So basically yeah, we considered them demos even though they were crudely recorded.

Why the change in name from GENOCIDE into REPULSION? I guess there were many bands around with that name? - Firstly, it's a bad name. I don't like what it stands for and never would have chosen it if I weren't so young and naïve. Secondly, when ten other bands from around the globe started writing with claims to the name I figured it was the perfect excuse for us to change our name. REPULSION was a name that I always liked from the Roman Polanski film. I had just written a song called "Repulsion" and it just seemed like the right name. It was a fairly painless transition as word travelled quickly through the underground network. And this was way before the Internet explosion! The name GENOCIDE stuck around four months.

Did Chuck of DEATH contact you and Matt personally to join DEATH after the "Infernal Death" tape or was it the other way? - Chuck and I had been writing back and forth and the situation came up that they needed a bass player. I first suggested Sean MacDonald or the job but after Chuck fired Rick Rozz he asked Matt and me to join. We felt bad for Sean at the time because he was very disappointed and probably quite mad at us. After going down there to Florida and having Kam Lee quit shortly thereafter, Sean was probably glad he didn't go!

Why the short stay in DEATH and did you record anything with them? - The short stay was due to two things. The previously mentioned departure of Kam and the differences in direction that quickly arose between Chuck and us. Matt and I wanted to get faster, more raw and punked out with short songs and even shorter guitar solos. If you listen to GENOCIDE and DEATH demos the material is similar. Then listen to "Scream Bloody Gore" and "Horrorific". It's apparent that we were headed in different directions. Having said that, I have tons of respect for Chuck's accomplishment and we remained friendly after the split. A good friend of mine just gave me a rehearsal tape from May '85 that features the Chuck/Kam/Matt/Scott line-up. In late '85 we returned to Michigan and reformed the band with a new drummer and me playing bass as well as singing.

BACK FROM THE GRAVE!

THE If I'm not mistaken wasn't the "Horrorific" album not originally a demo called "Slaughter Of the Innocent"? - That is correct. We were going to call the album "Slaughter Of the Innocent" but when no label showed interest in releasing it we decided to sell it through the underground as a demo.

THE Did other labels show interest in REPULSION before you were approached by NECROSIS RECORDS to release the "Horrorific" album in 1989? - Not one. We sent an unmixed demo of the album to every known Metal label of the day. We received several rejection letters from labels saying it was not what they were looking for. I can't really blame them. I think the most extreme Metal record at the time was probably SODOM "In The Sign Of Evil" and even they were starting to refine their sound.

THE In 1991 there was a sudden reunion of REPULSION, which resulted in the re-release of the "Horrorific" album and the "Rebirth" tape. Although Matt didn't join in this short venture, why? - He was in the military at that time. Still, he wrote one of the songs on the "Rebirth" tape and re-joined after the discharge from the military.

RECE Why the change in label? - Because the EARACHE/NECROSIS contract had expired and they showed no interest in re-releasing the record. RELAPSE was a new and hungry label that moved fast. They released a new REPULSION single and quickly re-issued the "Horrorific" CD.

Wasn't there a 1992 demo tape recorded but never released? Why did you never release this? I guess REPULSION split after this. - Yeah, the band broke up during the recording of this demo, which resulted in it remaining unfinished. I had lost interest and was itching to move out of Flint, Michigan. It was somewhat a return to form with blast beats mixed in with thrashy stuff but it was too late for me. I just couldn't maintain my enthusiasm for the band and I moved to Chicago.

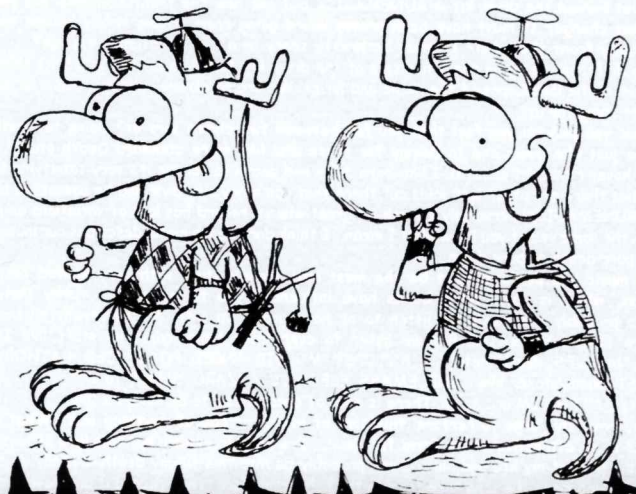
RELAPSE RECORDS is releasing a double album with old GENOCIDE and REPULSION material, can you tell me more about this and what will be on it? - It will be like getting an old compilation cassette from a band member. Every demo is there as well as a few live and rehearsal tracks. It will even include songs from the aborted 1992 demo. The booklet will have tons of old photos and thorough liner notes. You will never need another version of this record again.

Are there maybe some gigs planned to promote his double album? It would be cool to see REPULSION in Europe! - Highly unlikely! It would be possible but I don't think it would have the same conviction or intensity that it had back in '86. We regret that the band never got the chance to play for the European fans.

What are you and the other members of REPULSION doing nowadays? Are you still in contact with each other and are they still involved with music? - Matt and I are both in Los Angeles working in audio editing for television. Aaron is a computer draftsman for the auto industry in Michigan and Dave is in Detroit working for his father-in-law's business. He's doing quite well. We all stay in touch a bit, it gets harder and harder as we live far apart. We all still play music but I think I'm the only one still in a band. I'm playing guitar for a heavy rock band called THE SUPERBEEES.

Do you still personally follow the scene today? - I don't know anything about the Death Metal scene today. I'm sure there are still bands out there that are pushing the boundaries and finding new ways of playing extreme Metal. I'm impressed with the staying power that death Metal has displayed.

Well Scott, many thanks for this interview, any final words to say? - Hey, thank you for still keeping the flame alive after all these years. It's kind of weird to realise but GENOCIDE/REPULSION existed as a working unit for only 10 months. There were numerous attempts to re-form but the energy and commitment just never equalled that extremely productive period from September '85 to June '86. I think it is great that people like you still dig it. I'm just happy that people are still enjoying REPULSION and hope that new fans discover "Horrorific" and all the others early practitioners of extreme Metal from SIR LORD BALTIMORE to EXODUS ("Bonded By Blood") to HELLHAMMER to Toronto's SLAUGHTER! Know your history, it will serve you well! CHEERS!



I like RUNEMAGICK, their ugly brand of darkened Death Metal always applied to me. Since they left CENTURY MEDIA and landed a deal with Norwegian AFTERMATH I got hold of founder Nicklas for a brief conversation!



Well, I think your history is interesting, after 3 albums ("The Supreme Force Of Eternity", "Enter The realm Of Death" & "Resurrection In Blood") with the giants CENTURY MEDIA you left them, what was the reasoning behind that? I can get the impression that being a slight small band on a big label will get you ignored, is that right? - Yes we left CENTURY MEDIA in 2001 and I think both parts thought this where the best solution. CENTURY MEDIA is a giant as you said and I think our music belongs to the underground scene. We also like to do stuff like vinyl, 7, shirts etc. on various labels and that was quite impossible on CENTURY MEDIA. The reason why we signed with CENTURY MEDIA in the first place where that I (Nicklas) was signed to them personally via SACRAMENTUM contract so we had to check with CENTURY MEDIA first if they wanted to sign us, and so they did. If the situation not where like this back then we probably would have choose a smaller label in the first place. I don't want to complain on CENTURY MEDIA, they do their thing and that fits the bigger acts.

So for all time to come those albums belong to CENTURY MEDIA? Is that a bit weird having a label owning your work when you are not signed to them? - Yes I think that's the way it is and we signed for it so I can't blame anyone for that. But it sucks. We would of course like to own our own material...

I think it was very cool that you decided to sign with the Norwegian AFTERMATH RECORDS for your new album "Requiem Of The Apocalypse", but I wonder why you managed to get hold of them? Was it for the underground level of it all? - People where always asking for our old demo material so I came up with the idea to release a 7 EP with a few tracks and sent out mails to some labels. AFTERMATH MUSIC where the first label that we thought where a cool one so we did the release with them. AFTERMATH did a great work so later when we where searching for a label to release our 4th album AFTERMATH seemed to be the coolest label even for our next full length. Haavard who owns the label is a cool guy and we worked out a great contract deal that fit us both. It's also very important that the label is involved in the scene and enjoys the music before money. But money wise it must be a big difference - was it difficult to get the funds for the recording of your new album? - Maybe we didn't get more money than CENTURY MEDIA but the conditions where much better this time, he gave us some money to invest in our own studio so we recorded everything there except the drums that we did at LOS ANGERED RECORDING. This where a great way to record because we can record whenever we want and there where no really serious deadline or something like that.

As an addict of the glory of the almighty black gold (vinyl) I was much pleased to see that your new album is going to be released on that format, but seeing how long it is, it must be a double LP? (To optimise the sound quality...) - I think it will be released on one Gatefold + PIC LP and I hope the sound quality not will be too poor... One track "The Secret Alliance" is not included on the vinyl but there is a bonus track added instead called "Stair To The Void Of Escape" so the playing time will be almost the same. I hope it will work ok! MESTER PRODUCTIONS from Norway will release the vinyl versions.

You started out behind the drum kit in RUNEMAGICK but are now the front man, how did you experience that change? It must have been pretty weird going from sitting safely behind the drums to actually front the band? It must be pretty scary in a live situation I assume?

- Yes it's very different to be on the other side of the drum kit. But I do my thing; I don't think it's scary... I am in the landscapes of the music and lyrics. We are no clowns on stage; music is the most important thing for us!

With the music you play do you feel that you fall between two chairs sort of? Being to Death for those who just like Doom and to Doomy for those who like more standard Death stuff? - Hmm maybe... haven't thought about it. I like both doom and death so for me it's very satisfying to play. I hope that there are other lost souls out there that can enjoy our style and be possessed by the tunes of RUNEMAGICK! Personally I think its great when a record has lots of variations on it but still are in the same vein if you know what I mean... I think dark death metal describes our music; we don't play pure death or pure doom.

Anyway, the music you perform must be the most anti-trendy stuff with very limited commercial access, which is cool. What bands have influenced you to make your murky Metal sound? - It's probably the music we listen to or have grown up with. My personally all-time favourites are BLACK SABBATH!! But we listen to everything from industrial stuff like IN SLAUGHTER NATION, death metal like AUTOPSY, MORBID ANGEL, POSSESSED, BATHORY, CELTIC FROST, doom/stoner like CANDLEMASS, ELECTRIC WIZARD, SLEEP, to soft stuff like FIELDS OF THE NEPHILIM and so on. There is a lot of great music to be listened to!!

How come you have this urge to perform this sort of music instead of anything else? What is it that makes it so attractive to perform for you? - It's hard to explain but this kind of music takes a very big part of my life and time; I will probably be into this till my death. I really enjoy write music and then make the song take form in the rehearsal place. Then record it and have it on CD/vinyl.

Actually I heard that when SWORDMASTER was no more and they were changing into the DEATHSTAR thing you refused to take part of that, is that true? It got nothing to do with RUNEMAGICK but at least it shows your dedication to the underground... - This is not really true, I never got the question to join DEATHSTAR but if they would have asked me back then I would probably have said no because I don't think that I would be satisfied to play that kind of music they play. They are all great friends and I wish them all good luck in the future with DEATHSTAR. So I will go on with RUNEMAGICK and make some dark Death Metal hehe

But what other bands are you a part of now? Do you find it inspiring to do a lot of different stuff? - The only real active and rehearsing band I play in now is RUNEMAGICK. I am a very creative person when it comes to music so I make some other projects and stuff from time to time. Right after the new RUNEMAGICK album was recorded, I summoned up the ancient spirit of DEATHSWITCH again and we recorded the 5th album called "DEATHFUCK RITUALS" which is very primitive and ugly haha. It's very different from RUNEMAGICK! Check it out in HELLS-SPAWN RECORDS in May! DEATHSWITCH is also a band but not so active so I can't say that we exist all the time. I am also a member of SACRAMENTUM but we almost haven't done anything in 3 years except for a few chaotic gigs haha so I can't say that this act is active either. Maybe there will come a new album in 10 years... I don't know. But with RUNEMAGICK we take it very serious and write a lot of stuff, we have plans to make a new recording in late May with some new songs, maybe we just keep this as a demo or something. But a new album will be recorded this year for sure!!

The beginning of RUNEMAGICK goes as far back as 1990, but your first album was released in 1998. Since then you done four studio albums, one live and one 7 EP. That's quite a lot when you think of it. Are you proud of what you have achieved? - I don't like the first record; I'm very bored with the songs on it because they are all from the early years but the idea to record

the old stuff where cool but I don't know if it was necessary to release it as the debut album... The 2nd album "ENTER THE REALM OF DEATH" is a cool one and I still like it, it was a great time when we recorded and produced it together with Andy at LOS ANGERED RECORDING! The album after that didn't turn out as I wanted. But the new one still rocks but maybe not after a few months haha. What is wrong with the "Resurrection In Blood" album in your opinion? Is it annoying to have one album released, which you are not really pleased with? - It feels like if we had more time to rehearse before we entered the studio and more time in the studio it would have turned out a lot more better, but it has its charm with the dark raw sound! There are some cool songs on it that we still release.

One thing I didn't expect from you was a live album, why did you decide to do that? Are you a big fan of live albums? I don't think there have been too many good ones released in the extreme Metal field... - We recorded one gig and the sound was quite ok so we asked Kim at BLOODSTONE ENTERTAINMENT if he wanted to release it with some old demo tracks as bonus on a limited vinyl LP and he liked it and released it. It's just a cool underground thing! But as you said there are not many good live albums, some is ok like MORBID ANGEL, CANDLEMASS and so on...

I think there is a split 7" with SOULREAPER coming too, please tell me about that one. - Yes it will finally soon be unleashed, a bit delayed! We have a dark death metal track called "DEATH MAGICK" on it and SOULREAPER have a new song called "SON OF THE DEAD". BLOODSTONE ENTERTAINMENT will release it! It's a cool vinyl so get it bastards!!

Logo at last!!



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FANZINES!

HELLISH MASSACRE (3) - A destructive force in the deepest underground of Black Metal extremity - that is where HELLISH MASSACRE rules! A very jam-packed issue (over 70 pages) with the remains of bands who keeps the black flame burning. This shows that the Black Metal scene is healthy and strong if you dare to dig a bit deeper. It's a pleasure seeing people still so dedicated to their cause. Done in A5 giving it the look of a true die-hard cult! Contains strong (and good opinions) and interviews with MALIGN, SHINING, LEVIFER, EIDOMANTUM, EXPULSER ++++ Demented paste and glue layout! This is a must if your heart ever pounded for extreme Black Metal!

waitan@hotmail.com

HEALTH MASSACRE actually. ~~Wishes to read Necromaniac~~
NECROMANIC (3) - Argghhhhhhhhhhhhhhhhh! I wish I could read German, as this looks so killer it hurts. The content is beyond brilliant and featuring mostly underground Death Metal bands. The NECROVORE interview for instance, goddamn I wish I could read that properly!!! There are plenty of reviews/interviews with bands like AMBOMINATOR, BOLT THROWER, an oldie with BLASPHEMY, BLOOD etc. and even a split poster of Nihilist & Autopsy!!! Layout is typical of underground fanzines and they even have a collage, which is pretty cool. When it comes to quality this is pretty extreme. High-class glossy paper with colour cover!!! Amazing! **Necromaniaczine@aol.com**

GRUSOME - *Pure Brutality* demo 2002 (NO) A sort of local band here consisting of Death Metal veterans that have spend their youth in bands like CREMATOR, N. S. M. F., CARPATHIAN FULL MOON and other obscure outlets. So of course it is some brutal stuff we got here, very heavy and sometimes it reminds me of CARCASS for instance. They also use keyboards here and there which I'm not sure is a good thing. And Per Igar AKA Dolk of KAMPEAR does the lead vocals! www.grusomely.com

VESEN - demo 2002 (NO) I think this is the third demo of the band and they finally seem to be moving places. VESEN is also a band from Norway and there are some links to AUDIPAIN as one of the guys have been involved in the production of this. Musically they are not that far apart either, but VESEN depend more on the blacker side of things and they are not really as good as AUDIPAIN either. (AUDIPAIN is reviewed in the album section by the way.) ronnyost@hotmail.com

DRACENA – *Labyrinth of Darkness* demo 2001 (SW) We did not get this demo in time for the last issue but better late than never! 3 songs are here featured in the somewhat familiar DRACENA tradition. Heavy, mid paced stuff rooted in the older Death Metal tradition. Catchy and brutal at the same time, it makes me want to listen to more. I wonder when the hell we can see a DRACENA album out there? It's on bloody time! dracena.mia@telia.com

PENTAGRAM - / LP (FROM BEYOND) The good folks of **VIEW BEYOND** decided to give us this little extra ordinary treat on vinyl as well, it is exactly the same stuff that was released on CD last year or whenever it was. And I tell you: it feels good playing this on vinyl. The drawback is the layout of the LP; they could have given us an insert instead of printing the lyrics on the back for instance. But I'm prepared to see through that because the truly do rule! And yeah, this is **PENTAGRAM** from Chile. Old school Death Metal.

BLIZZARD – *Pure Filth & Mayhem* LP (IRON BONEHEADS) Sadly enough this is a LP I hear not so much talk about. If it was released on CD it might sell more, but it is fucking great having this release on vinyl only. You are in for aggressive dirty Metal mayhem, but not as messy as you might expect. Classic intoxicating Metal!

AXIS OF ADVANCE – *Strike LP (DEATH TO MANKIND)* **AXIS OF ADVANCE** is a very interesting band. Musically branded in the Canadian combat school of brutality this lot have something more to offer. In between the sadistic cascades of dissonance and chaos there is something else to note. A thing I mentioned a few times but you can't really put your finger on it. That little thing' makes this extraordinary. Like the female vocals in "Structural Interpretation Via Superfluous Union", sure as hell didn't expect that, but it is effects like that that shows they are a cut above the rest.

SADISTIK EKEKUN - *Fukk LP (OSMOSE)* The music on this LP is outstanding, unmistakably a masterpiece. Surely a later day magnum opus of KAOS & MAYHEM! Fortunately OSMOSE did this release justice by releasing it on vinyl. The cover is born for being seen on vinyl. And there are some cool pictures and story on the inner sleeve. Not as much as in the CD booklet but bigger pictures! Wonderful!

Even if this is a brand new band it certainly doesn't sound that way. This eye-catching looking 7 both seem and sound near to being recorded in the 70ies. Its dwelling in the realm of BLACK SABBATH or more dim 70ies acts.

DECAYED - *The Conjuraton Of The Southern Circle* LP (HIBERICA) The staff at HIBERICA granted us a fine re-release on vinyl of the first DECAYED LP. It looks ugly as hell and sound even better. DECAYED is probably the best band out of Portugal ever! (In extreme Metal at least!)

MERCY - Victory March LP (STORMBRINGER) This is an album by Swedish Doom gods **MERCY** that was recorded in '87 and have stayed unreleased until now. But here it finally is on beautiful gatefold vinyl! (500 copies printed, 100 first on red vinyl with poster!) This was not released back then because their label back then wanted a more commercial product from the band. So this LP is more varied as it contains more commercial stuff besides the usual **MERCY** Doom! Personally I think it is essential material and you definitely need to pick this up!!!



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PLUS SPECIAL GUESTS
POSSESSED

Interview with Steve "Zetro" Souza of EXODUS, in Sacramento @ The Roadhouse 6/7/2002 at 8:15 PM in his Van.

First of all thank you very much for doing the interview with us.

- No problem, the pleasure is all mine man. You know that.

I really appreciate it. Ok, first question I have then. After the tragic loss of Paul Baloff, EXODUS quickly announced that the show must go on. Don't you think that was a hard decision to make?

- You know it wasn't. As far as I was concerned, I thought it was going to be too hard for them to carry on, I really did, I was surprised that they wanted to continue it. They had some shows booked so I told them that I would do the shows, but as far as where their heads were, as far as knowing if they were going to do it, I didn't know if they wanted to continue because as far as I knew, they wanted to continue with Paul not Zetro, you know but they wanted EXODUS to continue as a band. My 10 years with EXODUS was just as monumental as Paul's was, so for the band the only thing they could do at this time, it wasn't feasible to get a new singer, you know, they had to basically get me or no one. So I decided to do it. We talked about it. We are writing a new album, which was part of the agreement, we were going to work on new material and try something new and not just what we did, you know. Not just play shows and play old material. If I join the band, we are going to write a new record, we're going to record a new record and we are going to move the band up and everybody is behind that. As a matter of fact, we wrote a new song this week in practice.

Oh, that's cool.

- It won't be played yet but it's a step, it is the first new song in 10 years, you know. It is a movement in the right direction.

You said that you got back in the band quite quickly, you didn't hesitate at all, was it kind of a natural decision for you? - It was like a room of people turning around and looking at me and I am sitting in the corner and it was like now what, now what are you going to do? A part of me feels like I have unfulfilled myself, I still have some more to give, tragically when it all ended all in around '93/'94, and Grunge came in, people weren't signing Metal bands anymore and we were dropped from CAPITOL it seemed just like the progression to give it up for a while.

Did you feel any pressure to join the band? - No, I didn't feel any pressure, because there is no pressure now, I am playing for fun. This is all for fun, you know. If we can make a few dollars, that is ok but I have a complete different life outside of EXODUS right now and that has to carry its weight as well.

How do you see the future, you mentioned more gigs, probably a full lengths album and a new song. What is the time frame for all that? How do you see all that progressing? - I'd like to see by 2003 to be in the studio and recording a new record and maybe by spring or early summer next year a full length album, maybe even earlier depending on how things go. We are just playing shows right now, basically to get together with each other to kind of get used to each other playing together again. It has actually been fun the last couple of shows, there has been so much energy in the crowd and it is fun to play again. To me it is like it is a second coming, we are getting a second chance, Metal is rising again. Everybody we have been talking to has always been a big cheering sections for the band so to say, they all want to see EXODUS to succeed and so over the past 8 years of humbling up and getting our lives in order, it is time to go back on and crush. Re-put ourselves back where we belong.

I can clearly see that with the last couple of shows, the Pound show was just insane, the energy was insane. - The live shows have to be that way, and they are because we are so excited to play the songs it is so much fun again, you know what I mean. Toward one point it was really not fun anymore.

You mentioned new songs, are you planning to play any of these songs live soon? - Probably Wacken, probably Wacken will be the first time when you hear something new.

I am sure they are going to be happy to hear that. - I have already done a couple of interviews, so I put my foot in my mouth, I had to tell them at practice, that we need a new songs. I have already done like two Internet Interviews and one for a French Magazine. We have to do this. We have to write a new song.

You have to step up now.

- Exactly.

Now what were the criterions for writing the new material? Was it the same formula you guys used back in the 80's? - I really don't know if there was really ever a formula. I know what you were saying I think what we are going to do, the song we came up with has no title or lyrics, it's just music from the beginning to the end its got typical EXODUS crunch, typical EXODUS real fast and half time stuff, you know what I mean, you'll hear it and go that is EXODUS and it is heavy as shit.

I remember you saying that is the way you write lyrics, you write them to the melodies.

- Sure, sure, right.

So this is still the same thing for you?

- Oh yeah, you guys will love it.

I am sure we will, looking back in time, EXODUS actually broke up after 5 albums, right. Why did you guys break up? Was it just time to break up? - At the time, like I said, a whole new sound like Grunge was coming in, labels weren't signing Metal bands anymore, CAPITOL really dropped the ball with us and then they dropped us, then Bill Graham Management dropped us and our accountants told us we had no more money left. It was just a domino theory. It was just time to step back now and you know and kind of take our time to see what happens. It took me 9 years, I went to trade school and learned a completely new thing in life and then to come back to this now is fun, because if it ever kicks off again, I have something to jump back on. I am really excited about the second chance.

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EXODUS live pictures 2002 by Tom!



Talking about back then when you guys broke up, METALLICA and MEGADETH for example were just on the rise. Was that bothering you guys? I am not saying that you guys were jealous but you guys were crushing as much as they were but they were getting the exposure needed, they were getting famous and were making lot of money. - You know what, you always get frustrated, that was the first year I was driving to work, after I had to get a job and I was looking down in my cassette case and there is 7 records there from "Bonded by Blood" to "Force of Habit" with "Another Lesson in Violence", "A Lesson in Violence" and "Good Friendly Violent Fun" and I am driving to work and I am going where the hell did we go wrong, what did I do? How did I not get it? So for the first year it was frustrating after that I realized that a band gets its time and after a bands time is up, it is up. Not everybody gets to receive that financial or social stature of number one, it is very rare but when you are doing it you don't think that, you think oh we are going to be huge next year, it is just going to keep escalating. You never think it is going to regress. But when it does, it is kind of a shock. After you get some time to realize, you know why aren't bands from the '60ies and '70ies no longer around? That's because you get your time and when your time is up, your time is up. Now after it is nostalgic again, to go back around and rekindle what you remembered when you were growing up in High school. It's like, I remember EXODUS, I would like to see EXODUS again but the last couple of years you were preoccupied with something else. Metal died between the mid '90ies and now and it made such a resurgence in the last year and a half. It is funny, it goes underground, it blows up, it goes underground it blows up, and it is clearly a cycle.

That is how I see it too. I am kind of in make up mode, going to all these concerts because I feel I missed something. I feel like I am in High school all over again. - Yeah a lot of people say when they come through, that they dig the fact that we play again, that we are back together. We played in Vegas a couple of weeks ago, people were so happy, they were like "Oh man, we heard last night, that you guys were playing tonight, how great this is! When did you guys get back together?" Out of the blue, since we are not supporting a new album. And usual bands do that; they get back together and write a record or try to milk some kind of a record. We are just going out there, playing shows like this just to warm ourselves up with each other.

The reviews you guys are getting are incredible.

- That is great.

The Vegas review was crushing, she just said that there is not that many bands that can pull something like this off with this kind of intensity. It is like you have not lost any of your intensity at all, it's like the 80's revisited. - I feel more confident now, than I ever have playing live, ever. I am more confident now than I ever have been you know playing music. I was always worried about, we have to be good, fuck if we are not we are not going to sell any records. If we are not selling records, I am not making any money and we got to do this now. It's like "No Pressure". I go up and I am having fun with these songs and the fans are there to have fun and I am fucking feeding off them. It's great to go back out there and do this again.

It almost sounds like you had to try to hard kind of. - Exactly! And if you see, people are not stupid: they see that, you running back and forth, try to show like raging. We don't dare run around like we used to run around, but it's more real now you know what I mean, it's more I thing. It's more you know getting out there and rockin' and doing it. So it is more fun now, I am having a blast.

You can clearly see that. - Exactly, if you are having a good time playing music, it is coming off good. If you are out there and going my fucking monitor sucks, man this place really blows, the crowd is going to go you know I saw these guys last time and all the singer did is bitch about his monitor mix, people don't want to hear that you know. Sometimes it is not all there so you say whatever, fuck it. As long as everybody in the front is kicking around.

After EXODUS you said you went to trade school.

- Yeah, I went to trade school, I am a union carpenter.

And you also had or still have a band called F-BOMB.

- F-BOMB, which is just on hiatus because of my commitment to EXODUS right now.

Now how was it to startup a band again after you were in a real successful one? - Hard, real hard. Who wants to start over again but I just wanted to play and play live, you know that is all I wanted to do, just play. Play live you know what I mean, that was basically my motivation for F-BOMB. If it carried over to something, great. I wasn't ready to tour again, just places like the Pound and stuff around the Bay Area, just to see what would happen but then I got dealt a set of cards and I am playing the to the full hill.

Well I like that, very unfortunate circumstances but it turned out to be a real experience. - I agree. I would have never come back. I would have never been like hey, why don't you guys fire Baloff and hire me back? I would have never gone there in a million years. If Paul would be still alive, Paul would still be the singer for EXODUS right now, that is the bottom line.

Now, what do you think was the reason why they didn't come to you in '97? - Because I think when bands reform, they go with the original, original product and Paul was the singer on Bonded by Blood. So I think that is what they were shooting for at that time. And at that time my mind was in different places, I wouldn't have done it. I knew they were making near next to nothing financially and I couldn't do that.

EXODUS

We were talking about "Bonded by Blood" right now; a lot of people say that was your guys' record. - It was the most monumental album that could ever come around, the most monumental record you could ever have. I mean that album was the shit and that is what got me in the band. You know there was still great stuff written after that. "Pleasures of the Flesh", "Fabulous Disaster", shit from "Impact Is Imminent" and "Force Of Habit". It is Gary Holt, it is Rick Hunolt, you know, you are not getting shitty songs from these guys. You are getting decent tunes.

My all time favorite song is "Toxic Waltz". - Exactly, and that is not "Bonded By Blood" stuff. But "Bonded..." was a break out, monumental, innovative album that set a genre straight, that was the opening door of a genre and you can't deny that.

Even if your last three albums sold more because they were on a major label most of the people today overlook them. - I agree. I think a lot of people like were ah, once we left COMBAT, kind of said well they are not underground anymore so we are not into this. They are on a major label. I am not sure if that was the case or if CAPITOL didn't market the record right or what it was. I have a lot of problems with CAPITOL. The people that signed us to the label were all fired.

Oh wow!

- So when "Impact..." came out, there was a whole set of new people that came in, they didn't sign this, this wasn't their baby. They hadn't pushed to the president of the label that we have to sign this band. We have to follow it up; I am to one who signed them so I am going to make sure that they're successful. You know record companies have to take a loss as well as a gain from money that they make you know and like Garth Brooks sold 25 Million records that year you don't think CAPITOL needed to show a big loss? 300,000 or 365, 000 Dollar record, they had to go, look this band didn't sell, didn't make us money. You can't always make money in business you know.

Someone needs to take the fall I guess. - Sure, and it was us. We went to MEGADETH "Countdown for Extinction" record release party. It was at the California Science and Arts, our record release party was at the Rainbow and Clam Chowder, it was like fuckin' unreal. It is night and day, how are we going to get pushed like this.

Now talking about labels, you guys are with CENTURY MEDIA you released the last record with them. - I don't know anything about this, they were signed to CENTURY MEDIA, I believe it was a two record deal I am not quite sure and if it is what it actually entails.

So you don't know what's going on if they still need to make another record with them or not?

- I don't know. I do not know that. That has to be hammered out obviously.

This is going to be an interesting question; there is a huge demand for you guys in Europe. That is why you decided to do Wacken and is it really true that the organizer of Wacken said that you could only play there and not tour the rest of Europe? - No, I was told that we could play Wacken; I wasn't told that we couldn't tour the rest of Europe. I heard that we couldn't do another festival in the area. I think we might be going to Spain with HEATHEN.

That is cool.

- And there was festival in Greece and there was a festival in Italy that...



REBEL PRODUCTIONS PRESENTS
EXODUS
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 former members
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 anvil chorus
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 control
MAJAHAY
MIGARDENS
 ALTOREDON
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 956 3218
 Fri, Feb. 28
 2 Shows
 8:00 & 9:00 Late



You can't do?

- No we are talking about doing right. We just hired new management. The management that used to manage EXODUS is re-managing EXODUS again back in the day. The lady, in fact, they are standing right there. Those two ladies right there, they are going to be the new managers of EXODUS.

So that should probably bring hopefully more exposure.

- Oh exactly. They have all our connects at that level.

Now given the chance, would you guys do a full-fledged tour again? - If it were right, we would do it.

I really hope so.

- It's got to be right, feasibly, financially all the way around. I can't take a loss anymore to do this stuff. If they want me to take a loss, I can't go. At work I make too much money. I can't just leave my job to go and scrounge on the road again. If it is not feasible I won't do it again.

That makes a lot of sense. How important is EXODUS to you now compared to when you joined them in the '80ies? - Now that is a tough question, because in the '80ies it was the most important thing in my life, it was my music. Now I have a family and kids and stuff like that and a job that pays well so it's up there but not you know, the number one thing in my life, it just isn't. My family is and that is the way it is.

...And that is how it should be really. - But it is up there fellows, don't worry, I am not going anywhere.

Well that brings us to the next question, what about age?

- I am old.

Well you are 38, you are not that old. - We got a bout 10 years. Well Ozzy is about fifty so I figure I still have about a 14 year shelf life.

Is that what you are predicting? - Now look when we toured with BLACK SABBATH in '92 he was 52. So you do the math young man. Exactly you are talking about a fucking ass kicker.

Well that brings us to the fact that Thrash music is really rebellious music.

- I agree.

What we rebel against, changes in age right, but I am sure you are still rebellious against something. - I am rebellious against everything. My kids will tell you that I am the biggest kid.

Well that is it.

- Cool, I am boiling right now (the interview was done in his touring van). I got to go on stage.

I really appreciate it.

- No problem, awesome, anytime.

Thank you so much.

- Thank you!

Interview conducted by Swissman, questions created by Metalion and Swissman!



IRON ANGEL



IRON ANGEL



In your early days you often played together with DESTRUCTION who were nothing more than the newcomers then, just like IRON ANGEL. Could you foresee back then that DESTRUCTION were going to grow into one of the leading Thrash forces in just a couple of years? - Yes, I think DESTRUCTION has already had the cult status at the time. For me DESTRUCTION, together with KREATOR and SODOM, are the best Thrash bands from Germany, because they have their own style and also a lot of radiant remittance, greetings to Schmier and Mike. Even though Thrash was having its heydays exactly at that time and your music was pretty close to it, you gave your preference to much more melodic and catchy Speed Metal in the end. Did you find Thrash to be too unmelodic for your tastes? - Not only bands like MOTORHEAD and SLAYER have affected us, but also bands like JUDAS PRIEST, who belonged to Dirk's favourites. We wanted to try to connect Speed Metal with melodic elements, what was not asked at the time yet, unfortunately, but later it was done by bands like HELLOWEEN and then was also accepted by the fans. I am also of the opinion that we were not a Thrash Metal band, but a Speed Metal one. We had a gig with KREATOR in Belgium, where Mille of KREATOR said to me: "You since the worst Thrash Metal band, but the best Speed Metal band from Germany."

The angel was made of iron. Not the best material for naturally flying objects, you know, but the desire to touch the sky was too strong to keep him in the safety of heaven, and as long as both his wings worked in perfect union, as long as they were as one, he could fly high and the sunrays were playing on his iron wings. But nothing is eternal under this moon. Little by little the wings began to find themselves arguing severely more and more often, and finally the day came when each of them made for their own, opposite ways. Excuse my disappointing those of you waiting for the happy end; there isn't one to be found here. The angel fell to the ground and Death greeted him with a warm encouraging smile and opened her cordial embrace for him. Rejected by the sky, sheltered by the soil, he's fallen a victim of his own self. But is it really the end of the story? Both yes and no, for memory does not necessarily play according to the rules of the One with a scythe. That's why sometimes, when looking into the sky, for a moment it may seem to you that you were able to catch sight of reflection of his iron wings gleaming in the sun. Once a king - always a king...

IRON ANGEL existed for less than 5 years and recorded only two albums but are remembered and admired even these days, 15 years later. Mike (Matthes, IRON ANGEL drummer), what do you think it is an indication of - greatness of the past or weakness of the present? I know, you can't be impartial here, but what the hell - it was you who was making that music, therefore you have all the rights to speak and let the truth be known... - I think we are still remembered today because we were the first German Speed Metal band which played with a lot of power and speed. What can also be a reason is that our singer Dirk's vocals differed very much from the other singers of that time. A good example is, I believe, our first gig. As we began to play, the people stood there rigidly, marveled at a German band playing music like MOTORHEAD did. At the end of this gig we had to play the song "Heavy Metal Soldiers" five times as an addition. Anyway, I think all this must have something to do with people who have belonged our first demo or our album "Hellish Crossfire", the first one. However, I believe it's not the quality, but the sort of the music we have done what impresses the people, and it allows to think of us up to this day.

Who or what was it to bring Metal into your life for the first time?

- I have two brothers who used to listen to bands like JUDAS PRIEST, KISS and MOTORHEAD at a time when I began to interest myself in music.

How, when and where did IRON ANGEL come to life? - IRON ANGEL was created in 1980 as a school-band: at that time we were still called METAL GODS (a song of JUDAS PRIEST). We have renamed us, after some time, into IRON ANGEL.

Have that choice of new band name had anything to do with IRON MAIDEN? - No, not at all. At the time as we named us IRON ANGEL I have read a lot of imagination novels, among other things also novels about a spirit hunter. In one of these novels the name Iron Angel was found, and when I suggested the name, all were inspired. So we came to the name IRON ANGEL.

Your Demo '83 was one of the first Speed Metal recordings from Germany, was it anything special for you? - Yes, we were particularly proud of being the first German Speed Metal band which was accepted in Germany."

It was the same line-up to record both IRON ANGEL albums, but what about the demos? Exactly how many of them were released officially? In the tape-traders' lists it's possible to find up to three of them... - We have done only one, the "Legions of Evil" demo. Also there still are two live demos, one from Germany and another from Belgium, which were more or less "official" demos. We also have always had the same line-up. Besides, up to "The Rebirth" we had the only admission to the new people: Gunter Moritz on guitar, which represented Thorsten Lohmann during our Germany trip with KING DIAMOND on bass.

Had the tapes contained any songs that didn't end up on any of your albums later? - Yes, those were three songs that we wanted to do on the successor of "Winds of War": "Devils Gate", "Maniac of the Night" and "Hounds of Hell".

Why do you think it was especially that time, the middle of the eighties, when German Metal scene was as strong as it had never been before and would never be afterwards? - I think at that time there were very good bands, also you had to have some courage to play Metal and to stand behind it. Today it is not, unfortunately, any more so, because only very few good bands got no chance to record a CD.

Have you ever been at least a bit more seriously into the Dark side topics than just using them for writing songs like "Black Mass", "Sinner" or "Legions of Evil"? - Yes, at the time we all were interested very much in supernatural things, what reflected itself in our texts back then.

Was there a leader in IRON ANGEL, someone to make the most important decisions and dictate his will to the rest of the band? - No, we have always decided everything together.

Do you still consider the softening of sound on "Winds of War" to be a good decision, a step in the right direction for the band? - I am of the opinion that the songs were not so bad. I believe the production was what allowed the songs to sound so softly. The producers in Germany pay very much attention to drums, bass and singing, which all are always in the foreground and the guitars get neglected. "Winds of War" is, in my opinion, of a typically German production. I think, for example, that if an American had mixed "Winds of War", the result would have fallen out much harder.

Looking back, at which point do you think something went wrong in IRON ANGEL? From outside everything seemed to go very smoothly up to the release of the second album, but what about the view from inside? - Those were musical differences. Peter, Dirk and I wanted musically back to "Hellish Crossfire", again harder and fast songs, but Sven and Thorsten wanted to do more and more Heavy Metal songs that went into the direction of RATT, SCORPIONS.

That's the "official" statement regarding IRON ANGEL's split, which is quite usual and therefore infernally boring: "musical and personal differences". Are the real causes still kept in top secret after all these years? Don't you have anything to add on the subject, like what those differences were like and how they happened to be strong enough to kill the band whose future looked more or less bright at the time? - Those were, really, the reasons why it came to the split. See above.



Did any of your colleagues take part in any bands after IRON ANGEL's split? - After the split of IRON ANGEL we all have played in any bands. Peter had been playing for years with a Thrash band called ROOTS. Dirk still is a demanded studio-singer today. However, he didn't sing in any bands after Iron fishing Angel. Sven has played in some Heavy Metal bands whose names I have no idea of, because I have no more professional reasons to Bavaria. As for me, I have played in various time in Jürgen Blackmore's band SUPERSTITION/J.R. Blackmore Group. How did you hook up with Ritchie Blackmore and what that experience was all about? He's considered to be one of the most "unpleasant to deal with" persons in heavy music, you know, so, having worked with him, did you share this opinion too in the end? - First of all, Jürgen is not such difficult person like his father Ritchie Blackmore is. With Jürgen one could work very well. Today he still is a very good friend of mine. (Ehh, "copyright" reasons - Timothy)

Have you lost, at least partly, your faith in Metal throughout all these years? In case you kept watching the scene all the time it is quite possible, I suppose... Anyway, are you still proud to name yourselves "Heavy Metal soldiers"? - No, we have never lost the belief in Heavy Metal. With Heavy Metal Soldiers we have meant not ourselves, but the fans that standed like an army behind the band.

Did you take the tragedy that took Peter's life in the middle of your work on the comeback album as an omen, a destiny's warning to leave IRON ANGEL resting in peace? - No, I do not believe that Peter's death is an omen to not revive IRON ANGEL. Just because Peter was one of the first ones who wanted to revive IRON ANGEL again.

What kind of person Peter was? - If I start now writing what Peter was for a person, I would be, in ten years, still writing. Peter was my best friend, and I feel that with his death a part of me has died as well.

Then don't you think that the best tribute you could ever pay to him is to finish recording and release "The Rebirth" album? - We will finish the recordings of "The Rebirth" anyway and release the CD. We are not going to change the songs. Unfortunately, we could not record the solo guitars any more, and there will be no guitar's solo on "The Rebirth". There will also still be the fourth album that I will only record with Dirk. I will play all instruments and Dirk will sing all songs. The title will be "VIER".

The cover of your new album differs quite drastically from the drawings in fantasy style of "Hellish Crossfire" and "Winds of War" - is it exactly how you've changed yourselves within the years: away from fantasy, closer to reality? - I believe "The Rebirth" cover represents our musical maturity. What should not mean, however, that we are going to do any compromises musically again. With "The Rebirth" we are heading back to our roots. The album "VIER" still becomes harder though. We want back to "Hellish Crossfire" anyway.

Do you feel you've kept enough fire in your heart to make anything as exciting and mind-blowing as "Hellish Crossfire" again these days? - Naturally, and also still even more. As said, we will do no more compromises musically. Never!!

"This record is made for all speed metal fans and also for all heavy metal fans on this Earth", that's what the cover of "Hellish Crossfire" revealed. And these days everyone claims to make his/her music for him/herself exclusively - have the times changed that much? - Anyway, whom were you making your music for in the first place? - Thissentence should only have said that we do music for each, not only for some part of the fans.

What did IRON ANGEL give you as a musician and as a person? - IRON ANGEL has always had and forever will determine my musical life. Today it's leading me to where I've never been before. But it always returns anyway.

Timothy Dovgy



WITCHBURNER is a band that has gone through so many line-ups so I think everyone lost control... No need to get into all that, but anyway, your first encounter with WITCHBURNER was on their 2nd album "Blasphemic Assault" where you contributed the track "Raw Energy" and also did the vocals on it. How come this happened? - I always joined the WITCHBURNER rehearsals since almost the very beginning so we sometimes started to jam around and through this the songs "Raw energy" and "Thrash attack" were created.

So did you write this track for this event or did you have it in mind for some other projects?

- Yes, "Raw energy" was specially written for the second CD "Blasphemic Assault". It's a bit untypical WITCHBURNER song but we thought it kicks ass enough to be part of this CD.

So was it after this you joined the band on a full time basis? - Shortly after the recordings for "Blasphemic assault" Tankred Best (drums/vocals) left the band so it was the nearest point that I join the band full time.

What other musical projects had you been involved in before this?

- My musical activities started back in '91 with a band called "Bloody Revenge" but we only fixed it to record a rehearsal-demo and played few live shows. In the fall of '92 we changed the band name into "NEMA" and kept the flame of this band alive until '97.

So what do you think that you brought into WITCHBURNER that was not there before? - A spirit to keep the tradition of WITCHBURNER alive!

When it comes to WITCHBURNER many people seem to put them in the same category as bands like DESASTER and so on, do you think that is fair towards WITCHBURNER or do you think you have something more to offer? - I think there are lots of differences between German bands like DESASTER, IMPENDING DOOM, REPENT or any other. The only point that unites us is that we keep the tradition of old Metal alive but musically it's very different in my opinion. But as always we try to do our own thing!

It seems like WITCHBURNER have a bit more problems to get the public attention than the earlier mentioned DESASTER, why is that you think? - DESASTER is a band that was much more active in releasing and playing shows all the years. Due to all our line-up changes we were nether able to do so and this is the main reason I think!

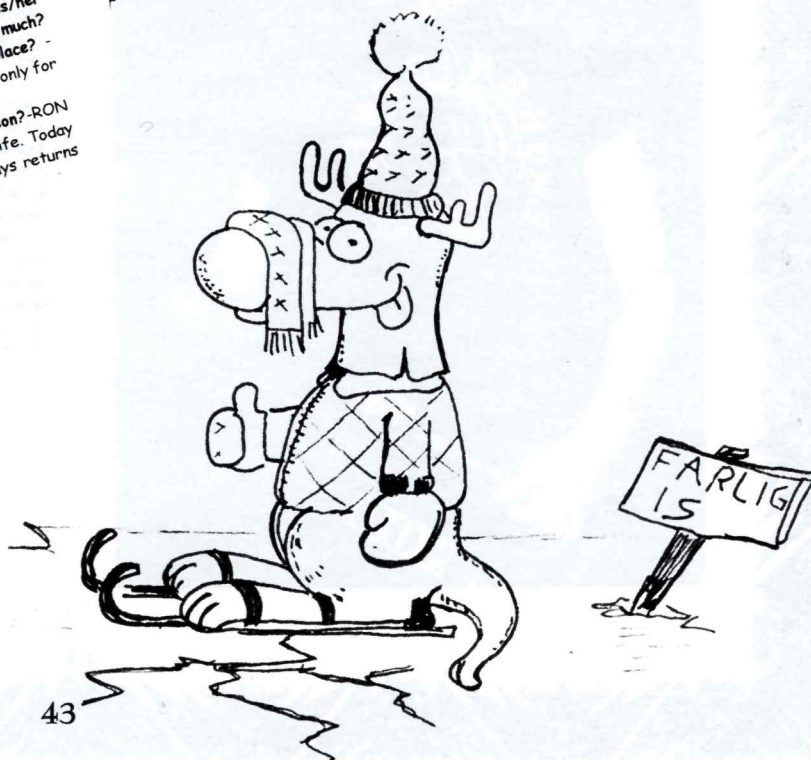
When you are having so many line-up problems as we earlier mentioned do you find it frustrating to work with the band?

- Sometimes it's really frustrating if you see that you trample on the same step as a year before but it's the will that keeps this band alive!

Please tell me about the label that you are signed on, are you pleased with that?

- For the "Blasphemic assault" and "Incarnation of evil" CD's we were signed to UNDERCOVER RECORDS. But now after the "Incarnation of evil" CD our contract ended and we'll firstly do our stuff by ourselves. The deal was Ok some problems always appear. The usual shit!!!

I think you will release some WITCHBURNER stuff on your own IRON BONEHEAD label as well, is that right? - There will be an 4 way Split-Ep with us and Derketa, Gravewurm and SadoManiac released through my label.



NUCLEAR ASSAULT

I was trying to think back in time and find out when I first ever heard NUCLEAR ASSAULT and my conclusion was it must have been through Don F. Kaye and his then college radio or whatever it was. I think the song was "Stranded In Hell" from the demo, which is still my favourite NUCLEAR ASSAULT song. So how important was a radio station like this to spread the NUCLEAR ASSAULT name? - It was totally important. Before a band is signed and has a label with a staff assigned to promote the band, you rely on word-of-mouth to generate interest in your band. And underground radio shows on college stations, along with 'zines, like the mighty SLAYER, fall into this category. Of course, tape trading also, and there is a point when people trade tapes of radio shows. Otherwise, how would a Norwegian like you hear a NYC radio show? Very good antenna? Hahahahaha!

I also re-call getting a NUCLEAR ASSAULT demo in the mail, but it was not any cover or anything for this demo - was this right? - Well, there was a cover, not much, but still a logo and such. If you just got some plain Maxell tape of it, I don't think you got some official copy from the band. I hope you didn't pay for it.

Well, as a matter of fact I did, I sent the money to an official NUCLEAR ASSAULT address for the demo, and all I got was a black tape with some sort of half professional sticker with the track listing, you probably didn't send me a cover to save some postage money! HAHA! - Perhaps we were running low on beer the day we went to get tape covers and invested the money wisely. HAHA!

Can you remember how this demo was promoted? Did you just send the demo to every address you could find? - It was one demo, but it was repackaged to look a little better down the line somewhere, and I believe the sequence of the songs were changed. Man, it was a long time ago, and difficult to remember how we promoted it. We sold a bunch in Bleeker Bob's (famous NYC record store), we sent them to 'zines we either had or read about, we gave them to radio hosts like Don Kaye, we sold them at shows.



When it comes to the name NUCLEAR ASSAULT it seemed like that was pretty typical back then, the fear of nuclear war and all that shit. Was that a major concern for the band or... Would you say that NUCLEAR ASSAULT was at times a social aware band? What's the story behind the band name anyway? - Actually, I made the name up, and it was used primarily to convey a feeling of something extremely heavy, powerful, and intense. Only afterwards did it also become a lyrical theme, after we got more into hardcore. When we first started our lyrics were more like "Stranded In Hell" and "Cold Steel" (which I'm sure you probably prefer!) but we got more into being socially aware and dropped the "evil" stuff.

The band was quickly signed to COMBAT in the states and MUSIC FOR NATIONS/UNDER ONE FLAG here in Europe. Seeing that as a big label it seemed like you had a pretty easy ride to sign with the majors already. Were there any other labels interested? - Hehehe, I wouldn't call two years "quickly", but I know what you mean, we didn't do 3 or 4 demos or anything. I believe we had also spoken to ROADRUNNER, but Combat had the better deal.

Because of this you could never really claim that NUCLEAR ASSAULT was a part of the underground network, right? (Letter writing, tape trading etc.) - Bullshit! First of all, just because you're signed doesn't mean people stop taping your live shows, and you don't stop doing interviews with little "Xerox and staple" 'zines. I was never a big letter writer in the first place... Besides, there was a whole period of doing live shows before "Game Over" came out in Oct '86 starting in early '85. Don't fuck with my underground credibility, Metalion! Hahahahaha...

For a debut album on a pretty big label "Game Over" sure had a crude sound, what happened? Was the sound what you intended to anyway?

- Well, yes, the guitar sound is a little weak! When John and Alex Perias were getting guitar sounds, the rest of us went into town and messed around at the baseball batting cages, and when we came back they were recording with this sound, and we said "Ugh!" and they got mad and said "That's what it sounded like when you left, you should have spoken then!" So there you have it.

Regardless of the sound "Game Over" was to be your classic album, what do you think is on that record that you could not capture on later albums? - Hmmmm, I guess maybe the hunger and slight sloppiness that is characteristic of debut albums in general, know what I mean? The inexperience is kind of endearing... I'm sure Fenriz makes all attempts to make every DARKTHRONE release sound like this! Ironic, considering the polished tones of "Soulside..."

It obviously had your all time classic "Hang The Pope", and my personal anthem "Stranded In Hell". - You must also remember that a band has plenty of time to write for their first album, and then only 12-18 months for all future releases...

"The Plague" (EP), this was also an important release for me, I remember I bought this in Copenhagen at the DESTRUCTION/ARTILLERY concert in '87. This was like "Game Over" in a way, but with a much nicer production. Why did you do this EP at that time?

- I cannot remember exactly why we did this EP, perhaps COMBAT wanted fresh material and that's all we had? I know we were touring our asses off by then, so 6 new songs to tour on were better than none!

And also the true story behind the song "Buttfuck" would be nice, is it true that this song once contained the verse from "Looks That Kill" by MÖTLEY CRÜE and was it dedicated to Vince Neil because of the fatal accident that killed HANOI ROCKS drummer Razzle?

- Absolutely. We put very quick insertions of the opening riff of that song into the live version of "Buttfuck", yes. We were appalled that this guy weaselled out of the manslaughter charge he deserved just because he was rich and famous. Had it been you or me, (well, maybe not you with your liberal penal codes), it would have been up the river, dude. The title of the song is derived from a popular US prison sport.

Well, need your comments on the rest of the albums too, starting with "Survive"... - This album came out on IRS in the States due to some ridiculous deal struck between COMBAT and IRS in which we would do an album for one label and the next one for the other label. It didn't work out, 'cos IRS didn't promote "Survive" very well because they knew they weren't getting the next album! But it is a very good album in my opinion, maybe a little too slick sounding, but the music and performances of the members were right on. Have some good tunes like "Rise From The Ashes", "Brainwashed", "Great Depression" and the title track, for example. "Handle With Care" - This, I think, was the last good N.A. release. We were very experienced touring by then, we were back on Combat/IN EFFECT for this one, and I like the production better on this one. In fact, this album has the best production. And more good songs like "New Song" and "Critical Mass". By now I was really getting into Death Metal and Grind as you can see by the classic CARCASS shirt I'm wearing on the back...the beginning of the end.

"Live At Hammersmith Odeon" - I never liked this album because all it was, was the soundtrack to the video we had put out previously! It was just some cash-in demanded by the record company (too cheap to record a real live album). So, although it is not in and of itself such a bad recording, and represents our live performance well, I still can't even look at it!

"Out Of Order"

- OK, by now the members were having problems getting along, and also I was getting more and more into just doing BRUTAL TRUTH, who I had formed in August '90. So, although this album doesn't suck or anything, it just doesn't have the same feeling as our older releases due to bad vibes and my growing boredom with the genre of Thrash Metal. When you remember all the experiences you had at a certain point in time (like doing a record, for example), listening to the record brings these memories right back, and my memories of doing this record were not very good... "Something Wicked", see above (I know you don't play on this record but your comment is needed anyway.) you can for instance tell why you left the band previous to this record. - I left in June '92 to do BRUTAL TRUTH full time. Upon hearing this record, I thought, "Well, it's not my style, but those guys can do as they wish". I mean, by the time I left I had been the only guy in the band who was really into fast, heavy shit, so it wasn't surprising to see that element a little muted on this record. Getting slightly deeper, I left for the reason that I only play music because I enjoy it, not for money or fame or chicks or whatever, so I followed my heart, that's all!

Also there was an album called "Assault & Battery", but I assume that was some sort of compilation album? (Also I know there are other ep's but since I don't have all of them I don't know if we have to talk about them, but if there is some that sticks out that needs mentioning feel free.) - That fucking "Assault and Battery" thing was nothing but out-takes and joke songs done in Glenn's studio and was put out without our permission. If anyone bought that thinking it was a legitimate release representative of the band, I apologize. No other N.A. releases stick out in my mind. In the past I your videos was broadcasted on HEADBANGERS BALL and so on, so you could always get the impression that NUCLEAR ASSAULT was a really big band, do you have any ideas how many records you sold? Were you seriously ripped off on any occasion? Do you still receive royalty cheques for your work with NUCLEAR ASSAULT? - No fucking idea. We never had a manager. No, I haven't received N.A. royalties in ages.

For what songs did you do promo videos? Was it a pain in the ass for you to do videos? - "Brainwashed", "Critical Mass" and "Trail of Tears". Yeah, it's a pain since you feel stupid lip-synching to a recorded version of your song, and it takes all day as they shoot it from like a million angles, one at a time.

Tell me about the tours you did. Any anecdotes?

- Oh, Christ, are you joking? Errr, we toured the States once with OVERKILL, then TESTAMENT and SAVATAGE, and some headlining tours. We played England with Slayer in '90. We toured Europe a shitload with EXODUS, DARK ANGEL (not at once), AGENT STEEL, ATOMKRAFT, ACID REIGN, etc. etc. We played Japan a couple of times. It's difficult to remember anecdotes from 10+ years ago! We were always high!!! When you split with the band was that on bad terms? - I don't think those guys were exactly thrilled when I left, but they respected my wishes and it wasn't ugly or anything, as in name-calling or any shit like that.

So how come you decided to do these reunion gigs now nine years after the last album? Why didn't you wait another year to make it like a ten-year anniversary? - Well, it's been 10 years since I left, and I'm the one who decided I felt like doing it again.

How was it to start jamming with NUCLEAR ASSAULT again? Was it weird to play with those guys again? Are all old feuds over?

- It was weird, but really great. Just like it was last week when I left. And it appears that all old feuds are over.

Are the other guys still as much into Metal as you these days? - Nahhh. At least I don't think so. But it was always fun for everyone in the band to play this kind of music, personal taste aside. None of those guys really ever dug death metal or grind, for example.

Did John cut his hair by the way? - It's growing back, and should be pretty long by Wacken.



You decided to do only a handful of gigs, why so few? Why is it important for you to do these last gigs now? Is it so you can close the chapter of NUCLEAR ASSAULT in a good way? - The reality of having to support ourselves means having to work fulltime jobs, which makes it difficult to get away too long. Why now? I don't think we needed "closure" or anything; it just seemed like fun to do some shows, that's all.

Is it any chance that any of these gigs will be recorded for a future DVD or live album release? - Definitely. We will be videoing most shows, and we'll make a DAT of the CB's show, and a live mobile recording of our Massachusetts show. Wacken will be professionally filmed as well.

I guess the chance of you making new material is pretty small - right? - Yes. But who knows??

So when the gigs end at Wacken in August 2002 you can assure us you will never play any NUCLEAR ASSAULT gigs ever again? (This sounds like I don't want you to continue, but that's not what I mean, I guess you get the point.) - As tempting as it is to pull an Ozzy and say "These are the last shows ever, so make sure you come, or you might never get another chance!" (Cheap-ass marketing tool), I will just say that we will take it day by day. There would never be more consistent touring like we did in the '80ies, but I wouldn't rule out isolated appearances here and there.

What was the highlight of being in NUCLEAR ASSAULT? What were your favourite songs? - It was just fucking great to be able to play music you want to play and still get to tour the world and make records and all that. I've always lived by the rule that I am not in this shit for money, I do it since I love it, so just getting to do what you love and get away with it was the highlight, I guess. Favourite tunes? "Hang The Pope", "Radiation Sickness", "Betrayal", "Game Over", "Rise From The Ashes", "Brainwashed", "New Song", "Critical Mass". Guess that'll do.



Occult are

Maurice-Vocals
Richard-Guitars
Twan-Bass
Erik-Drums

A band that has been going for more or less forever is the Dutch OCCULT. A band that a lot of people seem to know about but they never really gained the respect they deserve I think. So you know what is up now... Throat butcher Maurice answers. You have been going for so long and steadily released albums over the years, do you still find this music business equally interesting now as it was when you first started out? What are some of the stuff you are most sick of? - Well its great to bring forth the music you desire, and we have always been a band that states: "if you don't like our music, then fuck off" we never changed our music style or go with the flow. What I do notice in the music industry is that there is a lot of hatred and jealousy, and that there is a lot of ass kissing involved and that labels and managers are not really trustworthy, and that's something I get sick about, but as long as you have both feet on the ground, know what you want and do, and produce the music you like, it should be ok! You have been involved with a lot of labels too, like you did one album ("Of Flesh And Blood") for MASSACRE but they dropped you, were you disappointed when that happened? Were you disappointed in the way you were treated by them? Your two first albums were released by FOUNDATION 2000, which also was an underground label, so was it a big difference to be on MASSACRE RECORDS? - MASSACRE RECORDS dropped us because of their massive reorganisation. They once called me and asked me how many songs we had ready after "Of Flesh And Blood", because they hired a studio for another band, they didn't show up, so they wanted us to record there, but we were busy gigging around so we only had 2 or 3 new songs written, then after a few months they kicked us out, some employees as well. They didn't really treat us very good. We went on tour with MORBID ANGEL and sold out our stuff, when I called MASSACRE RECORDS to bring some more merchandise to some gig, they just refused. Also a lot of record companies have big mouths and make you excited by telling you you'll be doing big festivals, touring and do more than 100 interviews, while at MASSACRE, we only did like 10 interviews, and no festivals at all. I think its just being one out of a million. Right now we are at PAINKILLER RECORDS, which is a small label, but the guy knows OCCULT since when we started, we are one of the few bands he has, so he really does a lot for us and besides he became a good friend.

It was maybe a bit surprising that you signed with PAINKILLER for the "Rage To Revenge" album, as I have the impression that they are a smaller label again, why did you decide to go for them? - As I said, its better to have a small company where the company can focus on you, and that you are not one out of hundred other bands, then only when you sell you're the man. So far PAINKILLER did even more than FOUNDATION 2000 and MASSACRE together.

I think that your first label FOUNDATION 2000 is dead which means it can be pretty hard to find the two first albums "Prepare To Meet Thy Doom" and "The Enemy Within", are they going to be re-released? -We still have contact with the guy from FOUNDATION 2000, although he is a salesman/dealer in old American cars now, but once we have the master tapes for both 1st and 2nd album, we will probably re-release them at PAINKILLER RECORDS.

One thing that was special with OCCULT was the extra death grunt vocals of Rachel who now is in SINISTER only; do you think you had a special thing going with those dual vocals? -Yes, the two vocals just differ from each other very much, and we could also perform it. You see there are bands that do it too, but in studio, when we are on stage we can give the audience the same sound as they will hear on the album.

At a time Rachel was both on OCCULT & SINISTER but eventually she decided to concentrate on SINISTER only, were you disappointed by this that she left you after all those years? -This is mistaken, because we said goodbye to Rachel. She once asked us what to do; she actually didn't show up at several practise days with OCCULT, so we told her its better we continue without her. I am not disappointed at all, I started OCCULT in the beginning anyway, and it feels great to be the only front man again!!

Would you consider getting another female singer again to get the same special vocal effects? Are you bitter at SINISTER now because they 'stole' your singer? -No, I am doing OCCULT now for 12 years, and we have a special bond, we know each other through and through, so we won't add someone else to the line-up, its great as it is right now, we went from 6 members band to No, why would I be bitter? As a matter of fact, they are good friends of us still, we even have a package going on in Holland- SINISTER/OCCULT tour, so we still play with them, and I also have to do their video clip, so no, I am not bitter, I am rather happy that she can focus on SINISTER while I can do OCCULT and be front man alone!!

Many might consider you as a Black Metal band, how is your approach towards that term? -I don't care what people think and how they call us, we hear a lot of different styles people call us, Black Metal, Death/thrash, Thrash, Black/Thrash, Death Metal, I think its good as long as they keep the Thrash word in it, ahah because that's what we are mainly influenced by.



You played with a wide variety of bands over the years, who would you say were the best to share the stage with? -I don't have any favourite bands concerning this, what I can say is that I like bands who are not arrogant and who are helpful and not walking around with their fucking attitude, I think bands should be helpful together rather than ignoring each other or giving each other a hard time while touring or playing. We recently did a tour with DARK FUNERAL, and they were very relaxed and nice!!!

It's not only been Rachel that has left the band over the years, you also changed other members. How frustrating is it to get a new member in the band, is that like starting all over again? -Actually we never had new members in the band, we said goodbye to our bass player, guitar player and singer, we only added a new bass player, but he was from DISINFEST, who recorded an album at Abbadon's label (VENOM) in England, he was a close friend since years and he lived like 10 metres from our guitar player that time, so I don't consider him as being a stranger into the band.

At the present the band only have one guitarist and we mentioned that Rachel is not in the band anymore, this must affect the band in a major way especially when it comes to concerts and so on? -Yes, right now I am the only one who does the vocals, while on the album you can hear me and Rachel, but to be honest, many people say they don't miss the extra vocals, and I think its because I am the only front man again so I give a stage show that counts for two people, hahaha.

Anyway, prior to the "Rage To Revenge" album you recorded a promo CD with four tracks, are they much different than those who ended up on the album? -Uhm, we did several promo CD's, but yes, they are all recorded differently and at different studios, so they always sound different, the last Promo with 2 songs which was released at Painkiller records was recorded in our practise room with our soundman.

"Rage To Revenge" will also be released on vinyl which is a good thing in my book of course, but why's that the vinyl is released so much later than the CD? Don't you think it would sell easier if the vinyl was released before the CD? -That has to do with PAINKILLER, because we should go on tour with ENTHRONED, and we had a special tour edition going on for that tour, with different layout and all that, PAINKILLER wanted to do that album first for the tour. Then that tour was cancelled, so we were asked to do the DARK FUNERAL tour in January, which should be 6 weeks, PAINKILLER had to pay lots of money, so we basically told him not to release any vinyl, and rather put his money into that tour, since we think touring is very important. But it seems PAINKILLER still wants to do the vinyl, which is good of course if he can do both, pay the tour and release the vinyl. Also the cover I did for the tour edition was in low resolution, so we couldn't print any vinyl with that, so that's also a reason why it comes out later.

"Rage To Revenge" is one of the better and more interesting albums coming, especially with the mix of Thrash and different vocal approaches.... But do you fear that this release might be overlooked because there is simply so much shit out there so people don't know what to get? -Yes true, but although we are around for so many years, this album is fresh and new and sounds different than lots of other thrash bands out there and all those Black/Death Metal bands we have on this earth, but yes its hard to stay above water and sell your shit.

People like you (and me) always tend to speak about the good old days when everything was so much better, but is there anything released nowadays you are impressed by? -Mmm, not much, what I do like is the new BEWITCHED album, Ghaostar's new CD is very good too, and of course the MORBID live CD by Günter, excellent release, but then again we are speaking of 1987 again, hahaha. The only thing I listen to nowadays I still the old shit, old PESTILENCE, MAYHEM (Dead era ONLY), BATHORY, MARDUK (Only with Legion) DISSECTION, old KREATOR, DESTRUCTION, EXMORTIS, VIO-LENCE, ASSASSIN, old SLAYER, you name it, there is tons of old bands I desire. Besides that I listen to a lot of Soundtrack music, I am a collector of these CD's, and I purchase a lot in New York city like "The fog", "The pit and the pendulum", "From Hell", "13 ghosts", "Blair witch II", "Omen trilogy", "House on haunted hill", "Exile", "Lord of the rings" stuff like that.

Now it seems like the underground demo culture is totally gone, do you think the glory of the demo days will be re-archived? -Well, my best friend Wannes from PENTACLE always gets me this feeling back, he still orders lots of demos, and it feels great when I am at his place and have these classic old demos in hand, its great that there are still bands who release the good old demos, shitty black/white cover, black tape, Aaargh!!! Although I don't have money and time to buy/order any demos anymore. But I don't think it will be re-archived anymore since releasing tour shit on a CD is not that expensive anymore and times just changed, it seems its unacceptable to send a cassette to a record company as promo, you rather want fancy colour printed CD's, yes just times change.



Please tell me a bit about the video company you are doing...

- I am doing a company called Lowlife media. That company provides all kinds of services, range from print design till complete video clips, websites, booklets etc. I am mainly responsible for doing the video clips, until now we did the videos for SEVERE TORTURE, POWER SYMPHONY, MORGANS CANON, DARK FUNERAL, THANATOS, MELECHESH, OCCULT and HOUWITZER. Another project we are doing is Lowlife TV, which will be some kind of Metal show on the Internet. Everybody who has access to Internet can view this show off our site. First show will be a almost 12 minutes long interview with Wannes from PENTACLE, telling about his hobbies, his passion, the history of PENTACLE and their future projects, the interview is shot on his apartment in Eindhoven where he shows us his Metal collection, so everybody check that out, it will be broadcasted within a few weeks.

Earlier this year you went on tour with DARK FUNERAL and a bunch of others, but that tour had some strange happenings, right?

- We went on tour with DARK FUNERAL, but it didn't go as planned. First of all it should have been 6 weeks instead of the 3 we did. Why the 3 weeks were cancelled in the beginning is still a riddle. When we went on tour with 2 tour busses we faced lots of financial troubles, because there wasn't much people showing up it was just too expensive to keep two busses running, then later on, when we were in Holland, it seemed that our tour manager left with the money that was still left. Actually only TIDFALL and DARK FUNERAL should continue the tour, so RAGNAROK, OCCULT and ANOREXIA had to leave, OR continue the tour on their own. We could make a good deal with our record company PAINKILLER RECORDS to hire ourselves a camper and follow the other bands on the road, therefore we finished the tour on our own with our camper. We are glad we did that since the gigs in Portugal, Spain and Switzerland, Germany were just the best, but all in all the tour sucked, but we had lots of fun with the bands though.

Please tell the readers why they ought to check out your stuff?

- Unleash your rage by listening to RAGE TO REVENGE, because that's how you are going to feel by listening to it, you feel a Rage to revenge!!! Thanks Metalion for the interview.

HIRAX

My friend Pat interviews Katon from the resurrected and still vital as fuck hardcore thrash bastards HIRAX!

Now we got to be all serious - We go from hanging out and going to the Towers to this!

What was the first show you ever went to? - BLACK SABBATH, BOSTON, VAN HALEN and SAMMY HAGAR, 1979 at Anaheim Stadium. Is that crazy or what? It was BOSTON and SABBATH, but back then it was their (SABBATH'S) final tour. It was the "Never Say Die" Tour, and they broke up right after that. That was when they were having all their drug problems. It was when Ozzy would set up to the far right, and Tony Iommi was in the middle of the stage, pretty wild to watch. I've never seen a band where the singer was off to the right. Weird, huh?

When you were going to see SABBATH, were you already thinking, "I'm going to start a band." - I've always been a fan, I still am, and if people want to call me a musician that's cool, but I'm always going to be a fan and that's what keeps it fun for me. In the '70ies I was listening to SABBATH, KISS, CHEAP TRICK, the entire arena rock bands. In junior high school, this friend of mine bought a drum kit and said "you want to be my singer" and I said "yeah." I've been playing music from that point on, but that guy was Johnny Tabares, who played on the first HIRAX record. He got me to be a singer. It worked. I learned to communicate to people pretty well. I was lucky to be exposed to different kinds of stuff when I was younger. My Dad was in the Navy for thirty years, so I was around people from all parts of the world. There was always a lot of music played in my house. But what really influenced me later on, even more than Jimi Hendrix, was Phil Lynott from THIN LIZZY. I realized: This guy is half Irish and he's half Black and he's trying to play music for everybody. He stood out like a sore thumb playing rock music and he doesn't care about any racial bullshit. The only thing that saddens me is how many Black guys don't play rock music. The unfortunate thing is that so many (Black guys) that are playing music are playing really crappy trendy stuff. I'll be honest, I don't think I'll ever be able to shut my mouth, or weaken the wording I use when I talk about it. Bands like SEVENDUST or STUCK MOJO, I can't listen to that shit.

What kind of stuff are you listening to/what are you a fan of these days? - Lately... in the BLACK DEVIL RECORDS office you will hear almost every kind of music from all over the world. Our guitar player James Joseph Hubler listens to a lot of MERCYFUL FATE, SLAYER, BARON ROJO, and lately early SAXON and TRANSMETAL. We listen to a lot of the same stuff... Me lately it's been a lot of early JUDAS PRIEST, SAXON, MOTÖRHEAD, THE RAMONES, THIN LIZZY, KISS, AC/DC, BLACK SABBATH, TRUST, ANGEL WITCH, MERCYFUL FATE, RIOT, the first two IRON MAIDEN records and somebody just gave me a copy of the WITCHERY album which I think is a really good record. VADER. CHILDREN OF BODOM. Uli John Roth. Flamenco guitar stuff like, Armik, a lot of Middle Eastern music as well. GIRLSCHOOL, TYGERS OF PAN TANG, BLACK FLAG, DISCHARGE, ENGLISH DOGS, GBH, HELLHAMMER, NEOS, SIEGE, SSD, BAD BRAINS, MEGADETH (when they had Kerry King on guitar), SLAYER (with Dave Lombardo), and I hate rap metal. Death to posers!

I saw the bust of James Brown in your apartment. Were you into JB as a kid or did you get into him and/or funk, as you grew older?

-Actually James Brown was one of the first entertainers I got to see as a kid. In his earliest days there was nobody rawer and more hardcore for the kind of music that he played.

I'm curious about what motivated you to be into metal in the first place and also what made you take a hiatus from it. - I left the music scene because I don't like the dirty business part of it. It can sometimes be very frustrating. WORLD TRUST was a heavy rock/funk/fusion band that I played in after I had left HIRAX (late 80s early 90s). The band didn't last long and I wasn't very happy doing it. I love James Brown but I am a complete metal head who also loves punk and hardcore music. That's where I belong.

Did you do any bands before HIRAX? - Yeah, first band I was ever in was called POWERTRIP. I was 15 and we were doing Chuck Berry and Buddy Holly covers. That was where I learned about writing songs. Later on we started to get into Metal and punk, everything from BLACK SABBATH to THE RAMONES, THE RUNAWAYS, GENERATION X, DEADBOYS etc. We love Metal, but one thing people gotta remember is that we always wanted to give just as much credit to punk. Even to this day, a lot of people can't let go of one or the other.

What made you get into more aggressive stuff? - Me and Gary were into punk stuff, MOTÖRHEAD, then bands like NEOS, SIEGE, STARK RAVING MAD, early DRI stuff, early COC when they were really, really good. We wanted to combine punk and metal, that was our whole thing. There were other bands around us like Suicidal Tendencies who hadn't gone totally metal yet. We just thought that punk and Metal were like inbred cousins.

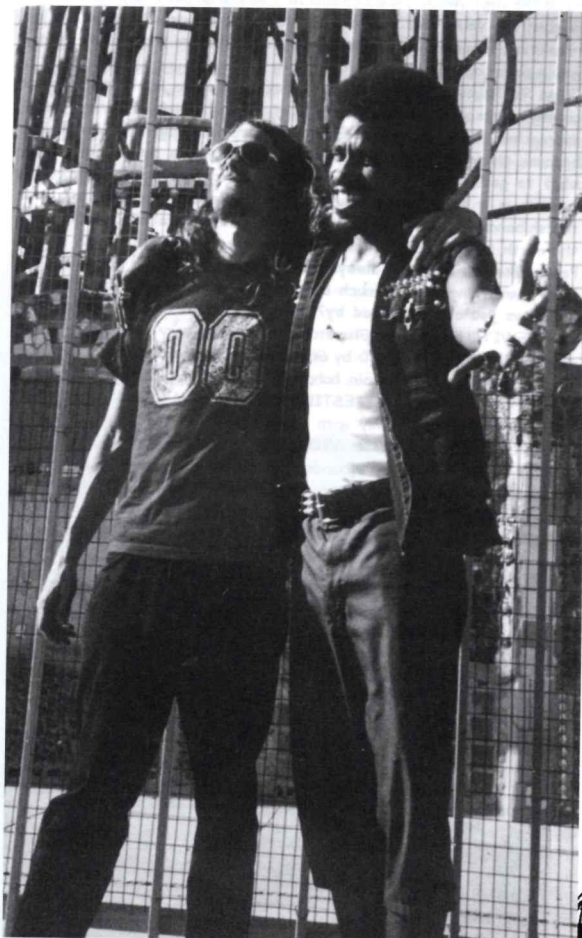
I've never heard the HIRAX demo, but I've heard it's different from the thrash attack HIRAX is known for. - It's pretty different.

So it was basically power Metal? - Yeah.

Same line-up? - No, two different guys. The HIRAX bass player Gary was in the band the whole time. The drummer was a guy named Brian Keith, like the actor. Then we had this guitar player named Bob Savage - he had the total rock name. We were very traditional. We were listening to a lot of British stuff back then like MAIDEN, JUDAS PRIEST and SAXON, even. That was before the band got really extreme. And this was just a demo. But it when it got to England, England went off. They went nuts for it over there. So right away we were up there with PRIEST or something and back then it was even bands like QUEENSRYCHE and DIO. It was weird to get international exposure just from a demo. We were still really traditional, but now everyone wants to hear it, so who knows, it'll probably be re-released sooner or later.

When did you start corresponding with Tom G. Warrior? Was it through HELLHAMMER, or was it through CELTIC FROST?

- HELLHAMMER first near the very end and then they turned into CELTIC FROST. Tom G. Warrior was a fan of ours and we were very happy because we liked HELLHAMMER and CELTIC FROST as well, so we united our forces and we were pretty good friends. Tom G. Warrior designed the HIRAX logo for us. If you look at it you can tell because it has similarities to the CELTIC FROST logo.





What about TANK? - Oh, they were from England, very similar to MOTÖRHEAD. TANK, MOTÖRHEAD and VENOM were considered Metal bands, but at the same time, they were just as much punk bands as far as I was concerned, the whole feel, and background and the dirtiness of the songs. We liked TANK a lot though: they were a really good band.

Was there ever a point when you shunned slower, older metal? - Well, for me, I had been listening to a lot of hardcore bands whether it is SIEGE, or SS DESCONTROL, or MINOR THREAT, obviously...

For instance did MAIDEN or PRIEST or SAXON seem old and cheesy compared to DRI, COC, METALLICA, or SLAYER. -No not really, I never stopped listening to the first two Iron Maiden albums even to this day. I love bands like THIN LIZZY, BLACK SABBATH, even some of the earlier MANOWAR stuff, TROUBLE (from Chicago) and MERCYFUL FATE (the first three records) especially the "Nuns have No Fun" stuff. The stuff that I really don't like is rap metal and bands like LINKIN PARK, and LIMP BISKITTHAT stuff is funny. It's hard to believe that people take the stuff seriously.

What part do you have in writing and arranging HIRAX music? - The two new guitar players we have now, James and Jimmy are really good. I've always been able to work with arrangements because I write all the lyrics and I have to fit them into how many measures the song has. Also with riffs, sometimes I'll mouth out a riff and they'll play it. Even on a new song, "Mouth Sewn Shut," when it goes into the mid-section. Those guys write all the time though. We have about 300 hundred riffs on the computer. We record a lot of riffs straight to computer, and then we pick the ones we like. James Joseph Hubler (guitars) and I work very well together as well as our incredible rhythm section - Mike Brickman (bass), Dan Bellinger (drums), and our other guitar player Jim Durkin. Jimmy has been playing thrash metal since the beginning and I work very well with him. We've known each other for years back when he started his old band Dark Angel. James Joseph Hubler is from Fullerton, he was in a band called Prodigal Son and he's a really good technical guitar player, but at the same time he knows that you have to write songs. So it's pretty easy for us to come up with really, really good songs. I'm looking forward to the next HIRAX album. We've already got 25 new songs written for the next record. We practice every other day, and the reason we take it so seriously, even more than I did in 1984 -85 is because so many people care. It blows me away how many fans the band has.

I met you via you working at Zed's. Did you work at Wild Rags too?

- That was great store. We used to hang out there all the time because he was the first guy to carrying extreme Death Metal and punk, Black Metal, grindcore. He was the first, before anyone else in LA. Sadly enough, it's not there any more.

That's where the photo for "Hate, Fear and Power" was taken, right?

- That's a great question, because, it looks like the same store, but actually that's a store in Covina called Thrash Records. That's where the photo for "Hate, Fear Power" was taken, but we hung out at Wild Rags all the time. At that time there were only a couple record stores where you could find good records. Now you see a lot of Death and Black Metal record stores, but back then they were the only ones. I can't believe you knew that.

Who were those fucking guitar players in PHANTASM? Those guys are amazing! - They were really good but they were really young, that was the only problem. Same with me, but they were even younger than me. The thing that sucks is that the Music Business is a fucked up place. When you're young, you don't know shit. If you're partying, you know even less. There was a lot of partying going on, the band was ready to get signed and the band ended up breaking up because of partying and excessive use of stupid shit like acid. Those guys were great guitar players, on that recording one of them was 16, the other one was 17. Rodney might have been 18 when we recorded, but Nathan was 16. I saw a guy on E-Bay selling his copy of the original cassette copy for \$60 and I couldn't believe it.

Is that because it has (Ron) McGovney on it? (Ex METALLICA - ED)

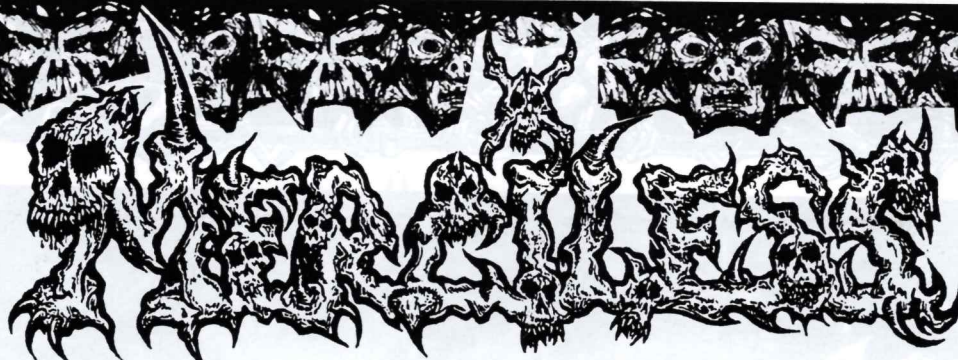
- Yeah, it came in a paper bag. 6 songs for sixty dollars!

Did HIRAX and Phantasm overlap? How did the bands affect each other? - I had left HIRAX prior to starting PHANTASM. The reason that PHANTASM became a band was because I had known Ron McGovney back when he played on the METALLICA "No Life to Leather" demo. After he was out of the band we spent a lot of time drinking together. Finally when I quit HIRAX we started a band together that same year. That's how Phantasm came about. I'm glad I did it. It was a very cool band.

The first two HIRAX records had so many songs about nuclear war, death, and the threat of death. What are some of the new songs about? - That's what was scaring the hell out of me back then, but it's starting to get scary again. The newer stuff still deals with things that scare me. When Jeffrey Dahmer finally got caught, and all the stuff that they found inside of his house, that effected me because I couldn't believe a guy could be that twisted. I don't have a problem with Black Metal and people writing about Satan. Whatever thrills them, but I can't write about Satan all day. Personally I still want to talk about things that are going on. I mean a lot of people don't even watch the news, not that you should believe the news, because most of it's bullshit, but it's good to be aware. Especially if the news is telling you there's a fire by your house. So if you don't write about Satan all day, what's the deal with the name ElDiabloNegro? - It's a nickname I've had because whenever I've hung out with people, they always knew there was going to be something crazy happening. Their Mom or their girlfriend would say, "Don't hang out with him! He'll take you out drinking and take you to strip joints."

Now that a lot of '80ies satanic bands have mellowed out, how do you see "Demons, Evil Forces" - The same way I did back when I wrote it in 1985 the song was based on the Amityville Horror Movie. I've always been way into horror movies. There's nothing like bloody gore.

WWW.HIRAX.ORG



We send VOMITMASTER out to gain information about the resurrected Swedish Death Thrashers **MERCILESS!** GRRRRR!!!! Hell-o Karlén! What the hell have you been doing today? Please inform us about your alcohol consumption last weekend. - Yes HELL-O!! I went to a concert with ENTOMBED, our drummers other band, at Skansen in Stockholm. It was a really great gig. I like their new songs. As usual I was so drunk that I had to fight with all the security guards in the front of the stage and as usual I kicked their asses off. No, that is not true. I stood in the back with a beer and shook my hips!

MERCILESS is back from the grave! Can you in detail tell us how this did happen? You also seem to be aggressive as always, what keeps your aggression up? - Are we back from the grave? No we are back from the pub. We had some new songs written and we decide that they were to good to not recording. Yes our new stuff is of course aggressive and fast. If not, it's not **MERCILESS!**

I have seen you played a few live gigs here in Sweden, but when can we expect the fourth full-length album of **MERCILESS**? Which studio are you going to use? Which label is going to release it? Album title? Åhh... Tell us everything!!! - We are recording our new album in dog pound studios in Stockholm. The guy who is mixing the album is Nicko from **TERRA FIRMA**. We will sign at Voices music & Entertainment Sweden VME AB. We don't have a title on the album yet. We will see. I hope it will be out in September-October 2002. Pungmangel!!!!

What happened with the **OSMOSE** deal? - They reprinted our first album "The Awakening" with some live stuff, but we have not signed for another album with them.

I have red about titles such as: "Unmerciful", "The Traveler", "For Your Skin" and "Leaving" then I got a promo in '99 with three tracks titled "Fallen Angels Universe", "Burning Veins" and "Exterminate". It seems to have been spread well through the underground demo tradition, which I think shows that it still is a big interest in **MERCILESS**. Is this some of the titles on the forthcoming album? I think they sound in the same brutal vein as "Unbound", what do you think? What about the title "Painless End"? Grrrr!! - Yes some of this titles I think will come on the album. I can guarantee that the new album will be much better than that promo from '99, which we weren't very satisfied with. I think the sound on the new album will be cool.

On "Unbound" it's written that all music is made by **MERCILESS**. But the song "Nuclear Attack", wasn't it Rogga's old band **CHRONIC DECAY** who made that song? Maybe it was Rogga himself who made it? Do you know if **CHRONIC DECAY** still exists? - Yes there are some mistakes there. It is an old song from Rogga's old band **HELL FIRE**. It is a guy called "Stickan" who have written the music but Rogga have done the lyrics. Sorry Stickan that we didn't mention you. **CHRONIC DECAY** doesn't exit.

From your first demo "Behind The Black Door" you only recorded the song "Bestial Death" on "The Awakening" LP, why not the other three songs? I really think they kick ass!! Don't you ever thought of record these songs on a full-length album or perform them live? I think that would be fucking brutal!! - Sorry but we was not so satisfied with them at that time but I think they rule now. Total destruction!!!! Holy shit it's 15 years since we wrote those songs. My skitskägg börjar bli grått tane fan.

When you released "The Awakening" you had a fan club in Poland called **ONLY DARK**, what kind of a club was that and how did it work?

- It was so long time ago that I can't remember. I have no contact with that guy.

What about the split "7" with **COMECON**? Why was that one released?

- Some kind of promo stuff I think.

You used to play the **SLAYER** song "Crionics" at live performance and you recorded it for the **SLAYER** tribute on **BLACK SUN**. Do you know that the second riff in that song is almost the same as the second riff in **IRON MAIDEN**'s "Hallowed Be Thy Name"? Are there any other songs that you cover, used to cover or would like to cover?

- I know! It's almost the same riffs as **IRON MAIDEN**. We used to play a cover called "Festigbett of death" with a band called **BORELIA**. Have you heard it?? Very grovig dödsmetal från Bjurås. Mums lite räksallad kanske. Considering that you always been a one-guitar band, have you ever thought about getting yet a second one? - We have always been a one-guitar band and we have never had some problems with that. We have played live with bands that had two guitar players but we had better live sound than they. When we started our band in 1986 bands as **KREATOR**, **VOIVOD**, **SODOM**, **MOTÖRHEAD**, **VENOM** inspired us, this bands kick ass live with just one guitar player.

In every **MERCILESS** interview I have read the editors asks you about the well-known gig you did with **SODOM** and **SEPULTURA** in Fagersta '89 but have you done any other gigs in the same "caliber"? How was it to meet the guys in those two hero-bands? I mean you were pretty young back then... - Yes that is one of the best gig we have done I think. We have very good memories from that gig and from that time. It was a lot of thrashing maniacs in the crowd and it was very cool. I don't think we understood what we were doing there. We were just teenagers and had done 2 demos. **SODOM** and **SEPULTURA** were our big idols and we sat with them and drank beer, holy shit. **SEPULTURA** were very, very nice guys. I remember that **SODOM** singer, Angel Ripper had cosy adidas trousers and I couldn't believe it. He, he." In the sign of evil mysbyxa"

If it hadn't been for **MERCILESS**, what do you think you had been doing today and during the years?

- I don't know, it's hard to say. Maybe I had been a fisherman (fiskargubbe med pipa och rö skägg) or something.

Which **MERCILESS** song is your own favorite and why? - I have a lot of favourite **MERCILESS** songs such as, "Realm Of The Dark", "Nuclear Attack", and "Land I used to walk". But my absolute favourite is "Feebleminded" because it's true aggression with good lyrics. We have a lot of songs on the new album that I think is in the same class as "Feebleminded". Pungmangel igen!!!

Here in Sweden we got practically thousands of extreme Metal bands, what do you think is the difference between them and **MERCILESS**?

- We have played our music since 1986 and we are still doing the same fast aggressive music as we have always done (except of some slow songs that we have). There are a lot of bands that follows trends and change their music and still have the same name. For me, **MERCILESS** stands for Thrash!!!! If we change our music we will change our name to: Pure Hate!!!

You were supposed to play at the 2 **HEAVY 4 U** Festival here in Sweden last year. Why was your gig canceled?

- I haven't heard about that. Maybe it was cancelled because Peter was out on tour with **ENTOMBED** or something. I don't know.

Of your years in the underground scene, what have been the most delightful and sad events that have crossed your way? Maybe all label fuckups? - It has been a lot of fun I can guarantee you. We have done some small tours, which were very funny, especially the one with **ENTOMBED** in Scandinavia. I think it was in 1992 or something.

We started the tour in Sundsvall at "Pipeline". We bought home made booze for the whole tour but the day after when we were on our way to Stockholm there were no booze left...ha,ha that was really funny, a hell of an Alco party tour. There have been some sad memories to when friends have died.

Do you think it is important whi good-looking album covers? Which one of your album covers are you most satisfied with and what about the new one? Which album cover do you think is the greatest through all times? - I think all of our album covers is great but "The Awakening" and "Unbound" are the best. I think it's important with nice covers. I don't know how our new album cover will be; we are working on it... The greatest album cover of all time must be "Black Metal" with **Venom**.

My pure hate goes to all today's trendy "old style bands" that rip off old gods like **KREATOR**, **SODOM**, **SLAYER**, **DEATH**, and **DESTRUCTION**. I think they need a real lesson in violence!!! But have you heard any new Thrash/Death bands of today that you actually really like? - I have to be honest. I am not so much into the underground scene any more. Between 1986-1992 I was very much into it. I wrote a lot of letters every day and I got a lot of letters and demo tapes at that time. Now I listen to bands as: **THE HAUNTED**, **SADUS**, **C.O.C.**, **DOWN**, **TROUBLE**, **BLACK SABBATH**, **RAMONES**, **MOTÖRHEAD**, **JUDAS PRIEST**, **IRON MAIDEN**, **BATHORY**, **DANZIG**, **MISFITS** and more...

I think most of us know what **Flinta** is doing these days, but what about the rest of you? What are **Erik** and **Rogga** doing now? I saw that **Rogga** got a new band called **SATUREYE**, what's that? I met you at **Sweden Rock** some years ago and you told me that you use to be on the road with your bike if I remember, right? What happed with **LOUD PIPES** etc...?

Yes **Rogga** sings in **SATUREYE**. We don't play so much with **LOUD PIPES** any more. I think **Flinta** plays in 1342 different bands at this time but most of the time he's drunk with **ENTOMBED**, he,he. **Erik** travels a lot around the world, to places like South America and others. I drive a lot on my bike at summer time. It's nice.

You dedicated both your second demo and "The Awakening" album to Cliff Burton. Was he a big ass-bass hero for you? - Yes he was a big man! Have you seen a bass player playing like him? Doing that music? Having that cool style? Having that aggression on stage? Head banging like him? Don't say that you have, I won't believe you. When I was 15 years old I saw METALLICA and Cliff Burton's last gig at Solnahallen in Stockholm in 1986. It was the best concert I have seen in my whole life. The day after, Cliff was dead and I couldn't believe that it was true. The thing that should not be.

Do you remember how and who it was who came up with the name MERCILESS? I always thinking of the neck breaking DARK ANGEL song "Merciless Death", grrrr!!!

- We thought it sounded good to the music. Yes, I like that song very much to, one beer please.

Did you see the "Hell Comes To Your Town" tour with the almighty thrash gods DESTRUCTION, SODOM and KREATOR? Fuck, they really kicked my ass!!! What do you think of these bands today?

- I missed that tour. In the early days I loved those bands. It was something mystical around them, but I don't feel the same way any more. It's sad but I understand it must have been a hell of a gig, especially DESTRUCTION.

Well, can you please tell us about the nearest future for MERCILESS? - We are working on the new album now, as I mentioned earlier. I hope it will be out as soon as possible. Then I hope there will be some cool gigs. Maybe in Metalion's bathroom, he, he.

I've heard some nasty stories about you and pizzas. What is that all about? Do you know that Dead once replied the question: "What's the goriest thing you ever seen?" with the answer "Karlén eating a pizza"?!! Hehe... - Pelle (Dead) and me had a deal. I had to be as fat as possible and he as thin as possible, I ate a lot of pizza at that time to win the deal. It's sad that he isn't alive any more because he was very funny.

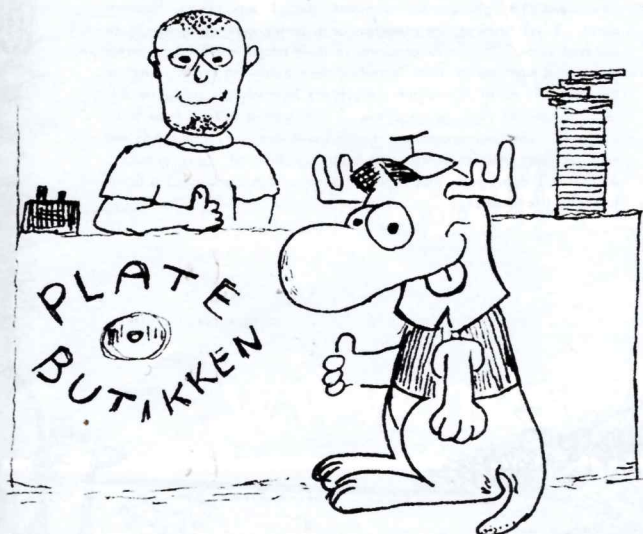
Well I think that was everything, thank you very much! I hope that I haven't bored you to death with my questions. End this interview the way you like and keep on drinking and thrashing! Good luck with the new album! Vomitmaster out..

- Thanks!!! Keep thrashing!!! See you!!!



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OLD THRASH BASTARD(INE) PART III

Since this issue is literally full of old Thrash bastards in the shape of EXODUS, NUCLEAR ASSAULT, DESTRUCTION, KREATOR, and SODOM I tried to do a different thing with the OLD THRASH BASTARDS section. I got in touch with Sharon of DERKETA and I thought I could ask her those questions, even if she might be more into Death Metal. Oh well, who cares?

Name - Sharon

Birth - December 7, 1970, Pittsburgh, PA

Occupation - Network Administrator/Computer Support

Favorite bands - IRON MAIDEN, DIO, GRAND BELIALS KEY, NUNSLAUGHTER, MERCYFUL FATE, old CANDLEMASS and tons more

Bands and releases you have been involved in - Just DERKETA

Most of us older bastards into extreme music started up listening to normal Heavy Metal and then progressed more towards heavier stuff, how was that for you?

- Yes that was the same for me. The first heavy band that I ever listened to was BLACK SABBATH when I was 10 years old. My aunt had given my brother and I some albums and I was completely captured into it. Then sometime in the early '80ies I heard IRON MAIDEN, OZZY, DEF LEPPARD, JUDAS PRIEST, DIO, METAL CURCH, METALLICA etc... and everything just went from there.

How did you find out about the more extreme bands? - I started going to local shows and met up with some people. Some kid made me a comp tape of bands with SACRIFICE, DARK ANGEL, VIO-LENCE and such so I started listening to more of these bands and met some more people from the local underground here. Then people started taping me stuff like MANTAS, MASSACRE, VENOM, PROPHECY OF DOOM, ARMORED SAINT, ARTILLERY, etc. NunSlaughter recorded their demo and I started to come across more Death Metal bands. We used to have these weekend parties and people would just show up playing whatever Death Metal had picked up by tape trading.

And why were you attracted to that as opposed to normal Heavy Metal? - I always had been a strange morbid kid and always liked deeper vocals with bands. I'm attracted to the darker side of things in general and am heavily into anything that is creepy and spooky. Death Metal just captures more of what I am into.

Was it easy for you to obtain Metal records where you lived? Or how did you get hold of the records you wanted? - Yeah we have a record store here called Eides, which pretty much had everything underground and not mainstream. Every weekend my friends and I would stop down at Eides and buy whatever we could afford.

How were you introduced to the underground? - From going to local shows and parties. Don from NunSlaughter was already into the underground when I met him so I know he was a big contributor of me getting into it.

Do you remember which first tapes or 'zines you first got hold of?

- No, that was so long ago. But I remember some of the earlier tapes were REVENANT, IMMOLATION, NunSlaughter, PARADISE LOST, NIHILIST, MASSACRE, MORBID ANGEL, the list goes on! And I can't remember what 'zine was the first but one of them was DEATH VOMIT. I still have all of my old zines from back then but I really don't know which was the first. Well, I remember getting the CIRCUS metal magazines when I was younger, but I don't remember my first underground 'zine.

So did you feel you were involved in something special then?

- Definitely, I really miss those days. There wasn't that many of us back then. At the local shows, there may have been about 10-15 of us max. But it was so much fun because we were all friends and we'd have a great time. Then getting to meet people from out of town and overseas, and them actually knowing who we were, was awesome. Most people don't get exposed to this kind of lifestyle. I think its special now even but there is so much more nostalgia when I first got introduced to it all.

During the '80ies it was his change from vinyl to CD, a lot of people got rid of their vinyl's in order to obtain cd's. What about you? Did you keep your vinyls? - Yes I still have my vinyl and will never get rid of them. I'm not really a vinyl collector like most, but it's my stuff. I have no reason to get rid of them. I didn't even get a CD player until a couple of years ago. In fact, I didn't even buy it, my ex-boyfriend thought that I should get with the times and bought me one. I just recently burned a bunch of metal onto CD, which is cool because the player has a remote. That would have to be the downfall of record players; you have to keep getting up to play a song.

You must have been to a number of great concerts back then too, anyone special that sticks out? - Hmmmm, I would have to say SLAYER. They played at this one club here and it was soooo fucking loud. Everybody's ears were hurting, haha it was totally unreal.

Any fave underground bands that never went anywhere?

- Yes, Nomenclature Diablerie, which was unfortunately only a side band from Australia. I still listen to them regularly.

I know it is kind of lame but everything seemed to be so much better back in the '80ies when it comes to communications and so on, why do you think things are different now? - I don't know, but it's definitely different now. Maybe its because it all was so new to us back then and we were all so young. It was such a great feeling finding people from all over the world that were into the same stuff as us. Now we know we all exist out there so the appeal is gone. Kind of like a relationship, its all great in the beginning then its like oh no, you again! Plus it seems that everyone in the scene these days is in a band, has a label, or a 'zine. Nothing is new so we probably take a lot of it for granted.

How long time did it take before you realized you wanted to be in a band too? Tell my a bit about the early incarnation of your first band... - I was really young actually. It was before I was 10 years old and used to beg my parents to buy me an electric guitar. My brother had this shitty old acoustic guitar that they would try to get me to use because they didn't understand the difference. Since I wasn't trying to play that they were hesitant on buying me one. Finally I whined enough and when I was 15 they bought me one and sent me for lessons.

I used to try and learn Metal songs but got bored with that. So then I started just writing my own stuff. "Time of Awakening" was the first song that I ever wrote; I must have been 16 at the time. I don't know why I wanted to be in a band, I just did. Every time I would listen to a Metal album or go to a concert, I would get inspired. I started hanging out with Terri and suggested starting up a band with her. I was 17 at the time. Once she got a drum set, we started practicing as much as we could and finally recorded in March of 1989.

How do you view the music you were involved in making back then, do you still think it had something unique to offer? - Well, I guess I see it as just morbid Metal. I don't know if my ideas are unique to others, I think I see things differently though. Whether that comes out in the music is hard to say, I'm very critical of myself for the most part. I'm spending more time on my song writing these days than I used to, trying to accomplish that. I take it more seriously than I once did.

Are you annoyed that you never made a full-length album back then? - Yes that really bothers me. There was a lot of potential back then to really get things going too. But at the time, I didn't really care.

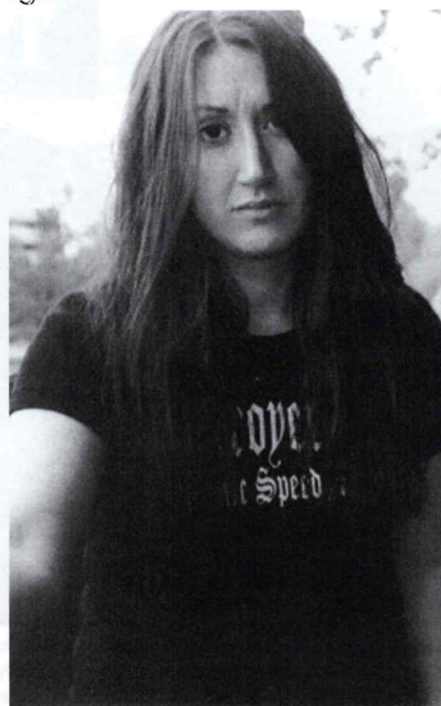
You disappeared out of the extreme music scene for a while, what were the reasons for that? - There were a few things that factored into it. Everything just got to me one day and it wasn't as fun. We started getting tons of mail and it seemed impossible to keep up with it so it became "work". Then if people didn't get a quick reply, they would send another letter telling me off, calling me a "rip-off" and that just started to really piss me off. So finally I got to the point where I just wanted everyone to fuck off and go pester another band and to leave me alone. I was getting silly death threats. I quit all correspondence with everyone; I just had enough of it. Terri was nagging and demanding me to write songs, which really rubbed me the wrong way. We started hating each other so our friendship had ended. When I tried working with other people, they would try to take DERKETA into another direction that I was pretty stubborn about. I got tired of the attention because we were girls, which got old real quick. It was so annoying to have people come up to me at shows and want me to start "growling" like a fucking freak. Then in the midst of all of this stuff, my parents were always giving me shit and I needed to find a place to live. I just wanted to be left alone by everyone. The underground got flooded with too many shit bands and so I just lost interest in trying to keep up with it all. Looking back I wish that I didn't take that approach to it all but I did need a break to get my life in order.

But now you are back with DERKETA again, what are your intentions now and why do you want to bring forth the music again? - I just want to write as much morbid music as I possibly can. The song writing comes from the dark side of me so this is my only outlet for that. I need to do this. Even though things had turned bad with DERKETA back in the early '90ies, I wasn't happy not doing it. That was such a big part of me growing up and to not have it was depressing. So I need to do this for myself. Whatever happens with it happens. I don't really care either which way. Regardless, I'll be sitting in my living room writing Metal hoping to hear it recorded one day.

Did you hear any of those comeback albums of bands like DESTRUCTION, NECRODEATH or whatever? Any comments on that? - I haven't heard anything recent from them but I'm glad to hear that they are back. They're two of my favorite bands and I hope the new stuff compares to the old. I'm almost afraid to hear the newer stuff because so many bands disappoint when they make a comeback. Bands try to progress too much and forget where their brutality originated. Everyone is trying to out do each other, trying to come up with something more original and brutal. They put too much conscious thought into their songwriting it seems. I don't know, I guess I'm a little bit cynical. I'm not eager to hear new releases from bands unless I hear from friends that it's worth it. I haven't the money to waste and I've been disappointed too many times. I'm perfectly happy listening to the old stuff over and over; I seriously don't get sick of it. But we need these older bands to resurface to keep the roots of the underground strong.

So do you think you will THRASH 'TILL DEATH now?

- Without a doubt!



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THE CROWN



THE CROWN just recently come home from tour'turing' the states promoting the new soon to be classic "Crowned In Terror" album and ready to answer my questions. As you know Tompa (vocals) have left the band, but luckily the band is determined to go on without him, hopefully they will find a worthy replacement soon. (Probably by the time you read this!) Previous vocalist Johan has decided to help out his old mates doing a few festival gigs this summer. Manic drum beast Janne answered my questions. Well, we might as well start with a little report on the US tour, I actually heard that some place promoted you as THE CLOWN, is that true? - That was, as we understood, a sorry-ass excuse from the local promoter that they thought we were called CLOWN, a band having members from some huge American band. They cancelled us, and had some completely different kind of band on that night. Rap music, I think... When I saw THE CROWN in Stockholm 31/5 I was totally blown away by the sheer raging intensity of the band, I guess that is something you have earned through hard work over the years. But does it ever happen THE CROWN has a bad night when you don't feel motivated enough? - Thank you very much! Well, we sometimes do shows not feeling good at all, but we have noticed that when we do a "bad" show, it is bad by our standards, and the audience doesn't notice it that much at all. I think we have worked so hard through the years, that we would need to be really drunk or something to make it sound/look really bad. Little did I know that the said gig was the last with Tompa, and without dwelling too much about the fact that he is out of the band I still have a few questions about that, you don't have to answer. But did you know it prior to this gig that he would leave? - We discussed the situation the following week after that gig, but the issue came up already on the US tour. We all had this feeling that this would not work in the long run, so all parts were very relieved when we agreed on parting ways, so he didn't actually leave. Last year when you announced that Tompa was the new singer you went as far as saying if you didn't get Tompa maybe the band would break up. That is a somewhat disturbing thought at this moment, but it seems like you decided to go on - right? - Well, that was just a figure of speech, explaining how hard it will be finding a suitable singer. We have gotten along for 12 years, and we just get along better and better, so quitting now is not an option. It is indeed hard to find a singer to fill Johan's place after 11 years, but we'll find a guy, no worries. Well, back to the US tour again. Being on the road in the states; I heard so many horror stories concerning that, like that promoters who runs away with the money, shitty places to play, extremely low turn out because of lack of promotion etc. Did you experience that? - We experienced ALL of that, not any promoters running off with any money, though. But dude, some places were horrible. On the other hand, we're not afraid of shit like that; we still loved doing the gigs, delivering the goods to the audience who deserved it very much! No matter how low the standards of the venues were, the audience was always top notch! I got the impression that many people in the USA are into this overly brutal GRRRRR GRRRRR CANNIBAL CORPSE Death Metal, how did your Thrash infested Death Metal rock & roll go along with them? - It seemed to suit them fine, some nights were just awesome! It looks like it's growing in a big way nowadays, so we just can't wait to get back there!

When I listen to THE CROWN I once in a while hear things that sounds like other bands. Some are quite obvious like MORBID ANGEL similarities in "Death Metal Holocaust" but there has also been other times I thought of SLAYER and at one point even SATYRICON. I guess it is impossible to be 100% original but do all those bands influence you one way or another? And are some of those things to be seen as 'tributes', I especially think of "Death Metal Holocaust" here. - The most obvious things, like the beginning of "Death Metal Holocaust", are of course pure tributes. And of course, MORBID ANGEL and SLAYER, among many other bands do influence us very much, so we're not afraid of having similar vibes in our tunes. No shame in showing what bands made us put this band together. But SATYRICON, I don't know if anyone in the band is into it that much... "Mother North" is a good tune, though... (There is definitely a SATYRICON 'rip off' on the new album. Who besides me spotted it? Sounds good anyway so no worries! ED) If we move on more into the album now, it seems like it is a very dedicated piece of work and every little detail seems to be close to perfection. How long do you usually work on a song? I guess you change quite a lot of small pieces until it fits THE CROWN perfection? - From the minute when the guys show us the song, we get through it and remember it after one or two rehearsals, but the small changes that make the song sound like THE CROWN, take months, several months. The songs change A LOT when they enter the rehearsal room. On this album, Magnus set up a "bullshit-o-meter", so to speak. He came up with us ideas of taking out parts from songs to make the album even more compact, and most of the stuff was just great, so many of the songs went through some radical changes before they ended up on tape. So in some cases a song change a lot from the first times played in the practise room 'til it ends up on an album? - Yes. Have there been some songs that have been left out of the album that you recorded? (Some you have recorded that haven't been 'good' enough to be on the finished product? - No, we do that back in the rehearsal room. We never throw away songs. If a song has stuff to it that disturbs someone, we work on it until everyone is satisfied. It is not fair to the song, or to us to put a lot of work to a song, knowing that it won't make it to the album. Is it easy to become 'deaf' to your own material? Do you assume you have the knowledge yourself to judge if a song is good enough or not? How can you tell if a song will stand the test of time at an early point? - I think we are kind of deaf to our material, but at the same time we know very much what we are doing, so we're not worried. If all 5 of us feel good about a song, we move on to the next one that needs work. As long as the stuff comes honestly from our hearts, we refuse to worry if it will "sell or not". If it stops selling, and the company kicks us out, then I guess we call it a day. I can't imagine us trying to make the material take new; "desperate" turns, without REALLY knowing what we're actually doing. It seems like some of your ideas are pretty old stuff too, like "Death Metal Holocaust", why did it take so long before you understood the imminence power of this song? Do you have many ideas from the past laying around waiting to be used? - Many of Magnus' songs have both brand new riffs and old riffs, so much of the stuff we do is built partly on stuff from the past... But this particular song was preserved, luckily Magnus hadn't picked any riffs, the song felt good as a unit, without changing riffs. But I don't know why we didn't use the whole song earlier. Today I'm glad we waited, it turned out so satisfactory this late in our careers! The reason why Magnus came up with the idea of "dusting off" this one is pretty much because we toured with bands like MORBID ANGEL, NILE, KRISTIAN and CANNIBAL CORPSE. The whole album being more brutal is very much thanks to these tours. Do you have material in mind/written that you feel as a band you are not good enough to perform yet? - Yes. But it will come out in one or another form sooner or later. With what kind of attitude do you name your songs? Some seem to be very simple yet very effective like "Satanist". - That's Magnus' pure genius. Man, I'm such a fan of his lyrics and the "to the point, no bullshit-attitude". Simplicity simply kicks ass! "Cut the crap" is my favourite line in life, right next to "do something instead of just talking bullshit".

Even before the album was released most of it was available on the net (not only "Under The Whip" from your web site) but also through other sources. I know it is a tiresome subject but do these things really kill album sales? The good thing about it might be that the listener can decide if he likes it before he buys the album. And if he doesn't like it he of course doesn't buy it - and that might make a bigger pressure on the band(s) to make better material or wouldn't you think so? - It is actually fair in many ways, people can really check out if the whole album is good. That makes the bands put extra effort into making the whole package as pure as possible. I just hope people keep in mind that small bands like us don't get to tour and play to our fans if there are no record sales... The Swedish band UNLEASHED made a cover of VENOM's "Black Metal", changing it around a bit and calling it "Death Metal" - VENOM was not so pleased with that (or the record label or whatever it was) so it was not featured on the new album. The reason I bring this up is of course the 'rip off' version you have of "welcome To Hell" by the same band. Isn't it a bit risky doing things like that since you are on such an established label? What were your reasons for doing that in the first place anyway? - It was Magnus' friend who made it for fun. It was just too well made to leave it in our computers. I think it is very obvious as a tribute to them.



In the past there seems to have been some trouble in the METAL BLADE camp, KING DIAMOND seemed to be pretty upset because they did not put him on a tour. Still METAL BLADE forks out the cash and sends you to the States, seems like you must have pretty big priority, right? - Oh yes. Brian Slagel himself likes the new album, and believes in its potential, so they seem to be working extra hard on promoting us. On the other hand, the tours are pretty much paying for themselves, so as long as we are prepared to do the tour on the rough American standards for a band of our size, METAL BLADE doesn't have to come up with THAT much money. I guess there have to be some European tours coming too as soon as the line-up problems have been settled, you played in Norway a few years ago with CANNIBAL CORPSE, VOMITORY and that horrible Black Metal band. Any tour dates for us available? And what kind of bands are you looking for to tour with? What's the perfect package as far as you are concerned? - We are/were looking at two different packages going through the whole of Scandinavia, including Norway, but we need to find ourselves that damn singer first... There are quite some tour offers out there, but we all will have to be patient and wait. I myself am going apeshit, I live for the touring... Any kinds of lands that have "easy going" members, just to get that smooth tour atmosphere you just can't resist, are very welcome to share a tour bus with the Crown dudes... A package consisting of us, KRISIUN, DARKEST HOUR and SLAYER would pretty much make my day!

It is a good thing that your two latest albums have been released on vinyl, but I really would like to see "Hell Is Here" on vinyl too as that is the ultimate Metal cover - any hopes of that? - Maybe not now, since it's a while ago the album was released. Would have been perfect having it gatefold, with the photo collage in the centre, AND a picture vinyl, AND a poster to go with that... On the "DEATHRACE KING" album you had a song dealing with Jon Nødtveidt but it was not written anywhere it was about him, what were the reasons for that? - I think people that are interested enough get the message anyway. OK, thanks again for being in our pages... - No, seriously: thank you. You rule
man



Candlemass

OK, I thought it was on time for me to do an interview with CANDLEMASS, a band that released no less than seven studio albums and one double live o far. As many know the four first have been re-mastered and re-released in stunning double CD editions, and all honour to them for that. I especially like the fact that all the bonus material is on separate discs. It always pisses me off when there are re-mastered albums and some bad sounding demos appear at the end. Not only does it mess up the original impact of the albums, but also it can be quite a shock if you listen to an album you love so incredible much and then the ugly sounds of a hideous demo track burst out. CANDLEMASS knew better and keeping the bonus tracks separated is certainly a good thing, and there are quite many goodies to choose from: A lot of demos and live stuff, and not to forget the infamous "Bewitched" video, which we will comment on later. OK then, another phone interview done by Metalion and answered by main man Leif Edling.

OK, since you have all the re-releases out of the classic CANDLEMASS albums out and you have planned quite a few festival gigs is it totally impossible that we will witness new CANDLEMASS material with the classic line-up? - We really don't know at the moment, we plan to do a great deal of concerts now. As we speak now we are ready to go to Greece and we are getting ready to do SWEDEN ROCK and probably some festival in Italy. And maybe some South American dates too, so in September we should be ready with all those gigs. And then we will see what happens. If we at that point we feel like we want to continue or record another album or if we at that point hate each other that much that we just want to put the band to rest. I guess we have to wait and see.

I think you stated once on an earlier occasion that you were not interested in doing any new material? - Yeah, it has been a little bit like that. But if we think it is great fun and everything works out well we will keep that door open. But at the moment nothing is decided, like if there is going to be a new album or whatever. We just have to wait and see if things work out, and if we are able to work together. I think it makes sense to do it step by step. We don't want to make to big statements if we can't follow it up.

I think people are interested in hearing new material by the classic CANDLEMASS line-up too... - Maybe: we did a concert here in Stockholm just before Christmas. And it went incredible good! We got great response from the crowd who were practically screaming out for new material. But personally I'm a little doubtful concerning this, because if we do this little reunion tour I think that the people who comes to see us wants to hear old stuff. I'm not really sure if the crowd wants to hear new material, some might be disappointed by that. So I think we might as well do old songs only. Some sort of best of set, I think people would be more interested in hearing that.

But on a personal level, wouldn't it be more interesting for you to perform new tracks? - No, not really. I haven't played those songs for 10-15 years, so I thought it would be interesting to do these songs now on this special occasion. But if we make an album, we get to go on the road even one more time performing that new stuff. I think it is better for the old fans and those who haven't seen us yet that we focus on the old material.

I remember that I saw you in Oslo way back when you opened up for SLAYER in '88 I think... - As far as I remember I think we had pretty bad sound on that night.

Well, I can't really remember as it was pretty long time ago.... Yeah, right. But did you go there for SLAYER or?

I liked both bands but of course since SLAYER was the headliner...you know. I saw you in Gothenburg with ICE AGE also. - But that was probably a better gig. I re-call that was a better gig. At that time we were probably as most popular. *(I get slightly nervous and runs through the questions desperately, there is an odd feeling that the interview somehow stopped, need to pull myself together and go on, even listening to this tape is annoying, I hate listening to myself!!! UAGHHH!)*

But if we go back to your re-releases, how do you think they stand out today? - Yeah, otherwise we wouldn't have done it. You know, we made a really big effort by re-mastering them, putting all the pieces together with pictures and so on. We would never have done that if we didn't care for the albums. To me, "Nightfall" have always been a splendid album which I play some times, likewise with "Epicus..." "Ancient Dreams" and "Tales Of Creation" I might not have played that much myself. But with "Tales Of Creation", I think it is better than what I remembered it to be today. And it is kind of fun to re-discover an old album like that. With "Ancient Dreams" I feel like I once did, but now it sound much better! And there are a few good songs on it at least!

Also as I stated in the introduction I think it is good they are double discs so all the bonus material can be found on separate discs. - Yeah, exactly, otherwise I think you kind of ruin the whole impression by adding extra songs after the album. Personally I buy quite a lot of re-releases myself of old '70ies bands and that kind of stuff. So in that way you know what you want in a re-release. You would like to have a lot of text; bonus tracks etc. but that should not ruin the essence of the album. So you can say that the CANDLEMASS re-releases are made from a fan perspective of things, so we hope that is the way the CANDLEMASS fans would like to experience this. So I think if you like CANDLEMASS in the first place and you get these re-releases you will most likely think it is bloody great! Because there hasn't really been much CANDLEMASS material out there and there hasn't been much pictures either during the years either.

So do you think people buy all the re-releases or do you think they pick their own individual favourites? - I know for a fact that "Nightfall" is the album that gets most orders, that's a fact. The record company tells me that "Nightfall" has sold twice as much as "Tales Of Creation" and "Ancient Dreams", and "Epicus..." sell good too.

So how was it with "Epicus..." that one was released prior o the other ones - why? - "Epicus..." was released 6 months, well, almost a year before the other ones. So because of that it doesn't have a slipcase or anything. We didn't really think about it when that was put out. But as we were about to put out the other ones we thought that we were going to do it in a really good way. So because of that "Epicus..." looks like it does. But if we had done them all together "Epicus..." would have looked better too. But it might not be too late for that, we will see.

When "Epicus..." was re-released many thought it was a bootleg... - I heard that too. It has been pretty sad with "Epicus..." as you could hardly find it in any stores since '86. So for fifteen fucking years people have been looking for that album. It is a sort of cult album in the doom genre and it has been really annoying that people have not been able to locate it. Very idiotic! But now at least everyone that wants it can buy it in a decent record shop. I don't know if you can buy them in any Norwegian record shops?

At the moment of the interview I only had located "Epicus..." (But since then I seen all re-releases in Norwegian shops, at least one...)- It has been some minor problems with the distribution but from now PLAYGROUND MUSIC also distributes them in Norway. So people can order them if they are not in the shops.

So what do you think is the major difference about those new versions (compared to the old ones obviously), I heard that the sound was not maximised or something on the first CD versions? - That was among the first CD editions ever in '86 - '87. The CD format was so new then so I think the people couldn't, or didn't know how to, master the albums in a good way. If you compared the CD to the vinyl, the vinyl versions were sounding so much better. That is something that has been irritating me all these years. So we made sure that they would sound really good this time around, and I must say I'm very satisfied with the outcome.

Were there any problems to gain the rights to the albums? With "Epicus..." for example? - Absolutely not, and it was the same thing with MUSIC FOR NATIONS, the contract had finished. And with BLACK DRAGON, they hardly managed to get the record to the shops. And there were also a lot of problems concerning payment to us from them and whatever. And when it comes to the contract with BLACK DRAGON. It was a very early contract full of holes, much like a fishnet. So if we had brought this contract to a lawyer he would have told us that we could release the record tomorrow by ourselves.



Do you know if BLACK DRAGON still exists? - I don't really know. I have not seen them release anything lately! All the bands on that label have got their albums released by other labels. Stuff like CHASTAIN, MANILLA ROAD etc., so I don't know if they have any bands left. They are not able to get the records to the shops so it is no fun for the bands being on that label. I think that is a minimum request from a band on a label that the albums can be found in the shops.

So how come you signed with them in the first place? Pretty obscure I'd say. - But they were one of the few independent labels in Europe who had cool bands, we were all seriously into MANILLA ROAD, they were brilliant back then. And we liked EXPLORER, 1st CHASTAIN etc. (SAVAGE GRACE too! ED) so we just send some demos to them and they were instantly interested in us. So it was no problems at all concerning getting a deal in the first place.

Previous to CANDLEMASS you were involved in a band called NEMESIS who at one time also released on vinyl, which was also released on CD later, right? - ACTIVE RECORDS and METAL BLADE put it out on CD in '88 or something like that.

So you don't want to release that again too to go with the CANDLEMASS releases? - No, and according to me it was a great mistake that it came out on CD in the first place. For me it would have been better if it stayed on vinyl and vinyl only. But the thing is if you have some stuff released on vinyl people want it on CD too! It was some sort of deal with ACTIVE then, that they paid for a CANDLEMASS video or whatever it was if they could release the NEMESIS stuff on CD.

So you don't think much of it yourself then? - Well, what should I say? I think it is so-so. You can see it as a demo for CANDLEMASS or something. A demo before it all got serious.... Most musicians have a demo like that behind them; difference is that it in most cases stuff like that stays unreleased.

So how was it, did NEMESIS develop into CANDLEMASS or was CANDLEMASS a brand new project? - NEMESIS became CANDLEMASS. It was basically the same people in both bands so. It was just a normal progression into something new.

Well, let's go back to the re-releases, this time the video bonus stuff that can be found. I don't know, are you familiar with MAYHEM? - The Norwegian one, huh? (There was a MAYHEM on the BLACK DRAGON label too! ED) Yeah, he (Dead) is there on the video....

Fuck, I thought I had some exciting news here. - Yeah, he was an associate of err...what the fuck were they called? I can't remember. There were some other guys there that played in some other band....

MEFISTO? - Yeah, that's it. And there were some members from an early incarnation of MANINNYA BLADE. (At least the Stockholm version of MANINNYA BLADE! ED)

Well, the reason I brought up MAYHEM (and Dead), I might as well explain that to you readers. Dead mentioned to me many years ago that he had taken part in some video for the CANDLEMASS, but that the video was not considered good enough or whatever the reason was. So it was locked up in some secret CANDLEMASS vault for no one to see until now. You can see the "Bewitched" video on one of the albums - I'm not telling which one so you have to buy them all! So for us old friends of Dead it is nice to have this historical video. Especially as there are not that many video clips in existence of him. Thank you CANDLEMASS! And thank you Leif Edling... - Yeah, that was before he blew his brain out.... But now he is in that video everlastingly so you will have a memento of him.

Do you think that the music of CANDLEMASS can make you depressive? - Ehhh, no, I don't think so. Actually I think it makes you happy most of the time. What depresses me is bad music. And I think it is the way things functions, at least according to me.

Now to another band you were involved in, ABSTRACT ALGEBRA. With them you released one album - what do you think of that now?

- I like it....

Well, I never found a copy of that. - It is a good progressive Metal album. I'm really pleased with that album, the production is really killer and the songs are very good too. And if you like CANDLEMASS I think you will like that one too!

I think it is pretty hard to find that CD... - I think you can find it on the web somewhere.

Oh well, got to keep looking then. Do you think that this album was released at a wrong point in time? It might have sold well if it was released now? - Or earlier, DREAM THEATER had just made their break through and the progressive Metal scene was not so big then. So if would have been released five years later or five years earlier I think it would have sold better. But if you are able to, try to check it out, it is good Metal! It got rave reviews when it was released too.

One pretty obscure CANDLEMASS release was the EP CANDLEMASS sings Sigge Furst! What bout that one? - That was just for fun.

It was only released in Sweden, right? - Yeah, but some copies went out on import so, to the French market for instance.

Maybe a bit hard for foreigners to grasp what that release is all about I assume. - Yeah, it's most likely only Swedes who can relate to Sigge Furst. (A few selected Norwegians too! ED)

So what about the CANDLEMASS album "Dactylis Glomerata"? Wasn't that supposed to be an ABSTRACT ALGEBRA album as well? - In the beginning it was the basic idea to be that. But in the end it wasn't, the production turned out to be extremely expensive, so we could not afford to buy out the master tapes ourselves. So it was more or less MUSIC FOR NATIONS who stepped in and bought out the master tapes and they wanted to release it as a CANDLEMASS album instead.

Do you think it was the right thing to do to release that as a CANDLEMASS album? - At that point of time I think it was the right thing to do. But sadly enough we could not afford to make it as good as we wanted. It just had been a very expensive production. We originally wanted to remix the whole album but there was just no money left for that purpose. So MUSIC FOR NATIONS paid for it as long as they could call it CANDLEMASS. So that was the way it was back then and it is hard for me to re-think the situation if it could have been different or whatever. I don't like thinking like that anyway. The album was released back then according to the circumstances back then. You can say it is an OK album, but not really outstanding. There is some good stuff on it I think.

And then you have the "From The 13th Sun" album, which I actually have not heard! - I think that's an incredible album, it's fantastic if you like CANDLEMASS or BLACK SABBATH: It is a very heavy album and I think it is the best stuff I done since "Epicus..." or "Nightfall".

Really? - ...And it got tremendous reviews when it was released too.

You also have a record label too, right? FROGHOUSE RECORDS? - Sadly enough not anymore. Because I released some "10 vinyl's and it was hard to make it work. But it is difficult to sell that stuff. There are plenty of good bands in Sweden. But the problem is that even if vinyl is a cool thing it doesn't really sell well. You have to sell like 8-1000 to earn back your money, and to press a "10 cost as much as printing an LP. But you can' charge what you normally charge for a LP. Not a good idea if you are after profit. So if you do that kind of stuff you need another income.

So for sure it is a good thing to do if you have plenty of money. - Yeah, because there really a lot of fucking great bands in this country. I would have gladly continued but...

What kind of bands were you releasing, was it some of those so-called stoner rock bands? - I'd personally say it was more heavy rock bands, really heavy, good bands. One band called BOOZEMAN SIMPLEX. Who is a bit like SABBATH meets GRAND FUNK - excellent stuff. Then there was a band called WHEN who become more psychedelic '70ies rock. We also released a "10 with SPIRITUAL BEGGARS.

Was it only Swedish bands? - Yeah...

What a shame it didn't work out then. - Yeah, I would gladly have continued with this.

Well, I kind of forgot to ask this earlier, but here it goes: The singer on the "Epicus..." album, is it true that you wanted him in the and after the "Tales Of Creation" album? - Yeah, we tested him but it didn't sound any good, it just didn't work out. So we used Tomas instead.

So he basically hasn't done anything since the first CANDLEMASS album? - He just done a few pop demos. I think he still is actually still trying to get a contract. So it is just pop for him.

Was he to be seen as just a session member back then too? - Yeah, because we were originally only three members back then since we had neither lead guitarist nor singer.

Anyway, his brings me to the end of my questions, again I ran out of questions more rapidly than I planned... - Yeah, unless you start to discuss favourite albums to great length or whatever. (Yeah right, here I have the chance to discuss for instance classic releases by for instance HØST, NEON ROSE, NOVEMBER (Sweden), KEBNEKAISE or whatever but stupid me just keep silent! ED) so this interview was for SLAYER MAGAZINE, right?

Yeah, have you heard about that before, or? - Yeah, I think so. I think I actually might have or had a copy somewhere. I do hang out at the record store SOUND POLLUTION at times and they distribute SLAYER so I seen it there too. So thank you very much for the interview!



Candlemass

THE NOT SO VERY METAL DIVISION!

In this section I will feature bands that freaks me out and I don't understand, or something that is not so very Metal I still want to mention. First: KHANATE and SUNNO))), both bands feature Stephen O'Malley. I think those bands are the masters of fucking my mind up. SUNNO))) being the worst in a good way. Both bands are making monotonous droning sounds and make me very uncomfortable. I'm very terrified of humans actually sitting down and writing this music. Like: *I bet this part will go down well at the gigs!* They are the musicale oddballs that walk among us. No need to list the title of the albums, they are all fucked! (O) Or (6), masterminds or stark raving lunatics - you judge!!

KARI - Pilot CD (GMR MUSIC GROUP) Yeah, we all remember KARI for her wonderful work in THE 3RD AND THE MORTAL. I guess some lost track of her as her solo albums (Spindelsinn & Mesmerized?) was on the whole released here in Norway only, both were fine showcase of good pop music with hints of Kate Bush and other otherworldly female artists. Now after some silent years Kari is back after leaving major SONY RECORDS and found some smaller, independent label, which suits her better. It seems like this also affected the music, can't really say there are any hits or singles here. Of course that is not a bad thing, it's better to listen to Kari doing what she wants to do instead of following the 'advices' of some big label. Music is very low key but the tone of the voice dresses the sound well, that's all that matter hearing the implausible voice of Kari Rueslåtten. Maybe a bit hard to grasp for those who wants to hear pop Kari but others will enjoy. It is however pretty odd how far she gone since THE 3RD AND THE MORTAL days, even stranger how familiar to each other they sound today, reunion time? (4)



BLACK WIDOW

I must say it is quite strange managing to get an interview with Clive Jones of the legendary BLACK WIDOWS, but things like that happen due to the Internet explosion and so on. I thought I jump ahead and get some sort of interview with BLACK WIDOW as their debut album always fascinated me and they were pioneers as far as occult rock goes!

If we go back to the band you had previous to BLACK WIDOW, which is if I understand it correctly more of a different sounding band...I never heard that album you did but that was more in the blues direction, right? - BLACK WIDOW was formed out of the previous band called PESKY GEE! We had been going since the soul days so we played the same sort of thing that all the soul bands played in those days (in the midnight hour, Knock on wood). Then we decided to change and become more psychedelic playing numbers by VANILLA FUDGE, FAMILY, JETHRO TULL, the album was recorded when we were just changing so there was a mixture of sounds on the album including our only PESKY GEE! Single ("Where is my mind") a VANILLA FUDGE song. The album called "Exclamation Mark" has just been re-issued on SANCTUARY RECORDS and is selling really well, the single has just been re-issued on the album "Hot Smoke & Sassafras" along with THE KINKS & STATUS QUO so we are in good company.

So you changed name to BLACK WIDOW and did the "Sacrifice" LP, please tell us a bit about the circumstances of the recordings of this LP? - We had the idea of doing the next album based around Black Magic so we needed a name change; a lot of research went into the act and story to make it authentic. There was an introduction to Alex Sanders the then King of the Witches, Alex made sure we used all the right words and warned us that we were playing with fire. The band first recorded a demo of the "Sacrifice" album; having kept the only copy of the demo this was released a few years ago under the title "Return to the Sabbat". The tracks are the same but Kay Garret our girl singer is also featured on the album and there are different arrangements of quite a few of the songs. I have to say that the UK cover to this album is the best cover I have ever seen, you turn the cover and it makes a different picture it has won awards in the UK but it was sadly in my mind replaced by another cover for release in Italy.

A lot of bands on the darker side claims that a lot of weird things happened in the studio during the recordings did that happen to you? -

- Do they really? Well don't believe all that bands tell you, we did have a few tracks that the producer had problems recording, like the desk and tape machine that had worked for years would suddenly not work anymore till the next day. Sure we had weird things happen to us but that was usually on stage where the audience could see it happen. We had to keep changing Girls that played the part of Lady Astaroth quite a few would get very upset and at one gig we had to get Alex Sanders to chant some sort of spell to calm one girl down after we had done a show that had become pretty hectic. That news then made the Sunday National papers with headlines like 'don't let your kids see this band!'. (All good stuff).

In those days your stage show was pretty extreme, how was it that you got influenced to do that kind of stuff back then? Did you see your live shows as 'rituals'? - I guess we wanted to do something a bit more interesting and entertaining for the audience no one was doing Black Magic back then, a few bands did songs about the Devil and that sort of thing but we went all the way. We made sure everything was correct a few people have told us that they have felt very strange and frightened when listening to the album "Sacrifice". I would say the shows were rituals.

What about musical influences? From where would you say the BLACK WIDOW sound originated? - BLACK WIDOW had many influences, Arthur Brown made a big impression on myself and just lately I've been speaking to him about working together, he's a really nice guy. DEEP PURPLE who we always seemed to be on the same bill as us and definitely YES who we toured Italy with in the '70ies.

How many live shows did you do and what kind of audience did you reach? Do any of your shows exist on film from those days? - I can't say how many shows we did but there were many, our audience were all ages and all types of people we often had people from the church come to see what we were about and to warn us not to carry on. Sadly I have not been able to trace a live show although there is a rumour that one has been found of a performance in Copenhagen but I'm not having much luck in tracing that at the moment. We did a great show in Switzerland that was recorded but sadly the venue went up in flames the next week when Frank Zappa was performing there, DEEP PURPLE were in the audience and as they watched the place burn down along with our tape it influenced them to write their classic "Smoke on the Water". I'm always on the look out for a live concert of BLACK WIDOW if anyone knows anything please get in touch.

There were other bands doing the same sort of dark, progressive rock back then, did it exist some sort of connections between those bands? I mean, these days it is a lot easier with Internet and all that shit but did there exist a network back then? - Well none approached us, lots of bands claimed to be into Black Magic after us but they were really jumping on the bandwagon (English saying). There was really only BLACK SABBATH that we were labelled with as being into Black Magic and they claimed at that time not to be into it. There was a lot of confusion between the public getting us mixed up we were often asked to play "Paranoid" at gigs (and sometimes did for a laugh) and they would get asked to play "Come to the Sabbat", as far as I know they never played it? We later had the same management and that made it even more confusing I would love to talk to them again if anyone knows how I can get in touch?

As BLACK WIDOW was a fairly successful band back then (even reached a TOP 40 position in the UK...) but was there some sort of underground cult following for BLACK WIDOW? - Sure there was and there still is, BLACK WIDOW is definitely a cult band I get e-mails from all over the world asking about the band and we seem to be influenced so many other bands Steve Sylvester & DEATH SS from Italy are very much into BLACK WIDOW.

As the album was recorded at the end of the '60ies was the band influenced in any way by that whole movement, with flower power and whatever else? - That's hard to say, PESKY GEE! Were into flower power as it was the thing that was happening at the time but BLACK WIDOW were the opposite to flower power, I think you could say we started our own movement and many bands followed.

When was it that this band took this major interest in witchcraft etc? Was that mainly an interest of you, Clive Jones or did all the members share this passion? - No we all shared an interest in Witchcraft I think most people do, it's just that I decided to do something about it and learn more.

There has also been re-released an album called "Return To the Sabbat" which is roughly the same as "Sacrifice" but with the major significance being it contains female vocals. Was that recording just meant as a demo or was it intended for an album release? - As I mentioned the ("Return to the Sabbat") album was originally a demo and not for release but it has become a collector's album, it had never been released before and I held the one and only copy.

Do you think this material with female vocals created a more eerie feel? - Not really but Kay Garret the girl singer was brilliant, she shared vocals with Kip Trevor. I also hold the one copy of her solo album that I am re-mastering in the studio for release possibly on Black Widow Records.

As I heard the female singer left and was never to be heard from again, or am I mistaken? - Kay left to get married (to a drummer) and she now has 2 grown up children, we were always good friends and I speak to her often. Kay hints that she would love to sing again and one day I hope to take her back into the studio in fact there are some plans going on where we hope to include Kay.

After the "Sacrifice" album it seemed like the band left the occult themes behind them and become more 'mainstream', why did you do that? Was that perhaps a pressure from your record label? - This is always something that I regret, myself and the drummer Clive Box wanted to continue with the Black magic but Jim Gannon the guitarist & Kip the singer wanted to become what I consider to be an ordinary band. The management were also worried that we could not get radioplay promoting Black Magic. I said to hell with it lets do the Black magic but I lost the battle and the band went downhill.

Did you ever consider changing the name of the band around that time? - Strange you say that, the band did change its name this was also against my wishes we were called Widow I thought it was stupid but the management insisted, it was not long after that the band folded so not many people knew we had become WIDOW (thank God). Kip in later years did record under the name Widow and did a cover of "Come to the Sabbat". This version is on the Tribute album.

I think you must be pretty sick of people telling you "Sacrifice" is the greatest album and the two others are so-so... How do you view them? - That's just it people say that Sacrifice IS the greatest album ever! I've begun to see that it really is a classic album at the time I didn't realise it I guess because I was involved in it. There were reasons that it didn't sell we could get no airplay because of the Black Magic theme and the same week we were released on CBS they brought out "Bridge Over Troubled Water" and pressed nothing else for the next 3 weeks, no one could buy the album we went from 75 to 32 and then back to 76. The other 2 albums were pretty terrible one was produced by the managers son and the other by the office boy (true) they sank without trace but there were some good tracks on them. Mary Clark was on the second album (a great song I hold the original version again there is only 1 copy) the second album we recorded twice the first recording mysteriously disappeared and I can't trace it but that's a long story. Of course there has also been Black Widow 4 released, this again was a demo and again I held the only copy that is a really good album produced by the band and very YES influenced.

Over the years the BLACK WIDOW albums have been re-released on both vinyl and CD several times I think, are you the person who are in charge of all this? So how many times have for instance "Sacrifice" been released in different editions? - To be honest I'm not sure "Sacrifice" came out about 2 years ago on SANCTUARY but we lost the rights to the first 3 albums, while I own the other 2. I must say SANCTUARY have been great they always get in touch with me and they have asked me to do a best of BLACK WIDOW album this will contain all 5 albums and also some PESKY GEE! I will also do the sleeve notes so it will be accurate.

Have you made much money with BLACK WIDOW over the years?

- Ha ha, you sign silly contracts when you are young, there is a lot of money still in BLACK WIDOW we are just trying to track it down, I get royalty payments mostly for "Come to the Sabbat" that has been recorded by so many bands its not true.

There is also an album out with unreleased racks on it, from where did these lost recordings origin? - You must be talking about "Black Widow 4". We always made demos first, I yet again owned the demo but Black Widow were coming to an end we had been killed by bad decisions made by management and members of the band Jim had left but he had killed the band we made a fabulous album but no one would touch the band. I had to piece the album together with a new singer who was with us from America (Rick E) this line up was the best we ever had but to much damage had been done by then, the album was unreleased and spent 30 years in my bedroom.

BLACK WIDOW has also got a tribute album, do you feel strange that people still feel strong about BLACK WIDOW after all those years? - Yes it does seem strange after all this time but I have come to learn that so many people regard BLACK WIDOW as an important band. The tribute album is brilliant when I first went to play it I thought what will the bands do to the songs but no fears I play it all the time, I also was pleased to do the introduction to the album. Steve Sylvester has done some of the sleeve notes and you can tell he has been really influenced by BLACK WIDOW in his career I'm so proud of that because I think DEATH SS is a brilliant band.

BLACK WIDOW seems to have a good following in Italy, why do you think? And was it like that in the old days too? - Well as I mentioned we did a tour in about '71 with YES and of course BLACK WIDOW RECORDS are based in Italy. I hope to come back one day.

After BLACK WIDOW disappeared there was this band AGONY BAG who you had a bit later on, how would you describe that and what did AGONY BAG have in common with BLACK WIDOW musically? - Nothing at all musically, we was much heavier and I wrote all the songs, AGONY BAG was well before their time. I took over on lead vocals and I was always a showman AGONY BAG did some things that BLACK WIDOW would never of done I'm sure even now we were the first band to have sex on the stage. AGONY BAG was fun, BLACK WIDOW wasn't but we still changed people's lives everyone who saw AGONY BAG could remember the experience. At the moment I'm recording a new album in Germany with a new AGONY BAG, the musicians are guys that saw AGONY BAG 20 years ago and have never recovered!

AGONY BAG recorded an 7 and an album that was never released, why wasn't the album released back then? - Because no one would touch us, again the image and music were well before their time, I hate to say it again but I held the demo tapes I had to piece the album together. I sent it to BLACK WIDOW RECORDS and they loved it and wanted to release it. The single "Rabies is a Killer" has been recorded by DEATH SS.

How do you feel about it being released now? - Great it's always better to have things released rather than sitting in your bedroom for years. It's had some good reviews; I like it when they say this album is really strange.

Have there been any other musical projects you have been involved with lately? - Well, where shall I start, I do many things now not all in the rock business. I'm recording in Germany with the new AGONY BAG and we hope to do some gigs this year. I've done many things for bands that are on BLACK WIDOW RECORDS; I did an intro/outro for the band ABIOTENESI on their last album, I've written a song for MALOMBRA that I believe they will release on a "12 single. Looks like I will be working with STANDARTE later in the year. This year I will be working with Kip Trevor from the original BLACK WIDOW that we hope will involve Kay and a few other Major Stars (I can't say any names at this moment) we hope to do a new musical along the lines of the Rocky horror show. This will be the first time I have worked with Kip in 30 years in fact we did not speak for 29 years. (It just goes to show time is a great healer) I also do some work in the pop music field, it's always best to do many things in this business I have no time for people that slag off other types of music. I have had entries for the Eurovision Song Contest and also a song that Englebert Humperdink is considering. I hope to perform "Come to the Sabbat" and "Rabies is killer" with DEATH SS this year. OK, thanks a lot for doing this and thanks for being part of my magazine! - No problem Jon when I come to Norway I will suck your cock and fuck your ass (well you were warned you dared to interview Clive Jones) ha ha print that if you dare (dare you?) Many thanks!

USURPER

A little update from the hellfire division of USURPER, this time Rick Scythe let us what is going on or not....

Departure from NECROPOLIS: - RS: Basically the direction the label was moving in didn't really fit with USURPER anymore. When we first signed with NECROPOLIS in 1996 it was great. We wanted to be on a label that had enough money to finance studio albums and who was willing to send us on tour. We had a little interest with "bigger" labels but nothing really what we wanted. OSMOSE gave us a deal at the same time and we turned them down. We wanted to stay underground, yet just have more money, and more ways of exposure through touring and promotion. So NECROPOLIS seemed like the perfect choice for us Paul (Typhon) was very cool. He was totally into the underground and everyone at the label really believed in USURPER. They really did everything they promised in the early days. Unfortunately as time went on things slowly changed. Paul began hiring a kid from a local grind band who was willing to work for \$5 an hour (less money than you can make cleaning toilets at a truck stop). Soon we were faced with problems like: the P.R. guy had his own band to worry about, so anytime he was suppose to promote us or get us on a tour, he'd use the opportunity to promote his own band. Then it just got worse. It got to a point where bands that were signed to the label began working there, like 3/4 of the band would be "working" at the label. Who do you think got promotion and tours USURPER or their band? This was not only a shitty way to treat us; a band who helped bring the label up to a new status, but also a shitty way to run a label from merely a business point of view. And it just got worse from there. All of the sudden there was these shitty sub-labels like DEATHVOMIT and FUELED ON. These labels had nothing to do with real underground metal. So right there all the underground credibility was gone! Things continued to get worse. Here we had an album with goddamn KING fucking DIAMOND singing on it and they refused to promote it. Not even in their shitty NECROPOLIS MEGAZINE!!!! For example, they let the guy from EXHUMED (who worked there) interview himself under an alias for a giant EXHUMED feature and did NOTHING on USURPER!!!! I can't blame the guy, I'm not mad at him at all, who wouldn't give themselves a 5 page feature interview written exactly the way they wanted it; but the fact of the matter was that it was the NECROPOLIS MEGAZINE not the RELAPSE magazine, you'd think they'd want to promote their own bands! Again from a business standpoint, not very smart. It went from people not wanting to promote USURPER over there because they had different agendas, to people working there that HATED USURPER!!!! If you didn't have a toilet seat with gore dripping off it on the CD cover they weren't interested in you! But the final thing was on the 2000 EUROPEAN tour with CRADLE OF FILTH. They went from promising to finance it, to telling us we had to contribute our show earnings toward the plane tickets, to almost leaving us stranded in Europe because they refused to pay the bus company ANYTHING! We had to pay ALL of our show and merchandise money to the bus company just so they'd give us a ride back to the airport, and technically that wasn't all the money! So when we got back we had nowhere to rehearse (our old building was sold when we were on tour), no promotion in magazines, no distribution, and no one working for us at the label. I said, "Fuck it! I want nothing more to do with NECROPOLIS" I remember telling the General and Jon that "I'd rather not be on a label than deal with them!" So we put out a press statement saying that we "officially left NECROPOLIS!" I have no hard feelings now. Paul was really great to us over the years; it's just how he decided to run his label that made us leave. I'd still drink a beer with the guy if I ran into him.

Arrival at EARACHE: - RS: When we got back our manager Tom Vader and this guy Tim Fraiser who worked for CANDLELIGHT put out a big press statement saying that "USURPER OFFICIALLY SEVERED TIES WITH NECROPOLIS" This caused a HUGE stir in the underground. The press all thought NECROPOLIS went bankrupt. After all, we've been with them for 5 years, so people just figured "They must have went out of business". Actually we got an offer from CANDLELIGHT. We were going to sign with them, we had the contracts in our hands, but a few of the points we verbally agreed on weren't in the written contract so we sent it back for them to revise. In that time EARACHE saw the press statement and said point blank "what will it take to get USURPER on EARACHE?" We simply asked for exactly what we asked CANDLELIGHT for and they had no problem beating their offer. They have such a strong UK and US staff. True pro's who've been in the business for a long time. People who actually know what they are doing and care about the bands on the label. We have no complaints so far. Even for us being on a big label with bands like MORBID ANGEL and THE HAUNTED they still treat us with total respect. They really believe in USURPER. They don't want us to change ANYTHING about our style. We have 100% artist freedom from the music and lyrics to the artwork and artists we use. They already sent us on one tour and you can actually find our "NECRONEMESIS" and "VISIONS FROM THE GODS" re-issues in stores out here. BIG AL, DIGBY, CURRAN, Dan and all the gang at both offices are treating us great, and we officially don't have our debut EARACHE album recorded yet. Only time will tell how things unfold, but so far, so good...

Re-releases with bonus tracks: - RS: When we recorded "NECRONEMESIS" for NECROPOLIS we had NO CONTRACT! We knew this could be a mistake, but seeing that we haven't seen a statement since May 1997, we knew we had them by the sack! All a contract would do would sign away our rights to the songs, and since we never saw a statement from them, there would never be any money, so I told our guys not to worry, this is an advantage for us not having a contract. "VISIONS" was the same way. WE OWNED THESE songs. Most were from our 1994 demo and various outtakes so since they were willing to release it without a contract, it was actually in our favour. We knew we would look for a new label with the way things were being run, so we knew we wanted these releases to get a proper push. When we signed with EARACHE we actually signed a separate contract for the re-issues. So now if NECROPOLIS tries to sell their version, they'll be sued! They have no legal rights to those recordings. Since the re-issues were coming out so soon after the originals we wanted to make them different. Each release has an entirely different layout and some new artwork plus bonus tracks. "NECRONEMESIS" features a cover of SLAUGHTER'S "TALES OF THE MACABRE" and "VISIONS FROM THE GODS" has "ANNO SATANAS" and a different live track.

King Diamond: - RS: It of course it was a great honour to work with the KING! We didn't see it as a "selling point" we really don't care about that. If we did, we wouldn't of giving that song away for free on MP3.com. We just thought of it as a way to work with a legend of Metal, and one of our long time influences. Again, everything was cool at first. King said he would do it as long as NECROPOLIS didn't put a sticker on the album with his name to use as a selling point. We had no problem with that! Like I said, we don't care about selling points. I viewed his appearance as a personal high point, not a trick to sell CD's! But of course NECROPOLIS fucked that up too. On the few ads they did put out, they totally exploited his name! King Diamond was naturally pissed off at this. He even mentioned his anger at us in a few interviews. I don't blame him at all for being mad; NECROPOLIS did exploit his name at an attempt at a "selling point". We were angry too, but what could we do about it? The thing KING DIAMOND didn't realize was that WE HAD NO CONTROL OVER HOW WE WERE PROMOTED! I know he's so big and famous that he probably has the final say on every ad and every thing with his name on it... WE DON'T. Or at least we didn't with NECROPOLIS! They never consulted us on how ads were run. This probably sounds strange to the KING, but for a small band like us, this is just how it's done. And by the way, "NECRONEMESIS" didn't sell any better than any of our other albums, so KING DIAMOND really has nothing to worry about. I know in one interview he said that he doesn't want all of his fans "to buy the USURPER album because they were misled to believe that KING sang on the whole album". All I can say is they didn't, nothing to worry about.

MANOWAR (do they really have so many sluts hanging around?): - RS: Not really in the states. Over here MANOWAR aren't that big at all. It's unfortunate, but true. Here Americans think KORN or LIAMP BISKIT are Metal. Bands like MANOWAR aren't given much respect. It's pretty sad. Even in the underground, kids like bands like SIX FEET UNDER, but don't care about MANOWAR. Don't get me wrong MANOWAR have a total CULT following here. Their fans are totally hard about them, there just aren't that many, the biggest show we did with them here was like 500 people, the average was 250 people. It's pretty sad because MANOWAR deserve as much respect here as they get in EUROPE. They are 100% Heavy Metal! They are unbelievably talented musicians and very cool guys. Every night Joey told us "if we ever need anything, just ask". He made sure we had more than enough lights and PA volume, as well as making sure we had enough time for a sound check each night. They are such a great band, we feel totally honoured to have had the chance to get the direct support slot on the 1st leg of that tour! It was great to get to play for some older Metal heads, as well as to get to play in front of THE KINGS OF METAL!

Why do you play with all these weird bands? - RS: HA! HA! USURPER takes what we can get. We are still very underground. We'll play anytime anywhere with anyone. Over the years we've been on a lot of weird tours: DARK FUNERAL + USURPER, CRADLE OF FILTH + CHRISTIAN DEATH + USURPER, USURPER + ROTTING CHRIST, USURPER + EXHUMED + SADISTIC INTENT, ENTHRONED + USURPER, MANOWAR + USURPER. Somehow we survived all of that. We always manage to get some total die-hard USURPER fans at each show that specifically comes to see us and no one else. It never fails. We have this very small, very weird, yet very strong following. Only a few kids in each state or each country, but those few kids are 100% die-hard! We've seen everything from kids with USURPER painted on their jacket, to kids with bootleg USURPER shirts, to kids with USURPER tattoos! We totally respect that! In general, we manage to get some really positive reactions from some really different audiences. Next we want to go on a total Death Metal package over here... why not?

DESTROYER 666

Just a few questions asked to KK Warslut of DESTROYER 666, their new album is one of the best this year anyway so...

As we are innocent victims of yet another DESTROYER 666 attack I was wondering, how do you feel about releasing records? Isn't it so that many times the idea of releasing an album doesn't live up till its expectations? - Yeah I guess to be honest that it is true. A curse and an inspiration to move on and try to find that perfection. Which is satisfaction. I like something from every album we release, but its true enough that they rarely live up to my expectations. And that's true of a lot of albums these days. If we take a look at the new album you have recorded it with Terje Refnes who is mostly known for recording foggy gothic soft Metal crappola, so why on earth did you decide to work with him? And how much had he to say when it comes to the sound of the end result? - Well, he HAS done CARPATHIAN FOREST, ENSLAVED, GEHENNA, STORM, (STORM?? - ED): I thought that was enough credit for me. Especially CARPATHIANS "Strange Old Brew" LP, that's a killer album and a killer sound. He asked us what sound we were looking for and to a great extent we got it.

What would the perfect production for DESTROYER 666 be?

- Somewhere between CELTIC FROST "To Mega Therion", "Infernal Overkill" and "Reign In Blood".

Many people that have seen DESTROYER across the land always say that you are so much better live than on record - truthfully that must be pretty annoying to hear? - Well, it's better than some things they could say; they could say we are shit on record AND shit live, ha ha ha. I can agree that the production for "Phoenix Rising" was a little too clean for most D666 fans, perhaps that affects they're comments.

So since you already have 4 studio albums out why not a live album that will capture the raw energy of DESTROYER 666 on tape?

- Yeah, maybe a "10 or something one day. I believe a lot of the live energy from our shows actually comes from the members them selves. Maybe a video would be better to capture something like that.

Since you now done four albums do you think you reached your peak with DESTROYER 666? - Who knows, off course I still feel the fire to make music, what other people think about it I don't care. The irony is, the underground has been our medium, but alas, the underground for its entire die hard staying power seems to be a lot of the time built upon very fickle people, who change alliances and opinions very fast. I'm sure we've all seen them come and go. My very first experience with the so called necro scene was in 1990, there was to lads from Melbourne, they had all the credentials, yeah they use to write to Dead and Euronymous etc had all the "must have" shit, wore the bullets, the studs and leather. Within a few years one was a Buddhist and the other totally dropped out. Having seen he respect they demanded from the scene and there consequent actions, it has made me very cynical of these types of people. I think the band has been peaking for a while now. You have to understand why we do this. I have achieved everything I set out to do with a band apart from making an album I'm completely happy with. But every other thing I have done. All the clichés are now marks on the bedpost so to speak. I've met Metal heads form all over the world now; I've drunk with 'em, fought with 'em, gotten high with 'em and raised some hell with 'em. I've met people I've respected musically from an afar and then found to my pleasure I respect in person as well. The last few years have been very good for the band. Admittedly all successes have to be weighed against its costs, and we did blow a lot of cash getting here to Europe. We sold everything, left women, left friends, the whole fucking lot. But we've had a hell of a time doing it, and as I said I've achieved most of what I set out to achieve, to live Metal, to make it a fulltime lifestyle. That's really quite impossible in Australia. In regards to the fact you just cant play there very often.

What is your ultimate achievement so far? - Doing what we've done. Burning bridges and experiencing adventure, all on the horse we ride called Metal. I think it's what most people like us Metalion have worked for. To be able to exclude for the most part the rest of the world we find so dull, mundane, false etc and live our passion to its full. We could well ask do we ride the horse or just hang onto it while it gallops along. Nietzsche says that Music is a narcotic; I think Metal is mainlining amphetamine. And a lot of us addicts.

What has been your ultimate work so far? - The demo was the only thing I'd ever recorded at the time that I was immediately happy with and remained content with for many years after, well, until I stopped listening to it. I have mixed feelings about all our albums, but for the record, my five songs that written are "At The Graveyard Of God", "Burning The Veil Of Falsehood", "The Eternal Glory Of War", "Hail To Destruction" and "LevensBlood" from the new "7".

A lot of people claim that "Unchain The Wolves" is your magnum opus, and that album have something that cannot be found on later albums. How do you view a statement like that? Every album has a feel that is never recaptured. ALL bands, every album. OK, maybe AC/DC and MOTÖRHEAD come close to having a very similar fell to each album, but I think most of your readers fave bands have a fave album from that band that had a feeling that was never quite recaptured. I believe the best is yet to come, if I didn't I would quit.

So how has life in Europe been treating you? Has everything been to your expectations? - Its damned expensive, that's the only downfall. Apart from that it's been a fucking hell ride, fucking great! After having visited here in 2000, it's lived up to everything I wanted from it.

Is it likely you will return to Australia anytime soon?

- Its possible.

Just like DESTROYER 666 will one day make the ultimate album according to their own visions I'm sure there will be an in depth interview here in SLAYER one day as well. In the meantime check out "Cold Steel...For An Iron Age" on SEASON OF MIST.



METALHOLOCAUST!

As expected: all reviews by Metalion and is of my verdict. If that is wrong - well - no big deal, but at least the reviews are 100% straightforward and sincere! Brutal honesty is the only way! Albums graded from (0) to (6) where (0) are downright shajte and (6) is rather the opposite. Also in this issue there was a bunch of releases that was not reviewed simply for the reason that they stank too much or were absurd run of the mill shit. Albums reviewed are the core of the albums coming here 6 first months in 2002.

THE CROWN - *Crowned In Terror* CD (METAL BLADE)

Along with the SADISTIK and HOLY MOSES discs this is the best album of 2002. Nothing can really beat this outrageous Death Metal Thrashing rock & roll holocaust! The intensity will never leave; from the second it starts 'til it ends you will be awestruck by the ferocity known as THE CROWN! (6)

LORD BELIAL - *Angelgrinder* CD (NO FASHION) Blasphemous Black Metal by Swedish veterans. Hey, they even still have the flutes! HAHAAH! Pretty ok this one, nothing that will change your life spectacularly but LORD BELIAL is always LORD BELIAL. (3)

WITCHBURNER - *Incarnation Of Evil* CD & *Blasphemic Assault* CD (UNDERCOVER RECORDS) I love WITCHBURNER! So far this lot have released 3 albums and have lived pretty much in the shadows of better-known bands. WITCHBURNER plays superb Thrash Metal from Germany! Nothing pleases me more than that. Of course it is easy to compare them to other bands, but for once I won't bother with that. If you have a thing for German old school Thrash Metal done with true passion you will love WITCHBURNER!! WITCHBURNER makes you want to bang your head, scream loud and knock back a few beers!!! I give both these fundamental and under-rated albums (4.5)

MASTER - *Let's Start A War* CD (SYSTEM SHOCK) All reverence to Paul Speckman for giving Death Metal a face back in the '80ies. I must say this is not so stimulating as it used to be but it is still OK! (3)

THE COMPANY - *Awaking Under Dogs* CD (SYSTEM SHOCK) I actually thought this would be pretty cool as they once had a HEATHEN guitarist in their ranks. Well, not so anymore. Don't know if their previous albums were good but this is just some new modern chugga chugga Metal. (0)

SATANARCHY - *Disgraceful World* CD (PRIMITIVE ART) Filthy rotten VENOM/ENTOMBED worship. Not to shabby but barely anything you will remember for a long time. You need a six-pack to go with this CD. (3)

TORTURER - *Rise From The Ashes* CD (self release) Well, they are veterans from the South American scene, Chile to be more exact. Granted they are not as godly as PENTAGRAM but this is still worth checking out. It is brutal stuff in a weird way, at times they give me the VOIVOD vibe but most of the times their music is Hardcore like Thrash. Bits like the Brazilian DORSAL ATLANTICA too! (3)

HIRAX - *Barrage Of Noise* M-CD (DEEP SIX RECORDS) Got to love HIRAX and the extra ordinary vocals of Katon - pure cult! This dirty rotten hardcore Thrash band released a couple of good albums back in they '80ies, now they are back and have re-released some old stuff, some ep'es and this raging masterpiece of ugly thrash *Barrage Of Noise*!!!! If you like your Thrash fierce, with a hardcore edge and some agitated vocals you must check out this! (5)

ATROX - *Terrestrials* CD (SEASON OF MIST) I really liked their last album better, they still do their Schizoid Metal pretty first-rate, and the vocals are as exceptional as ever. I just liked the previous one a bit better and I'm not so 'enhanced' by this one. Also I hear that this album has not been mastered which is kind of daft. Last album on SEASON too! (3)

GRIFFIN - *The Sideshow* CD (SEASON OF MIST) it's a bit anonymous I think, can't really think of something sensible to say about this, it's not very electrifying. Heavy Metal with a twist! (1)

DESTROYER 666 - *Cold Steel...For An Iron Age* CD (SEASON OF MIST) When all comes to all, its bands like DESTROYER 666 that matter most and is the essence of the Metal community today. This is what it is all about: this is the stuff that makes your blood boil. Its fast, its raw, its heavy, it is brutally catchy and its fucking Metal to the bone. Thrashing and crashing and slashing!!!! METALLLLLLL! (5)

THE CHASM - *Reaching The Veil Of Death* M-CD (self release) I must admit, I was very surprised by this. THE CHASM is a band that I always heard about but never really paid full attention towards. I was expecting full on typical US Death Metal. But it was not; it was not that at all. It is very thrasy with tremendous guitars, not exaggeratedly brutal, just good! There is a thrash edge here as well. Sadly enough a much underrated band. Also released on vinyl 10 in limited edition. (4)

GODDESS OF DESIRE - *Conquerors Divine* CD (PERVERTED TASTE) There is no way in the world it is impossible to abhor GODDESS OF DESIRE. Well, they might look cheesy (except for the female dancers) but surely they have the substance to make some forceful Metal! You can hear a lot of influences from for example NWOBHM or German Thrash, or the more traditional hymns. It is all about Metal in first-rate conviction! (4)

REV. KRISS HADES - *The Winds Of Orion* CD (DEICUS) Let's take a trip into the morbid mind of Rev. Kriss Hades. Some of these recordings have been available before, but this is the first proper album from the SAD X guitar executioner. Total ambient Me(n)tal darkness!! This is very nightmarish, extremely bizarre and very uncomfortable, it also feature some anxious Death Metal parts just for good measure Take a trip into the murkiness of your soul! (4)

RAVAGER - *Storm Of Sin* CD (OSMOSE) I suppose this is what I thought THE CHASM would sound like. ANGEL CORPSE like stuff. (3)

SETH - *Divine X CD* (OSMOSE) I guess I was not the only one who like "Grand Declaration Of War" by MAYHEM, at least I got the impression this French band are into it as well. I don't find this to be particularly appealing, but I found it interesting to see the MAYHEM influence. Especially from an album everyone claimed to hate. But anyway, I do have a preference for MAYHEM! (1)

DAEMON - *Eye For An Eye* CD (DIE HARD) Well, it grooves and it grooves this Danish Death band. Not very appealing to me, they do have Gene Hoglan on drums but in this case it doesn't help out at all. (0)

TWISTED TOWER DIRE - *The Isle Of Hydra* CD (CD R copy - no label attached) As far as Heavy Metal goes you can't really do much better than this US band. Not poisoned by happy happy joy joy Metal but more on really heavy ancient Metal gods. You know, IRON MAIDEN and whatever. (3.5)

LOCK UP - *Hate Breeds Suffering* (NUCLEAR BLAST) A magnum opus of grind desecration! KILLER! (4)

DEW SCENTED - *Inwards* CD (NUCLEAR BLAST) TOTAL THRASH ATTACK!! DEW SCENTED has to some sort of degree been ignored by the masses but the band has constantly been releasing quality material and getting better and better all the time. They do resemble a bit the newer Thrash bands like for instance THE HAUNTED in the way they carry on the SLAYER testimony. But knowing what SLAYER have turned out to be the last years I of course rather listen to this lean, mean German THRASH machine!!! (5)

IMMORTAL - *Sons Of Northern Darkness* CD (NUCLEAR BLAST) Well, well, well. This is not as bad as "Dammed In Black", nor does it reeks of the quality of "Pure Holocaust" or even "At The Heart Of Winter", something in between there... The thing is, when you first listen to an album like this with an outstanding production you are blown away by the massive sound, not the quality of the music. Thus the life span of albums like this is very short. But in a way it is cool they are doing the blizzard winter Metal, and they do look funny - I'll give them that. (And a six pack to go!) (2)

SINERGY - *Suicide By My Side* CD (NUCLEAR BLAST) Well, well. Kimberly can't in reality sing, that's one thing that finally struck me. Nor is the inconsequential power Metal not very stimulating any longer. (0)

MANOWAR - *Warriors Of The World* CD (NUCLEAR BLAST) It took some bloody time, huh? After a bunch of live albums, videos etc. we can finally take part of a new MANOWAR album. Its been to long, bands have formed and released 2 or 3 studio albums since "Louder Than Hell"!!!! So the question is: has it been worth the wait? I have to say yes. Luckily the time doesn't move for MANOWAR, MANOWAR is always MANOWAR and that's an achievement! To be MANOWAR this is pretty varied. We got the heavier stuff like "Band Of Doom", "House Of Death" or "Fight Until We Die". The cheesier stuff like "Call To Arms" and "Warriors Of The World United", the balladesque stuff like "Swords In The Wind", the opera track "Nessun Dorma" and what is to become the epitome in cheese "An American Trilogy". The only thing I could live without is "Nessun Dorma", but fucking hell, this is MANOWAR. They might be stupid on stage but sitting in the sanctuary of your own abode blasting this, existence is good! HAIL & KILL! HAIL & KILL! HAIL & KILL! HAIL & KILL! HAIL & KILL! HAIL & KILL! (5)

SOILWORK - *Natural Born Chaos* CD (NUCLEAR BLAST) Well, well. Its way nice, catchy and less powerful. There is far too much clean singing and nice parts. I much prefer "Chainheart Machine" to this. I think the impact of this album will die so soon that they are swiftly forgotten about. Listen to TERROR 200 instead, more forceful! (1)

SUSPERIA - *Vindication* CD (NUCLEAR BLAST) I just can't get into this, well-crafted Norwegian (Black?) Metal with very good vocal production, but this just isn't me. If you like the new sound of Norwegian (Black) Metal dressed up in an ABYSS sound I'm sure you like this. Calling them Black Metal is not full fair as they pick up influences from other styles too. The most interesting parts are the singing! (Not rated)

WARHAMMER - *Curse Of The Absolute Eclipse* CD (NUCLEAR BLAST) Oh well, I still think it's funny, WARHAMMER on NUCLEAR BLAST! Doesn't really matter. I still like WARHAMMER, more and more!!!! The HELLHAMMER spirit will never die!!! DEATH IS CERTAIN!!! I like the intensity of WARHAMMER. These guys are for real! (4)

NO RETURN - *Machinery* CD (NUCLEAR BLAST) Not to scruffy this one - a typical ordinary release but since we are in the average is good times why not sacrifice a few seconds on these French bastard unification? You might like it!

WOLFEN SOCIETY - *Conquer Divine* M-CD (NO FASHION) I just don't like this. It's this modern awful sounding thing; I just get a sick feeling of this rubbish. It gives me an extremely horrendous effect. (0)

AUDIOPAIN - *Revel In Desecration* M-CD (Independent release!) A band that for sure the audience here in Norway are familiar with, as they have played tons and tons of concerts here and also recorded a few demos. Now the band has in true underground manner released their debut CD on their own label! I must say I'm just impressed by a band still doing that these days, no one goes the long way anymore. And bearing in mind that AUDIOPAIN is from Norway too it makes it even more odd AUDIOPAIN deliver filthy rotten destructive Metal. Ideal for headbanging and beer drinking! Audiopain@hotmail.com (4)

METALUCIFER - *Heavy Metal Chainsaw* CD (RIP RECORDS) We have to love METALUCIFER, for some reason I like them better than SABBAT. There is something in the primal aspects of METALUCIFER that really touches me. This is Metal - now FUCK OFF!! (4)

HOLY MOSES - *Disorder Of The Order* CD (CENTURY MEDIA) Well, I was expecting much of this and for the love of Satan HOLY MOSES delivered an awesome full-length disc. I even loved last year's mini CD but this - this is the stuff! More influenced by Death and some claim Blacker stuff, HOLY MOSES still carry out their brutal thrash. Every song is a true masterpiece of fucking Metal aggression. This album got it all, brutal chorus lines, ripping guitars. FULL HEADBANGING MAYHEM! (6)

SUIDAKRA - *Emprise To Avalon* CD (CENTURY MEDIA) They were pretty fucking shit when they were on LAST EPISODE and can't say they are much better now. (0)

EXTOL - *Undeceived* CD (CENTURY MEDIA) I'm not even going to say how stupid it is with the concept of Christian Death Metal, I'm just going to state this is a horrible CD with a useless band - Christian or not! (0)

ARCH ENEMY - *Wages Of Sin* CD (CENTURY MEDIA) I know that everyone and his or her sister is going fanatical about Angela (new singer) being female doing death grunts. Personally I'm not that impressed with the vocals, they are ok, but nothing to do go bananas over. I actually prefer those of former singer Johan, his voice had more spirit. Angela's voice is very one dimensional and pretty monotone. But the enthusiasm for me liking this album is the beyond belief guitar work. I admire that! Memorable Death/Thrash! (3)

SENTENCED - *The Cold White Light* (CENTURY MEDIA) They are pretty much filled with self-pity and suicidal thoughts these miserable Finns aren't they? GREAT! Go and kill yourself then! (1)

DREAM EVIL - *Dragon slayer* CD (CENTURY MEDIA) Uhhh, ohhh lets all hate DREAM EVIL for the reason that they only want to make money and stuff, they are not into it at all... "A notable thought that might be spot on, problem is it is better than many newborn/reborn Power Metalers. So what do you do? Do you prefer this product because it might be superior to the last HAMMERFALL or do you want another 'true' band? Who cares? Luckily I don't have that dilemma. If you are into the latest Power Metal I'm sure you will be ecstatic about this. I got other things to think about. (Not rated)

THAT IDIOT FROM STRATOVARIUS - *Waiting For The Dawn* CD (CENTURY MEDIA) Well, I got to be honest with you, the name of the performer of this CD is KOTIPELTO, but it is that idiot from STRATOVARIUS. You know, the guy who sings and has the most annoying voice in Power Metal. The guy who gets out of tune every time he tries to reach those high notes. A very miserable vocalist at best and now we got a solo CD from him, like we required that! HAHA! Of course he teamed up with a lot of friends from close and near to bring us this piece of shit. Waiting for the CD to stop. (0)

FORSAKEN - *Act Of Desolation* CD (CENTURY MEDIA) 2nd offering from Swedish FORSAKEN here. Not to bad, well-performed Death Metal dressed up in a nice ABYSS production, which means it never sounds to ugly or brutal. Death Metal needs to be more hideous, but this isn't the most awful band I heard. (2.5)

...AND OCEANS - *Cypher* CD (CENTURY MEDIA) Oh yeah, I remember their last awful album! PUKE!!! New, modern blippietti blopp industrial light Metal for fans of the KOVENANT and other bores. DECIPHER THIS! (0)

ROTTEN SOUND - *Murderworks* CD (CENTURY MEDIA/NECROPOLIS) This is how I want the Finland bands to sound - violent and aggressive! ROTTEN SOUND has been going for a while and their routine shows. Never letting down their ferocity of mangling grindcore. I must say this is cool. (3.5)

NOCTURNAL RITES - *Shadowland* CD (CENTURY MEDIA) Following the sound of their last album where they do more contemporary Power Metal

than what they used to do in the past.

UNLEASHED - *Hell's Unleashed* CD (CENTURY MEDIA) It feels good having UNLEASHED, I haven't paid attention to them in a long time, but when the history of Swedish Death Metal is to be written I feel the first UNLEASHED albums are obvious there. They released some so-so stuff as well, but here they are back with a killer album. It has some sort of dirty rock attitude too, but not like the typical Death & roll stuff, more in the VENOM vein of things. They actually covered "Black Metal" with VENOM, transformed the lyrics and called it "Death Metal", but that is deleted from the official version. (4)

ONWARD - *Reawaken* CD (CENTURY MEDIA) Power Metal stupidity, very terrible! (0)

SEVEN WITCHES - *Xiled To Infinity And One* CD (MASSACRE) This is pretty lame if you ask me, even for power Metal idiocy. (0)

THY PRIMORDIAL - *The Crowning Carnage* CD (CANDLELIGHT) I think this melodic Black/Death thing must end, it is so boring, and it's always the same thing. I can't see the difference. It is so tedious it hurts. (1)

SOURCE OF TIDE - *Blueprints* CD (CANDLELIGHT) Fuck this - bringing all this shitty styles into Metal, cutting out the aggression pretending to be some artsy fartsy intellectuals. (0)

CENTINEX - *Diabolical Desolation* CD (CANDLELIGHT) Credits to this old school brigade of Swedish Death Metal mayhem. They might not never been the best in their class, but still ok. At least it isn't so awful that you want to cry, a shame they are more melodic now. (2)

INSOMNIUM - *In The Halls Of Awaiting* CD (CANDLELIGHT) CANDLELIGHT, they really have become the lowest of the low. Well, there might be new ZVILON and 1349, but this... how annoying can music get? (0)

KAAMOS - *I* CD (CANDLELIGHT) What a shocker, CANDLELIGHT surprises us all by signing KAAMOS. They are an excellent Stockholm old school Death Metal band. I had their demos, which was very cool too. And this album, it fucking slays!!! EVIL DEATH METAL!!! (5)

DIMENSION ZERO - *Silent Night Fever* CD (REGAIN) If you liked old IN FLAMES and thought that they are not as good as they used to be, you might as well check this out as it sounds a lot like IN FLAMES, but slightly more aggressive. But in the end, this album is in that endless easily forgotten and soon ignored bin. (2)

INISION - *Beneath The Folds Of Flesh* CD (WICKED WORLD) A total gruesome Death Metal attack. No retreat, no surrender just purifying Death Metal murder, maybe a little influence of MORBID ANGEL in certain aspects but certainly more brutal and more to the point. UGLY! (3)

DECEMBER WOLVES - *Blasterpiece Theatre* CD (WICKED WORLD) It might not be as flesh ripping as their last sonic assault, but still pretty cool. It is a bit on the experimental side with all those eerie samples and pretty black sounds of disorder. It is very distressing at times and that is all right with me. They broke up now. (3.5)

DECAPITATED - *Nihilcity* CD (WICKED WORLD) I think they are ok Death Metal but I don't understand why everyone is raving about them. Personally I find them less than average. (2)

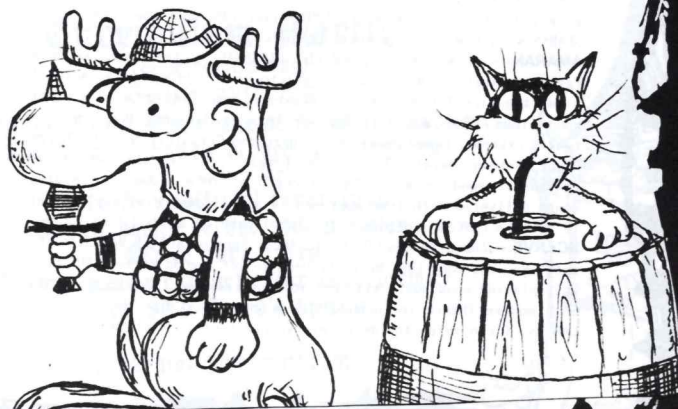
BESTIAL MOCKERY - *Christcrushing Hammerchainsaw* CD/LP (METAL BLOOD) Fucking chainsaw demons from hell, the demented Swedes must be checked out. A proof that the Swedish scene rules! CARNAGE! MASSACRE! DEATH! VIOLENCE! AGGRESSION! BRUTALITY! (3.5)

LOWBROW - *Sex - Violence - Death* CD (CROOK'D RECORDS) US Death Metal! It's kind of strange that these band features three members that used to be in NASTY SAVAGE and one that was in OBITUARY. Seems like the OBITUARY dude got his will when it comes to making music, this sounds like later day OBITUARY. Not too inspiring. (1)

KING'S EVIL - *Deletion Of Humanoise* CD (WORLDCHAOS PRODUCTIONS) What a pleasant surprise, a mad thrash attack from Japan. I expect nothing but quality releases from WORLDCHAOS but this was even better than I imagined. Full on KREATOR Thrashing going on here. (Think Pleasure To Kill") (4)

NORTHER - *Dreams Of Endless War* CD (SPINEFARM) DREAMS OF ENDLESS BOREDOM! Those new Suomi bands really annoy me. Finland spews out more garbage in the CHILDREN OF BODOM School, sad to see SPINEFARM breeding the clones. Cloning the cloned clones! (0)

RAM-ZET - *Escape* CD (SPINEFARM) What a worthless album. I despise this contemporary quasi-intelligent modern Black' Metal. Sure there are talent' in the band, but this is just atrocious modern-day sounding shit. (0)





KALMAH - *They Will Return* CD (SPIKEFARM) I don't hope this will return to my CD player, typical Finnish Blackish Metal the pretty way. I think since CHILDREN OF BODOM everyone wants to be them. (0)

DEMIGOD - *Shadow Mechanics* CD (SPIKEFARM) Another disappointing release of a band I once liked. It just sounds dull and unimaginative, a reformed act we could have been without. (1)

KHOLD - *Phantom* CD (MOONFOG) I liked their debut Masterpiss Of Pain a lot and I must say this is exactly the same. They have the rocking Black Metal going. I might think this is a tad less interesting, as the songs are not so indifferent, but still pretty cool. (3)

SINISTER - *Creative Killings* CD (HAMMERHEART) Give a girl a microphone and people will go crazy if she can perform some cave men

sounds. Rachel in SINISTER is pretty ok, nothing astonishing, but SINISTER have come up with a strong Death Metal album. Also this was the first and last album on HAMMERHEART as they are back on NUCLEAR BLAST now. (3)

MERCENARY - *Everblack* CD (HAMMERHEART) I don't have opinion on this album. (Not rated)

CARPE TENEBRUM - *Dreaded Chaotic Reign* CD (HAMMERHEART) I think Trey of MORBID ANGEL wants royalties for this CD too! Third CARPE CD and its pretty worthless MORBID ANGEL worship with inconvenient drum machines and the lot - A very shitty album. (0)

DEMONS OF DIRT - *Killer Engine* CD (HAMMERHEART) Pretty middle of the road Death & roll Metal. It is very dull (0)

NECROPHOBIC - *Blood Hymns* CD (HAMMERHEART) A Swedish veteran squad of Death Metal refuses to give up, and that is fine with me as long as the quality is good. They do sound a lot like the early Stockholm Death Metal scene, which is good because many older bands have betrayed that certain style. NECROPHOBIC is somewhat dissimilar as they have a tad more 'evil' in the music. Think DISSECTION. (4)

INTERNECINE - *The Book Of Lambs* CD (HAMMERHEART) Jared who used to be in both MORBID ANGEL and HATE ETERNAL still felt the urge to release an album on his own. Well, why not? Especially since he is out of MORBID ANGEL now. When it is as good as this there is no point to disagree. INTERNECINE is Death Metal in the school of HATE ETERNAL and ANGEL CORPSE, which means very brutal and technical brilliant Death Metal. This is at least as good as HATE ETERNAL! (4)

PRIMORDIAL - *Storm Before The Calm* CD (HAMMERHEART) Ohhh, what a clever title! Never really been a band I cared too much for, their newest album proves that, a not so very interesting band. It is something about them that just annoy me. (1)

THEORY IN PRACTISE - *Colonising The Sun* CD (LISTENABLE) Hyper technical Death Metal. I must say it is funny to listen to this really mental insanity. I like this but the one dimensional death growls doesn't fit the music 100%, just 73%, and the cover of THE SPARKS wasn't much fun either. Besides that it is ok. (3)

AMARAN - *A World Depraved* CD (LISTENABLE) Not necessarily my favourite style of Metal but you got to give them a chance, actually a tad too nice for me. But, the Swedes have come up with a pretty good album. Their music is heavier than traditional Metal but not really extreme, heavy, heavy Metal perhaps? Certainly not this happy, happy German Metal. They have female lead vocals, which are reasonable good as well. The strength of this album is the great songs delivered with true approach in a non-commercial way! (I fail to see the CARCASS influence the label babbles about.) (3)

SCARVE - *Luminiferous* CD (LISTENABLE) Fans of SLAYER MAGAZINE they might be, but does that help the band to get a good review? NO! Hehe! Only playing good music will get you good reviews. SCARVE plays this more modern Thrash influenced also a great deal by STRAPPING YOUNG LAD. So I can value the more intense parts of this album. (2)

CADAVERIA - *The Shadows' Madame* CD (SCARLET) Another release I was expecting to be useless. I was never much into OPERA XI (Cadaveria's former band), I only heard their first album, which did nothing for me, nor did their cover of Rhyme Of The Ancient Mariner" (IRON MAIDEN) impress me. So I saw some promo pictures, expecting nothing but mediocre atmospheric Black Metal. You know, they have this futuristic, glammy fag look. But I was surprised! This is pretty good stuff. Not so wimpy as I thought and more pure Metal with elements from the more extreme sides too. I guess adding some NECRODEATH members helped for the intensity too!! (3)

INRAGE - *Built To Destroy* CD (SCARLET) I hate this, it sounds so new and idiotic brutal! Hate this crap! Just gives me a headache. At least I will DESTROY it, doubt if they know the M.S.G. album with the same name! (0)

TERROR 2000 - *Faster Disaster* CD (SCARLET) It is better than the new SOILWORK. It is a good Thrash album, it is by no means essential but since the amount of crap released lately is so devastating it hurt, this is not the most awful. Shit, I'll give them a (3)

DAEMUSINEM - *Daemusinem Domine Empire* CD (COLD BLOOD) After trying to pronounce this name I'm forced to listen to this as well? The world is not fair. (0)

THE WOUNDED - *Monument* CD (COLD BLOOD) This singer needs to be shot, or - at least remote from the band. Then the band needs to get their act together and maybe write some good music? But what do I know? (0)

ARCTURUS - *The Sham Mirrors* CD (AD ASTRA ENTERPRISES) Actually, this is all right. They didn't escape into the avant-garde void totally. They are doing their keyboard dominated (Black?) Metal fairly well. Its ok, but it gets dreary, perhaps too much keyboard gallop? Some of the stuff is pleasant, but for me there is no stern edge. (2)

LORD WIND - *Rites Of The Valkyries* CD (NO COLOURS) Pretty fucking tedious, epic, 'medieval' crapola! This sucks!!!!!! Horrifying sounding, pretentious. (0)

WGRID - *Hoffnungstod* CD (NO COLOURS) Nothing but an extremely poor BURZUM rip off! This is really awful! (0)

SUICIDAL WINDS - *Victims In Blood* CD (NO COLOURS) I wonder how this somehow decent Death/Thrash ended up on the grim Black Metal label NO COLOURS? For sure this is the best band on their label. (3)

NARGAROTH - *Rasluka Part II* CD (NO COLOURS) Blargggghhh! I don't think I like this dreadful pretext for a shitty Black Metal band. Bloody hell, this bores me. (0)

OCCULT - *Rage To Revenge* CD (PAINKILLER) Dutch veterans of Diabolic thrash Metal rears its ugly head again. This band that many might know as it featured Rachel (now in SINISTER exclusively) on vocals. This was her last record with OCCULT; her vocal duties are shared with Maurice whose voice I like much better. Rachel does the death grunts while Maurice does the more blackened voice. Music wise OCCULT rips it up old school with. All the classic trademarks of a killer album are here. If you like new NECRODEATH for instance, this is an obligation! (5)

RUNEMAGICK - *Requiem Of The Apocalypse* CD (AFTERMATH) You know you can trust RUNEMAGICK; there is something safe about them. Sticking to their old formula, good old RUNEMAGICK delivering their Darkened Death Metal, impressive stuff! (4)

BEWITCHED - *Somewhere Beyond The Mist* CD (CONQUISTADOR) Strange album by BEWITCHED from Chile. Playing some extremely anti commercial Heavy Metal with occult touches. I find it tremendously pleasing to discover dark treasures like this. It is perhaps not the most vital band on the face of the earth, but they undoubtedly need your support more than any other every day loser release. (3)

HATE FOREST - *The Most Ancient Ones* CD (SUPERNAL MUSIC) It says in the press release: SELLING POINTS: *Anyone wanting to hear about selling points is a filthy pig and belongs in the oven!* OK, how come it is ok for the label to make selling points on their other releases? Hypocrites! (0)

THE MEADS OF ASPHODEL - *The Excommunication Of Christ* CD (SUPERNAL MUSIC) See HATE FOREST, they have selling points for this album. So in their own words: Of to the oven! And this is really awful, awful Black Metal with inadequate keyboard parts! It is a sad day in Metal history, as these clowns will release a split TO with MAYHEM (0)

RED HARVEST - *Sick Transit Gloria Mundi* CD (NOCTURNAL ART) Well, the Norwegian veterans of cyber Metal strike again. Must say I'm pretty impressed by this new one, they really have fine-tuned their threatening, twisted, industrial Metal, very disturbing and malignant stuff. Cold stuff - leaves no one left unmarked. I think the fact that they covered GGFH say a lot of what you can expect too! (4)

PENTAGRAM - *Reborn 2001* (PICOROCO) PENTAGRAM reformed for this gig in Chile last year and now we can witness the greatness of it all on CD! Yes, its that good! Besides the old demo classics they threw in a few covers too. It shows that PENTAGRAM still has it! (4)

ENCRYPTION - *Perishing Black Light* CD (Independent release) A pretty cool band here, doing some technical Thrash Metal with an odd ball of a singer. He sounds like a mix of Dave Mustaine and some Swedish Punk rock singer. He does get annoying at times, especially during the more quiet parts. So if you can live with this you get some pretty cool Metal too. (3)



ASTARTE - *Quod Superius Sicut Inferius* CD (BLACK LOTUS) The Greek Amazon warriors are back with their third full length. It is still pretty cool stuff changing between standard Black Metal and more aggressive parts. I think this album is a bit too long, as it gets pretty boring if you listen to the whole album. Good in small doses. (3)

MY DYING BRIDE - *The Voice Of The Wretched* CD (PEACEVILLE) To tell you the truth, I kind of lost track of MY DYING BRIDE, but this live album is pretty cool. Its really heavy and it is great that they till do some old songs. Killer sound! (Not rated)

THE GREAT DECIEVER - *A Venom Well Designed* CD (PEACEVILLE) Another band fronted by Tomas Lindberg. You might think the guy is in for overkill but I reckon he will do ok as long as he stays within the realms of class. THE GREAT DECIEVER is very different to LOCK UP, THE CROWN (Well, he is out of THE CROWN now...) or SKITSYSTEM and because of that it stays interesting. This is more dark and depressive stuff, not as frantic as the other bands he is involved in. (3)

MORNINGSTAR - CD *Kahevela Mysticism* (RIP RECORDS) Pure underground epic Metal from MORNINGSTAR this time. Pretty obscure at times but certainly worth checking out. Heavy Metal from the grave! (4)

MYSTIC - "I" M-CD It is good to see Frank Godzik back doing some good Thrash again. Many might recognize him from the likes of SODOM and KREATOR and it is in those refined KREATOR vein this CD is. Even his voice sounds like Mille at times (Like on the "Renewal" LP) The only thing I could be without out is the "Peter Gun" cover. Hopefully a full length is in the works. (4)



RE-RELEASES!

USURPER - *Necronemesis* CD (EARACHE) Do we really need to buy another copy of *Necronemesis*? OF course!!!! Actually I think many ended up not getting this because the sales from NECROPOLIS were pretty limited, not only that, it features a bonus song in the shape of *Tales Of The Macabre* originally by SLAUGHTER! KILLER!!! (5)

CANDLEMASS - *Epicus Doomicus Metallicus* double CD, *Nightfall* double CD, *Ancient Dreams* double CD, *Tales Of Creation* double CD (POWERLINE RECORDS) We cannot deny the godliness of CANDLEMASS. A band that has a very good back catalogue every Metal head should own. Starting with the superlative brilliancy of *Epicus Doomicus Metallicus* in '86 the band laid foundation for millions to follow. (5) *Nightfall* saw the arrival of Messiah on vocals, the ultimate in vibrato vocals. This was for me a great follow up to *Epicus*... still very strong material. (5) *Ancient Dreams* will get the lowest mark because I feel that not all the material (songs) are as high standards on the previous works, and the band will admit that too. But of course you are stupid if you leave this one out. (3) I remember I was disappointed with *Tales Of Creation* when it was first out, but listening to it now it gives me more. My main concern was that CANDLEMASS was going for an almost Thrash approach, but now it makes sense. Classic stuff! (5) A last comment about CANDLEMASS, it is easy to say that they were just into BLACK SABBAT, but it was more to them than that. I think it shines through on certain occasions that they were into the more normal Metal too, I'm sure the NWOBHM meant a lot too! Bands like ANGELWITCH could be mentioned here as a small influence also. What CANDLEMASS left behind is your duty to pick up again!

RISING FORCE - *Birth Of The Sun* CD (POWERLINE RECORDS) I think this is pretty cool; this is ancient demo recording from Mr. Yngwe's early carrier. Of course the sound quality is not that good, but it is tolerable. (Well, when I think of it, it sound better than his last solo album...huhuhuh) But at least on this the music is more interesting, and its cool to see where Yngwe come from. This is more interesting. This era of his musical carrier is very fascinating to be a part of. (3.5)

SACRED RITE - *Rites Of Passage Volume 1 & Rites Of Passage Volume II* (SENTINEL STEEL) SACRED RITE was a Metal band from Hawaii that released in their carrier three fine albums in the 80ies. Now you can have them all again released on two separate CD's featuring a lot of interesting demo and live stuff. The early stuff is pure IRON MAIDEN worship, which is not so strange when you know what era in time they are from. The band eventually progressed to a more own sound later, slightly more experimental or progressive if you like. If you ever adored QUEENSRYCHE or IRON MAIDEN you really need to look into this interesting band. (4)

ANGUS - *Track Of Doom/Warrior Of The World* CD (SENTINEL STEEL) ANGUS was/is a Dutch Heavy Metal band that released those albums back in the 80ies, I missed out on them then but it is nothing like discovering treasures from the times of yore due to grand labels like SENTINEL STEEL. As usual the ocular side of things are very good, a lot of info, pictures etc. nicely packaged in one disc. Of course what is most important: first-rate music! ANGUS was at times described as Speed Metal but today most people would just portray it as Heavy Metal, pure Heavy Metal. The first one is slightly heavier while the 2nd have more polished sound and better vocal performance. Some bands I thought of while listening to this was RIOT and WITCHCROSS, and I guess that can be used as an indication on how it sounds. Another thing too is while we these days have a million bands who are probably better musicians and what not, they lack of something that could be found on classic releases like this, a certain attitude and more shimmering sound which newer bands lack. Great stuff indisputably! (4.5)

NUNSLAUGHTER - *Waiting To Kill Christ* CD (VIEW BEYOND) Great idea, release a rehearsal!! Why not? There are live albums so why not rehearsal albums? The perfect band for this is of course dirty rotten old school Death Metal act NUNSLAUGHTER. Bloody riotous stuff! It's dirty and raw, fucking underground to the core!!! Horns up!!! (3.5)

NECRO SCHIZMA - *Erupted Evil* CD (FROM BEYOND) NECRO SCHIZMA was a band that just released one demo back in the glory of the demo days. And perhaps NECRO SCHIZMA was not the best, but they have their charm. They do total HELLHAMMER doom Metal. Very disturbing. If you are after some lovely materials just pass up on this, this is just heavy crudeness. Added is even a live recording. This should be bought by all mental fukks into underground non-conformity. (3)

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Inferno

PAUL BALOFF

1960-2002 R.I.P.

The 2nd **INFERNO FESTIVAL** took place in the black Easter of 2002 at the Rockefeller venue in Oslo, Norway. Personally I think its good that we have a festival of this dimension in Norway. Granted there are more festivals but this one seems to be the biggest one and with most potential. As usual there has been a lot of discussions about which bands who should play or not, but I rather not get into that discussion as I think it is rather meaningless. You have to take it for what it is; everyone has a different view on which they want to see anyway. And no matter what you are bound to miss out some bands anyway. The festival goes on for two days, twenty-two bands on two stages. So you still have time to roam around like a drunken bastard anyway. One of the bands I was looking forward to most was **NOCTURNAL BREED** who had the honour of opening the festival at an very early hour on Friday. Personally I'd like to see them a bit later but what the heck? It was no problems getting in front of the stage doing the good old headbanging to the masters of Metal mayhem!!!! Already the first band and perhaps the best band on the entire festival when all comes to all - **KILLER!** Impossible to mention this band without mentioning the strippers! Unquestionably got the attention of the male audience! Another interesting thing was their cover version "Evil Dead" by **DEATH**, which also had Silenoz (aka Ed Damrator) playing his axe... So what else can be said? Fucking Metal to the bone! Hail **NOCTURNAL BREED!** Of course there was other highlights to but you need to keep socializing and downing those beers too! That's the cool thing about festivals, the people you meet which you never see in your daily life. The Metal community was stronger than ever! (Or maybe I was to drunk to understand what was going on?)

What are cool with festivals like this are the unexpected surprises, take **AETERNUS** for instance. They are a band that I always appreciated on vinyl but I just wasn't sure if they were going to be able to pull through live. So of course I was blown away by their masterful performance of Bergen's deds Metall! Another highlight!!! There were a lot more bands of course, like I saw **BEHEMOTH & CARPATHIAN FOREST** who did good; a bit boring in the long run but still it was ok to have seen them. Especially **CARPATHIAN FOREST**. **BEHEMOTH** brought on a very professional act; it is easy to see that the Polish death squadron had been on plenty of Metal crusades before. Of course there was a lot o hullabaloo concerning **DIMMU BORGIR**, about the fees they were going to get (or not), nevertheless, if you were at **ROCKEFELLER** this Friday night it was pretty safe to say the bulk of people come to see **DIMMU BORGIR**. So it is justice being made that they were getting more money. I don't really see the point of adding 3-4 other lesser known bands instead of **DIMMU BORGIR**. You would not get the same crowd then I think. (Unless you are speaking about **SATYRICON**, **IMMORTAL** or **DARKTHRONE** or something equally big.) The only bad thing was that **AURA NOIR** pulled out because of this... But what the fuck, the people wanted **DIMMU BORGIR** and that's what they got. I was getting really drunk by this hour so we decided to get back to get some sleep...

Took a moment or two the 2nd day to get back in shape, not anything a few beers couldn't fix anyway. As I expected the crowd turn out was not so big the 2nd day, which was perfect to me. Also got the chance to buy some vinyl's of **PAINKILLER** who had a stand here (for a very good price too!) The band I was looking forward to the most this evening was **LOCK UP**. I missed their gig at Wacken a few years ago so I was looking forward to this grind core extravaganza. And I was not disappointed. It was perfect insanity. Seeing Shane on stage is worth the price alone. (Well, I got a press pass but you know what I mean...) Its great that grind core is alive and being made in such a good way as **LOCK UP**. And if I haven't said it before, Hate Breeds Suffering" is one killer album!!!! I guess things didn't get any worse when they played **TERRORIZER** cover version either. Certainly the best band on Saturday!!!! And as a matter of fact, **WITCHERY** killed too! I guess it might not be 'cool' to like them, but they put on a helluva Metal show! To be a band that hardly ever rehearse they definitely kicked major ass with their appealing Thrash/Metal or what the fuck you want to call it. They were also supposed to play here last year, but they had to cancel for some reason. Oh well, it was great to have them back his year! They ended their show with "Fast As A Shark" and that was really the perfect ending!!!!

So if you wanted you could catch 22 bands, I selected some I wanted to see and concentrated on that. Experience have thought me you can't see the whole lot even if you want to! (Still slightly annoyed I didn't see 1349 I must say.) But a great happening it was- I'll be back!

Scariest happening at the festival: Seeing Ketil Sveen (VME, ex VOICES OF WONDER in vampire make up! YIIIIICKS!!!!)

Coollest happening: Getting drunk with the infamous Blizzard Beast

The last months have shown that no one is immortal, starting in December 2001 when Chuck of **DEATH** passed away, since then a significant number of Metal/rock musicians have passed away. Sadly enough this list is too long... for myself, the greatest loss was Paul Baloff of **EXODUS** - the manifestation of a Thrash bastard if there ever was one. Of course it was sad when Chuck died, but I lost interest in **DEATH** just as the "Spiritual Healing" album was out. With Paul it was different, Paul never wimped out. Paul only appeared on one studio album by **EXODUS**, namely "Bonded By Blood", one of the best Metal albums ever no matter what category. "Bonded By Blood" is an LP that never has been matched in sheer intensity and class. I do like the later **EXODUS** albums as well, but there is something exceptional about "Bonded By Blood"! The sad thing was that Paul had been doing gigs with **EXODUS** and was ready for attack again but sadly that was not to be, he had a stroke on January 31st and passed away on Saturday 2nd of February. The Metal community lost one of its greatest! We lost a person that never wimped out, he was living the life to the max and it eventually took its toll. I have sad smile on my face when I hear all those crazy stories about Paul, a true madman! The last legacy from Paul was the "Another Lesson in Violence" live CD released by **CENTURY MEDIA** back in '97, a unique album and for sure one of the best live albums ever in extreme Metal. So what if someone has been making overdubs or whatever, I really don't care, this album shreds!!!! For those involved in the underground you probably know that Paul recorded a demo with a band called **PIRANHIA** and appeared on a demo with **HEATHEN** - imagine what monster that could have become! **EXODUS** has decided to continue the **SLAY TEAM** legacy with Steve Zetro" Souza on vocals who initially replaced Paul after he left the first time. Paul - thanks for everything, **TILL DEATH DO US PART!**



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