Morbid Tales #6 METAL FANZINE

+ ALBUM/SHOW REPORTS, RECORD SHOPPING GUIDES AND MORE!
Morbid Tales #6

Hails! My name is Annick, and I'm a heavy metal maniac. This is my zine, which was written between 2007-2009. As you can see, it is very different from all the older issues... I'm progressing in my regression... HAHA! Anyway, the zine encloses some interviews from my favorite bands, reviews of CD's, EP's, LP's, tapes, memories from metal trips and concerts, as well as a metal recipe book (!?!)! Unfortunately, this will be the last MORBID TALES issue (at least for a very long time). I have WAY too many projects and ideas to pursue and would like to focus more on my new band, CAUCHEMAR! There are enough good zines out there anyway.

Enjoy the read, and thanks for the undying support. TO THE DEATH!

I'D LIKE TO THANK THE FOLLOWING: (NO ORDER AT ALL) Keegan Irvine, Professor Black, Pete "Winoguy" from Boston, Alice, Eric, Michel Renaud, Callae, Gylve Nagell, Al (PAGAN ALTAR), Yosuke Konishi, Béatrice Marlic, Véro & Nick, Eduard, Christina, Valentina, Martin, Mel, Vuk, Gab & Kevin, Martin, Pierre-Marc, Cynthia, Arnauld, Janick, Emma, Julie, Pamela, Pascal, Chany, J-P, Sam, Vanessa, Snake and Annie, Joel "Toxic Holocaust", Necronomicon Rob, Orlok, Flo, Flav, Seb Lemieux, Tony Baranowski, Stan R.I.P., Kaehil, Brad "Witching Black", Mike, Phil (Elixir) and his wife for the good dessert, Paul (Elixir), Cathy Vorfeed, E. Danielson, Masayasu, Jerasek, Kyle HBC, Yasuyuki, Jamie Athenar, Shaxul, Bestial Offensor, Wilhelm, Graham, Rodrigo, Francesc, Cheryl and Hart, Deathsrike Dan, Hurricane Hellfucker, Danny Angus, Tim "Shadow Kingdom", Axe (Tales of Medusa), Bill of Auburn, Omid of Outlaw, Chase of HBB, TIR of Todestrieb, Gemini, Kohei, Wang and Kayla, Carlos, Felipe, Galos, le Profusion, le Marché du disque, Daniel Lacroix, Simon Lacroix, Jeff "Karnax" + whole Karnax gang, Frigant, Riden, Ratpack, Haagenti, Miskatonic Rich, Themis and my good friends from the PAGAN ALTAR templars!

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In early 1997, the line-up that had been together for two years by then, admittedly with a few interruptions, was on the brink of breaking up (what a surprise – we may have split up more often than we played "Countess Bathory"). Then all of a sudden we got two offers for gigs, one in Bussum and one in Wassenaar and we thought, whatever, let's continue. Those gigs turned out pretty cool and got us enthusiastic about the band again. We decided to record three new songs for a mini CD and when around that time Opyros informed me that he was putting together a tour for us, BARATHRUM and SABBAT from Japan, we were pretty excited. It would be a privilege to play with the legend that Sabbat is and ever since Demonos and I first met in January 1995 (when I was recording "Ad Maiorem") we had wanted to tour together. Of course, 'tour' is a big word for what would be seven gigs, but at least they were in two different countries (Netherlands and Germany). However, complications arose when one of us had other priorities that would prevent him from doing the last three gigs. This nearly killed our chances of being on the bill at all, but Opyros managed to find a solution: we could do the first four gigs and then WIZZARD would step in and take our spot for the final three. This wasn't what I had imagined, but it was better than nothing. Nevertheless, it was a telling sign that ultimately this line-up would be going nowhere. But that's not the point here.

The first gig was in Geleen. We were pretty pissed that we didn't have the mini CD yet, that we were supposed to promote, because of incredible delays due to fuck-ups by the guy responsible for the printing. Nevertheless, we went down to Geleen with Warhead's old Ford Sierra stationcar. There, we met SABBAT. They were cool, but we couldn't really communicate with them 'cos they didn't speak any English. Well, they knew two English words: 'beer' and 'fuck'. And they were cold constantly; everywhere we came the first thing they did was try to turn up the heat, even before attacking the fridges... BARATHRUM were there too, having driven all the way from Suomi in a rented car. I think they told us that they had gotten into a fight as soon as they had arrived in Maastricht the day before...

The place was all right but there were not that many people in attendance. Opening were CONQUERED MY FEARS (basically BIFROST with a different name) but I didn't really catch that much of their show as we were preparing for our own, since we were up next here.

We took the stage and played a decent set, but somehow it wasn't that good. There were some problems with the amps or the sound at one point – I remember correctly and we fucked up "The Wrath" in a major way. The audience barely responded (save for the guys from the other bands). When we were done the others drove back to Rotterdam (where they lived and the next gig would be the day after) but I decided to stick around to see BARATHRUM and SABBAT. Both bands were amazing, but with them, too, the audience response was below par.

After the gig, we (the BARATHRUM guys, one of the SABBAT guys and myself) bought some 50 cans of beer and started drinking. I also remember showing one of the BARATHRUM guys how to play "Bloed In De Sneeuw" while sitting at the bar with a guitar. Then one of the Finns went back to their car and fetched a bottle of Finnish vodka. If you check the inside of the "Revenge Part II" booklet, the photo on the upper left was taken that night. You can see the (almost empty) vodka bottle. The SABBAT guy is passed out on the table and Demonos is close to falling down too...

We drove to Rotterdam in a van Opyros had rented for the tour. Somewhere near Dordrecht, we stopped at a McDonald's for some junkfood breakfast. Eating made my hangover go away rather quickly and I was feeling fine again when we reached Rotterdam. It was a sunny day and we just hung out around the Baroeg, having a few beers, until time came for the show to begin, which was pretty soon since it was an afternoon show.

Opening were WROK, who made quite an impression. Not so much because of their improvised brand of extremely primitive BM as because of the slideshow of various massacres and holocaust images they projected onto a screen during their gig. I thought it was entertaining, but the Baroeg people thought otherwise and just cut off the power to end their show. Sometime later, they even provided WROK
with a trophy for being the worst band ever having played there.

Next up were BARATHRUM, who were pretty good again and after that SABBAT took the stage, being utterly brilliant as they had the night before. They were even better a live act than I had thought. I was shocked that there were few people in the audience. This was an once-in-a-lifetime chance to see one of the most legendary BM bands ever live, after all. Maybe the fact that this was a holiday in the Netherlands (the queen’s birthday) had something to do with this.

In Rotterdam, we were the headliner. With the other bands, we had agreed that we would shift the playing order every day and both BARATHRUM and SABBAT thought it obvious that we would headline in our town, Rotterdam. The guy from the Baroeg who had booked the show wasn’t happy about this (of the bands playing, he only liked SABBAT and had announced them as headliner).

We took the stage and we triumphed. We played true metal for an hour and the audience enjoyed it. Of course, we started with “The Priest Must Die” (though I changed the words to “The Queen Must Die” for the occasion – I wonder if anyone noticed). From then, it was utter chaos. Had the gig the day before been somewhat subdued, this day we had the real metal spirit. We ripped through our classics and a few new ones with true conviction (setlist: The Priest Must Die, Fire & Blood, The Wrath Of Satan’s Whore, Hell’s Rock & Roll, Into Battle, Thus Spoke The Master, Son Of The Dragon, Ritual Of The 7 Priests, On The Wings Of Azazel, Blood In De Sneeuw, Metal Warriors, Countess Bathory).

There was a certain incident while we were playing, when Demonos climbed onto the stage and onto amp, opened his trousers and started to masturbate on stage. I thought that was pretty funny, but the Baroeg people had other ideas and dragged him from the stage. Still, we were pretty satisfied with the performance we had given in our home town.

Afterwards, we went for a bite with some friends and after that, we went home. The next the would be a day off and the day after that we were going to play in Berlin...

We drove to Berlin in Warhead’s old Ford Sierra stationcar again. It comfortably managed 180 kph on the Autobahn but when we were nearing Berlin we got caught in a major traffic jam because there had been an accident involving some trucks or whatever. We got stuck there for several hours, which was especially unpleasant since it was awfully hot that day. Nevertheless, we did make it in time to “Die Insel” in time. “Die Insel” was a really cool place, sort of a castle-like building located on an actual island somewhere in Berlin. We had played there a year earlier as well and found that not much had changed. There were several floors in this place and the floor above the floor where we were playing was the ‘goth’ floor, so we spent the afternoon looking at all kinds of barely dressed goth chicks. When they went up the stairs, many of them offered us a nice view of what was under their skirts. We weren’t there to gawk at chicks in skimpy black skirts though, so we duly did a sound check and then we were fed. We were quite anxious about the food, because the year before they’d given us vegetarian food and we had rather loudly complained about that. This time, the food was exactly the same with the exception that they added some minuscule bits of sausage here and there to pacify us. At least there was enough beer to wash it down with.

The evening came and it took ages before things went underway. After the first band had played, SEIRIM, BARATHRUM took the stage and we were up next. I think it was 02:00 hours by then. The place was packed, though, so the atmosphere was great. I think there were about 200 people there and the place wasn’t that big. I even recognized some faces in the audience from the year before.

We started playing and the crowd reacted enthusiastically. People were banging their heads and singing along. This was a real metal night. It was incredibly hot on stage, but we kept playing with as much or perhaps even more vigour than in Rotterdam, because the audience reacted so well (after the gig, someone who frequently attended gigs there told me he’d never seen such a response from the audience to any band before). When we had gone through our entire set and anything else we could think of to play, the audience still kept on yelling for me. So as a final encore, we did “Kneel Before The Master’s Throne” which sounded awful because Zagan’s guitar had become terribly untuned by then, but still it was great, simply because of the incredible atmosphere. Looking back, I think this was the single best gig we ever had.

After our own gig, I grabbed a beer and watched SABBAT, who of course were brilliant again. After that, we had to leave to drive to the next gig. I think it was 6AM or so by then. It was getting light again, but in spite of that we got somewhat lost trying to find our way of Berlin. We drove most of the day until we arrived sometime in the afternoon in Bramsche, near Osnabrück, where the gig would take place at the ‘Alte Webenschule’. We walked around the place a bit and found it to be a very unlikely place for a BM gig. All the walls were painted white and they had been painted recently, so the whole place smelled of paint.

After eating a bit we did a soundcheck and discovered that the amps were pretty crappy worn-out pieces of equipment that didn’t seem to produce a lot of volume. When the first band played, THA-NORR on this day, our fears about the amps were confirmed. I was standing next to Zagan in front of the stage and we could just talk to each other without even raising our voices while THA-NORR was playing. That was pretty weird. We didn’t have a lot of time to think about this, though, since there was one other band and we were up after that. I don’t remember much about this gig except that it was pretty all right, considering the circumstances.

When we were finished with our set, we got into the car and drove home straight away, arriving home in the middle of the night.

TOUR DATE SCHEDULE:
29/4/1997 ’DE BOERDERIJ’ GELEEN, HOLLAND SABBAT, BARATHRUM, COUNTRESS & CONQUERED MY FEARS
30/4/1997 ’BAROEG’ ROTTERDAM, HOLLAND SABBAT, COUNTRESS, BARATHRUM – WROK
2/5/1997 ’DIE INSEL’ BERLIN, GERMANY SABBAT, COUNTESS, BARATHRUM, SEIRIM
3/5/1997 ’ALTE WERSCHULE’ BRAMSCHE (NEAR OSNABRÜCK), GERMANY BARATHRUM, SABBAT, COUNTESS, MOSU QUMA, THA-NORR
Hails to you guys! Can you start the interview by giving us a brief history of the band? How did you guys meet up – and did you have a different line-up than what you have presently?

We originally formed in 1985 and always had the same line-up. At the beginning, when we were playing mainly cover songs of DESTRUCTION, SLAYER, VENOM. We used to have another guitarist but it didn't last!

Which bands were your favorites, back in the day? Also, which LP's were spinning most often on your turntable? Does your band name come from “Astérix and the Soothsayer” – the comic book? Haha!

At the beginning (circa 86) our influences were definitely: SLAYER, KREATOR, RAW POWER, D.R.I., SACRIFICIE, and that were what we mostly listening too. There were others great band we were listening at the time but their sound influence us less (VOIVOD, S.O.D., VENOM, MERCIFUL FATE, EXODUS, ACCUSED, POSSESSED, etc...)

The name Soothsayer was chosen by us, no relation with the Astérix book. When we decided to have a band's name we pick a dictionary and point at some words we like the definition and spelling. And the name Soothsayer was our favourite one, so that how we took it for the band.

What were the band's goals at the very beginning? Did you want to get worldwide famous, get signed on a label, get groupies or simply get free beer?

The first original song we did was “Build The Terrorism” in 1985 and was composed by our first guitarist Denis, who since left the band. The recipe was the same for all our songs: at first, the guitarist came with his riffs and ideas and the rest put their ingredients in it.

You guys played evil thrash like SLAYER/KREATOR but you still incorporated a vicious hardcore punk vibe in your lyrics and in the songs themselves... have you been really criticized about it in the metal scene? Personally, I think that it fitted well.

In fact we never received bad comments about it. You know, in '86, the thrash metal sound had lots of hardcore riffs in it that ended up giving the “crossover sound”; a pure mix of thrash and hardcore. Look at bands like DRI, SOD, CRYPTIC SLAUGHTER, WEHRMACHT, THE ACCUSED; they are the perfect examples. I think our music is pure thrash metal, but the vocals and some riffs have more of a crossover approach.

All your songs were written in English. Why didn't you sing in your mother tongue? Was it because all your favorite bands sung in English and you wanted to do the same, or did you think that French vocals sounded shitty?

As you know already, we were influenced by various metal bands who all sang in English, therefore it was a natural thing to do the same. If you wanted some exposure in the underground scene, you'd better do all communication in a universal language. We didn't want to be a local act for our entire career; we had a more global (worldwide) approach for the band. We got one song in French, that song is “101” and it appeared on our LP.

SOOTHSAYER was a thrash metal band from Quebec-city. They formed in 1985, released the mind-blowing “To Be a Real Terrorist” demo (1985) and after many years of promises, released the cross-over album “Have A Good Time” (1989) on New Renaissance recs. A second demo exists, but I never heard it and I think I don't want to either. Haha.

Translated by Christian Petit. (Thank you so much!)
Makes sense! I didn’t even realize 101 was in French. Dammit! Anyway, were you aware of the French metal bands at the time - like Sortilege, Blasphème, Vulcain, ADX, Killers, Warning, etc...? I always thought it was weird that there were close to no French metal bands in Quebec (beside Trop Féross and Slayed Nekros... if we can consider that being French... hahaha!)

I know these old French bands; they were active before us. (Circa 83) I remember reading “Enfer Magazine” back then; a great mag and no e-mail, so all the orders would come by mail. At that time we had a P.O. Box and we would received around 10-15 letters every day. Letters from fans, interview requests, demo requests, t-shirt requests, for radio show airplay, for fanzine and magazine appearance.... everything! Ah...the good ol’ days!

Can you tell us a bit about the Thrash Metal Attack! compilation, which came out in 1986? Did you get the impression that New Renaissance Records’ Ann Boleyn wanted to see people’s reactions before putting out your debut LP “Have a Good Time”?

Not sure what was her main goal for us at that time. NRR used to release good compilations (remember the “Speed Metal Attack” series) and when she offered us to appear on the Thrash Metal one we thought it was a good opportunity. So we signed to be on that one. When that compilation came out we weren’t signed yet. Her offer for an album came later!
Damn, more to hunt from my part! It's funny how many of them either became managers or record label owners... Ok, tell us a bit about "Have a Good Time"... your debut that took two fucking years to get released!! I know that it was a really long wait, but were you still happy with the final results? Do you know if the CD will be re-issued in the near future?

Well, the release of that album went so bad!! It's almost the reason why the band split-up back then. We received absolutely NO support from the record company, NO promo at all, NO touring plan and we never received any royalties. Worst is that we never received copies of our very own LP; we were forced to buy it at a record store to get one!! Add to this the fact that the album came out two years too late. If it had been out when we first signed with New Renaissance Records in 1988, the impact on the scene would have been a lot better since we got good reviews from major magazines and fanzines. But back in 1990, Thrash Metal wasn't the "flavour of the month" anymore; Grunge was all over the place!

It must have felt like a cover band at first... hahah! Hey, Stéphan - your vocals are truly something original... they are really rough but at the same time, they are sung really quickly. Did you have a hard time doing the same vocals for the reunion? Did it piss you off that your vocals were compared to Sacrifice's Rob - or did you simply take it as a compliment?

Rob was an influence for me as well as Raw Power's singer, so it's a natural if I sing like them. I definitely took that comparison for a compliment. When I started rehearsal with the guys again, I had some trouble singing the way I did back in the day. After each rehearsal, I drove home with a horrible headache. You know, it wasn't easy always screaming like that especially since I haven't done it for 17 years!

Yeah, that's what I figured. Well, you succeeded anyway! And beer could have cured that easily... hehe. Anyway, what do you guys do these days, besides playing music?

We are involved in Soothsayer only on our spare time. We don't want to have a musical career anymore. We only do it for the fun of it! So as you guessed we didn't rehearse a lot since we all have day job and family! Martin is a French teacher in high school, Stéphan works in refrigeration, Daniel is an industrial designer and Simon is an electrical engineer.
You have played at the Trois-Rivières metalfest in 2007. How did that show go? Will you keep on playing gigs from time to time with the same material, or will you stop forever? In other words, what are your plans for the future?

Since the reformation, we played 3 times and the one in Trois-Rivières was our best one. The other two went great too but the Metalfest concert was memorable. Actually we have another show schedule for August the 4th at l'Imperial in Quebec City we will open for Testament. In addition, there is something in the air for another appearance in Montréal, but nothing confirm yet!

Do you have anything else to add, to complete the interview?

Visit our website for more info:
www.myspace.com/troopsofhate and
www.troopsofhate.com

Thanks a lot, and it was a pleasure to see you live! I hope that the future will be very good for you!

Thanks a lot Annick for your support and friendship!

And to you and all Morbid Tale's readers,
RAGE & THRASH ETERNALLY!!!!!
First, one cool metal/punk CD record shop we encountered was Rocksters Store, located in a passage very close to the Astronomical clock in the Old Town square. Prime location! They had a really good selection of punk and metal LP’s and CD’s. They even had home-made patches and Czech ‘zines. The guy working there (Kanar) was friendly and was very knowledgeable of Canadian uG bands! I got RATOS DE PORAO’s Cada Did Mais Sujo e Agressivo there. A bit expensive, but I noticed that all CD’s in Prague were.

HOOTERS PUB
Karlova 25, Prague 1 - Hours of operation: Everyday 11AM to 8PM

A little further away from the touristic area lays one great fucking record shop that deserves well its name: ROCK PARADISE. Now, this store has all sorts of styles - but got a huge trad metal/NWOBHM section. Man, I couldn’t believe thegood albums that were there - the selection is unheard of in Montreal. They had like 5 MANILLA ROAD albums, BOLT THROWER – In Battle there is no Law CD, the two ACID’s, Witchfynde stuff, TÖRR 3-CD digipack with all demos... anything you could wish for! They also had an amazing DVD section, as well as the mandatory patches and t-shirts/ longsleeve section. Check it out. A bit expensive again, but full of goodies for all sorts of tastes!

Also, there are good and cheap pubs/restaurants in the area... we ended up in a strange tavern where nobody spoke English, but trying to explain to the waitress that I wanted the largest beer they had made everyone laugh... we had a real good time. The Staropramen brewery is in the area also; we got a few fresh cans of beer there and drank them in a nearby park.

HELL’S BELLS PUB
Na belidle 27, 150 00, Praha 5 - Hours of operation: Monday to Friday: 3PM-3AM, Saturday: 5PM-3AM and Sunday 5PM-Midnight.

Right next to the Rock Paradise record shop is the HELL’S BELLS pub. This one has killer artwork inside (Iron Maiden, Mercyful Fate, Kiss and Motörhead airbrush paintings) as well as “cave”-like seating places. It’s small, but has a lot of feeling... and can get quite cloudy with cigarette smoke as the night goes by. The beer is cheap as fuck (1,50$ for a pint!!!) and there are shows from time to time. When we were there, they played British Steel entirely! Enjoy your trip!

This was the best, most beautiful and rockin’ vacation I have ever had. François (my partner in crime) and I left Montreal around 4PM and got there at 6AM. The ride felt really short, and the cool thing about Czech Airlines is that they offer free booze! Seems like a good start for this beer soaked vacation... Haha. We arrived there really early – the streets looked abandoned. Weird. Anyway, this trip was just fantastic. The architecture (gothic cathedrals, fountains, top of buildings) and the mandatory trip to the Sedlec Ossuary were the most fascinating. In this mini-guide, I will tell you guys my discoveries in the metal field! Try to learn a few Czech words as a sign of respect to the people there.
Alright!! Thanks for coming out tonight. You guys are playing this Saturday; are you getting nervous?

PHIL We are a bit, but we have a game called Rugby here... and it's the Rugby world cup. England got thru to the final and it's on Saturday night. Everyone's going to be watching Rugby and there'll be no English people at that gig! So, we're glad that you're here! There's going to be like two people there.

Well, you know that the Pagan Altar gig is on Friday, so most people will be going to both! Oh! Did you write any new songs that you'll be playing on Saturday?

PHIL Not since the new album, no. We'll be playing songs from it - and some from the old albums as well.

Not that Wizard song you were telling me about in an e-mail?

PHIL The Wizard song?

PAUL Not writing any new Wizard songs again are you?

PHIL You probably meant Midnight Messiah...

Yeah! That one! I have bad memory, haha. But... How about Midnight Wizard?

PHIL I can't get back to wizards now; Paul's fed up with me writing about them! It's like, my English teacher at school... I'd give him the lyrics and he'd go "hmmm... no."

Hahaha... so, how does it feel to be playing nowadays, compared to your beginnings?

PAUL There's no pressure, we know the material... well, we should after 20 years! If we don't know it now, we never will.

PHIL Back in the days we were very ambitious and we wanted to become professional musicians. Now, we reformed and we play in front of all those people in Greece, and in Italy next year. It's great you know? We never thought we'd be doing this again.

PAUL Everything's a bonus to us.

PHIL When we got back together, we said we'd just have a good time - have fun! And that's what we do.

Did you guys play in London only, before you got back together - or did you do other gigs in Europe before?

PHIL We didn't get to Europe really, but we did go to Northern Ireland and toured Britain.

Nowadays it's just completely insane. You get to play WITH KILLER line-ups at gigs in Germany... and even in the United States!

PHIL Back in the eighties there were no cheap flights like now! You couldn't get Easy Jets. Also, there was no internet... and besides, we didn't know anybody knew of us outside of England!

Of course, once again tape trading did wonders...

PHIL ...yeah, we got a letter from some guy in Brazil back in the eighties, and we wondered: "How did our record get to Brazil"?

South American headbangers are total maniacs. Anyway, what's the best gig you've done so far, in your opinion?

PAUL I think Headbanger's Open Air in Germany was one of the best ones. It was just so much fun! The weather was terrible - it was pouring rain.

Did some of you have to re-learn your instruments when you reformed in '01?

PAUL Phil's still learning his now...

PHIL Well, I had to learn the songs again. It was like playing in a cover band... I'd listen to the tapes and re-learn what we did before. Remember, it was 20-30 years ago!

ELIXIR is a traditional British Heavy metal that started out in 1983, right when N.W.O.B.H.M. was at the end of its peak. They started by releasing everything on their own, and then got signed to Sonic records before breaking up. In 2001, they came back together with the original line-up to do some re-recordings of unreleased songs and wrote new ones.

This interview was conducted with Phil and Paul in London (England) by myself with a bit of help of Alice, on the 16th of October 2007.
Oh course, I can understand! I guess it must have been quite strange at first. A lot of bands have been getting back together nowadays so I'm sure it's not the first time this happens. Hey - Phil, I told you this in the past, but I think it's really cool that you guys reformed with ALL the original members. I really enjoy that it's quite rare nowadays, especially having the same type of enthusiasm!

PHIL When we got talking about getting back together, we said we'd only do it if we'd be all the original members.

PHIL I'm not the best guitar player in the world, but there's two types of guitar players: there's guitarists like Norm who's got the abilities and he's great, but there's guitarists like me... I have to write my own songs you know? It was like that at the beginning... We needed another guitarist, so Norm came and really enjoyed it. It's like a team, and everyone does different parts. I'm not so flexible myself - I don't think I could just walk in and join a band - I'm used to doing my own thing, really.

So, your song writing process is you - who starts the core and then everyone builds up around it?

PHIL Sometimes. Some songs are like this and other songs it's Paul that comes up with the idea like for "Pandora's Box" or "Rescue My Soul". Sometimes other people chip in with their own ideas. Like "Don't Trust the Preacher" off the new album, Norm turned up at rehearsals with over 30 riffs! He doesn't write songs, he writes riffs. So we take everybody's ideas and put them in the song structure...

Paul Sometimes Phil goes and writes whole songs - like "Guiding Star" and "Where Angels Fear To Tread" on the new Mindcreepers album. He'd come with the lyrics, a vocal pattern, the drum parts... the whole thing! He'd record it on his own 8-track and play it to us.

Oh yeah? Cool! Phil, do you play drums, also?

PHIL With his two fingers!

PHIL Yeah, I use a drum machine for that. Just the beat, really. I got a bass at home, so I do a basic bass line.

Ah ok, haha. As for influences, what were your favorite metal bands at the very beginning of your youth?

PHIL When I was really young there wasn't any heavy metal - but I was heavily into the Beatles. Then you worked your way through... and I regressed to the late 60's early 70's with American psychedelic rock stuff like Vanilla Fudge, the Doors, Iron Butterfly and Alice Cooper. Phil's background is really Black Sabbath, Judas Priest, Saxon and that kind of stuff, so it was a real crossover. He was a big Deep Purple fan too.

PHIL Yeah! I saw Saxon supporting Motörhead in '79! They were just doing the Wheels of Steel tour, so I bought that album back then. It was a great album. My favorite album is Pink Floyd's "Dark Side of the Moon". The music is really great but it's the package, the artwork and the concept that I really love.

Yeah - back then they really knew how to package LP's! Anyway, you guys started with Sally Pike on vocals and recorded a full demo as well as did two shows... why did she leave the band?

Paul You haven't heard her, haven't you?

No. I guess that says everything!

PHIL It was... an acquired taste.

PHIL 1983 was when I moved to London. I was 21, I met Kevin, our bass player, who was 19, and Nigel who was 17, and we started to write some songs together. We were looking for a singer - and we kept auditioning for one but couldn't find anyone that we liked. Finally, we found Sally who had quite a nice voice and a good image...

PHIL ...hehehe...yeah.

PHIL ...she turned up on a motor bike you know. She looked like a rock chick.

Paul She had some outstanding points but I don't think the voice was one of them.

PHIL We did one demo with her. We used to go at the Standard to the rock discos on Saturday nights, and there was a DJ there called Neal Kay - he's the one who claims to have found Iron Maiden. He'd used to play the IRON MAIDEN demo tapes (the Soundhouse tapes) there. Following IRON MAIDEN's footsteps, we gave him our demo tape and he heard Sally. He goes "Is Sally here?" "yeah..." "Can I have a word with her?" He asked her if she'd be interested in joining an all girl project that he was putting together. They were called "Sweet Sixteen". What they did we don't know, but we had to find another singer. It worked out for the best though, 'cause Paul came along.

That's a quite good thing it seems. Did you guys ever think of putting the demo as a bonus track on a future album? I'd be curious to hear it!

PHIL I'd like to hear it, because I don't think any of us have a copy. We did about 100 copies of the first demo tape, but we can't find...
it anywhere! There were four songs - 'The Idol' was one of them, 'Devil Rider', 'Death Toll' and 'Satan's Angel'. We'd like to hear 'em to see what they sounded like originally.

I'll definitely try to dig it up, even though it might make me a little while! Can you describe the atmosphere that was reigning back in the NWOBHM days?

PHIL It was great because there was never any trouble. I used to go to The Standard on Fridays and Saturdays - and who knows what kind of biker gangs were there! But there was never any trouble, you know. People loved the music and they all went along well.

Yeah, it's kind of like this too - in Montreal. People get along really well at metal bars.... except this time at my bar where I DJ - I put a Motörhead song and two punks got in a fist fight! It was the coolest thing ever; I didn't want to turn off the song. It was just like a music video or something. Speaking of punks, would they go to your shows?

PHIL Yeah, there was one in Chichester, a town down the south coast of England. The place was called "The Chichester Rock Society". We went down there and there was a punk at the front who seemed to want to start a fight with all the other rock fans...

PAUL He was doing everything the punks used to do: bounce around (the pogo dance! -Annick), hit people and spit at people for fun. He got a bit too close to us...

Did he spit on you guys?

PAUL He tried, yeah, and I wasn't too receptive about that. I had a microphone stand in my hand, and I told him I'd ram it on him if he ever tried again.

I read quite a few stories of early English punk shows in the early 80's...

Punk was pretty much gone by the time it was the early eighties actually. The punk scene was then what they called the "New Wave"... It was great because before the New Wave, in '76, all bands who wanted to make records had to get a record deal, and that was it. If you didn't get a record deal, you couldn't record an album. In the New Wave, they started their own thing and did small labels. When the punk thing died out and the Heavy Metal came out, it was called "The New Wave of British Heavy Metal" because then Heavy Metal bands realized they could do that as well. They could make records and release them on their own labels. That's what we did - like the single "Treacher" and the album "The Son of Odin" were released on our own label, Elixir Records. We couldn't get a record deal, so we thought we couldn't wait forever and we thought we'd just do it ourselves! We got a loan from the bank, and got the record out. We didn't even think of a name for the label! And so the New Wave showed people of our generation what we could do.

Which bands did you play with - usually?

PAUL We did a lot of gigs with ANGEL Witch and CHARIOT - 'cause they were around the same time as us.

PHIL The first gig we ever did was supporting TOKYO BLADE.

PHIL DESOLATION ANGELS, of course.

Oh man, really?

PHIL Yeah, we used to rehearse in the next room to them - and we were good friends. Joe Larner (bass) disappeared once and they had a gig so they asked Kevin (ELIXIR's bassist - Annick) to see if he could replace him. We said "yeah sure", so we lent him to DESOLATION ANGELS for about a week. That was before ELIXIR had played live so all the band went to see Kevin and that was his first gig!

Hahaha, that's too cool! Anyway, the first single you put out, Treacher, was positively reviewed in Kerrang! magazine by Dio himself! It must have been quite an honor. How big of an influence on Heavy Metal bands did Kerrang! magazine have back then?

PHIL I think it was the biggest rock magazine in the UK. It's still going but it's pretty different.

PAUL I remember going on my way to work one day, walking thru news agents and seeing this new magazine - the first edition of Kerrang! that came out. It had Richie Blackmore on the cover and it was fantastic. Everything you wanted to be and where you wanted to go was in there. It became very influential to us... trying to get articles and reviews in there and gig listings at the back. We wanted to keep the name going all the time.

PHIL Kerrang! was a spin-off magazine - it used to be Sounds magazine, which was some sort of weekly music paper (like Melody Maker, and the New Musical Express). Sounds magazine was more rock-oriented than the other two. I think they were criticized for having too many metal bands in it, so they started Kerrang! which was purely metal. Sounds magazine went more...indie. We went off and bought Kerrang! instead.

Did you see a bit different fans and sale-wise after the review was published?

PHIL No, not really. Most of the time, people who were into metal just went to every single gig. Once we played in Sheffield (Southern Yorkshire)... it was a snowy night, and not one single person turned up to our gig! The bar maid just stood there reading her book. It was really cold that night...

Yeah... that still happens here, sadly. I saw ANVIL with about 5 people in the crowd! Anyway, your first album (The Son of Odin)'s lyrics are a lot more fantasy based, whilst the second one "Sovereign Remedy" is more about...
relationships... girls and all that stuff. What happened? Did you guys get sick of singing about fantasy?

PAUL Well, Phil kept on coming up with wizards again...

PHIL At first we wanted to have a big fantasy stage show, but of course being a small band we really didn't have the budget. Having recorded the first album in '86, we took it to labels and they all said “nahh, it's old... listen to this instead!” then they would play Bon Jovi's “Slippery When Wet” album. They'd say we'd have to sound more American and more commercial. So, for the second album we thought we'd write more commercial-type songs like “She's Got It” or “All Together Again”. It wasn't really our sort of thing, but we did it to try to get a record deal. Kevin and Nigel had left by that time... and when they came back, they said “what the hell was that??” I don't think we'd ever play them live.

PAUL Well... you never know! Haha. For the second album, we got tied with the studio and the producer and he was very ambitious. He wanted us to do “big, big numbers”... like the infamous “Legion of the Eagle” which had about 86 tracks! 7 harmony vocals, loads and loads of stuff...

Were you aware that this album was going to come out with another mix, and under the name “The Lethal Potion” instead of “Sovereign Remedy”?  

PAUL Vaguely, yes. We had a deal with Sonic records - which at the time was DEMON's manager. They did the usual thing of taking the product away and re-mixing it. It was too long, so they took two tracks off and re-arranged them... it didn't make any sense when you played it all together. Because Clive Burr (ex-drummer of Iron Maiden) was on it, he turned all the drums up so they'd be really loud and boomy, and turned all the keyboards and vocals (which took me three days to record) down. It was a bit of a pain...

PHIL I'm usually the control freak who stays in the studio doing all the mix while everyone goes to the pub... Anyway, when we tried to get a record deal with the master tapes of Sovereign Remedy and didn't get one, and my first boy was about to be born, that's when I left the band. They got a record deal a year later, so I wasn't involved with the mixing (but neither were the others). If I was still in the band, I would have went to Liverpool and insisted to be there for the mix - but I wasn't. I didn't realize how it was going to sound like until Paul brought me a vinyl and I didn't like it. The re-release (Sovereign Remedy) is how it should be, with the extra tracks and all.

I'm sure you almost had a heart attack while listening to it!? But anyway, glad you're satisfied with the re-released version. Anyway, you recorded some songs for the Friday BBC Rock Show, did an album and toured the UK extensively in order to promote it... was that period hard on you guys?

PAUL No, not really! But if we'd have to do it now, it would kill us. Imagine us, pulling out of work at 4 o'clock on a Friday afternoon, drive to Birmingham or Newcastle, playing a gig on the Friday night and the Saturday night, drive home on Sunday - get home about 2-3 in the afternoon and get back to work on the Monday...

PHIL It's nice to play festivals now, where there are several bands on the bill and there's more of a crowd that comes to see us. It's nice to take the guitars, jump on the plane and fly to another country.

Yeah, although now there are a lot of fuel surcharges! Ok, Phil, you were telling me that you were married before you started the band... did you ever get in trouble with groupies?

PHIL No, I didn't! ...Phil’s my witness!

PAUL Yeah, we used to fight them off with big sticks. But really, we didn't really have much. You know, the trouble was – the art of being successful and signed up in the eighties was to be a good band, but you had to have cute curly hair and good looks. So there was no hope in me!

ALICE In general, were there a lot of women in metal at the time?

PHIL Not lots, but there were some. You know that movie, Rock Star, with Jennifer Aniston? She really reminded me of my wife when she was younger. The kind of “rock chick”... big hair, leather mini-skirts. You saw them a lot at the Saturday night rock discos.

Yeah, it didn't change much from now! Ok, so Nigel left in '87, and you ended up with Clive Burr – an ex-member of IRON MAIDEN. Do you think that he did a good job filling in?

PHIL Yeah he did. He wasn't a permanent member though - we had found a bass player, but we kept on auditioning drummers and nobody could get what Nigel did.

PAUL I had to get my car repaired - and the guy who was doing car repairs said that he had another customer who was in a band, and used to play with IRON MAIDEN... some of them still bring their cars to me. I asked him who, and he said “well, there's the drummer...” so we got his phone number from the car repair guy. We rung him up - and asked him to record the album with us.

PHIL He was signed up with DESPERADO at the time - with Dee Snider and they had recorded an album already, so he was waiting to go off touring. He said that he had about a month or so - so we went and recorded the album with him. We got along well! We did one gig too - it was on my birthday in 1988, I remember because they had these cream pie things and splattered them on my face. He then went off with DESPERADO.

PAUL He was good. At the recording session, we played songs that were not even completed yet, so he basically picked up the pieces that were there and played drum patterns for them. He did the whole recording session in a weekend. 13 or 11 numbers.

Did you guys get more fans just because he was in IRON MAIDEN?

PHIL Yeah it probably gave us more publicity. We thought it wouldn't hurt us to have Clive in the band... but
when people came up at the show on my birthday, and said "we've got to see Clive's new band!" People saw it a different way because they had not heard of us. In the very beginning, even Dio thought that we sounded like IRON MAIDEN with our song "Treachery" - which also became our most popular song. We got tagged being like MAIDEN and we had a hard time to lose it. When The Son of Odin came out, we showed people that we don't just sound like the song "Treachery" - we've got other songs that sound different. Some journalists still wrote that "this is the new album from the band that sounds like IRON MAIDEN..."

Ah, that's too bad... it happens quite frequently though, and some "worship" bands even say openly that they want to sound like others! OK. "The Idol", which you've recently put out, are all songs that you'd written before disbanding in the eighties, am I right?

PAUL Yeah, like "Death Dealer" was just finished when Kev left. I found a demo recording of it, it was actually finished - so it got included on the album. There were a few tracks that were lined-up from the Son of Odin album but they got pushed back...

PHIL A lot of these songs were the earlier songs. like "The Idol" was one of the first songs we ever wrote. As we liked the new songs over the older ones, when it came to choosing nine songs for the first album, they took the place of the old ones. When it was Norman's bday party - the 1st time we got together in about 13 years, we played Treachery again. I couldn't remember it, and didn't have a record player anymore, so I found a tape of our gig in 1985 and played it. There was Treachery but loads of other songs that we never recorded... I thought "Oh! Those are good!" I had forgotten all about 'em. I told the other members that we had all those good songs and it would be nice if we could all get back together for one time to record them properly for ourselves. About a month after that, Cult Metal Classics re-released The Son of Odin and asked us if we had any old material. I said that we were just talking about that, that we had some and would like to record them. They released it on vinyl, and we released the CD on our own label. It was recorded on our own multi-track recorder.

Cool! How was the reactions from the fans to these new albums? Did you have a lot of comeback from the press?

PAUL The trouble was with the press is that - because we had all these eighties numbers, all the people I ever met said they enjoyed The Son of Odin because it was a pure album... no overdone production. We thought we'd go the same way, not adding effects and a big production. We recorded it as straight as we could... but the press said we didn't progress in the last 20 years!

PHIL I came across reviews from Terrorizer that said that it was the best Heavy Metal release of 2003! They really loved it! They are the same magazine that wrote that the Son of Odin album was one of the top 20 Power Metal albums of all time. It's fantastic! Of course, it would have been nice to sell millions, but we are happy with what we did. You know, back in the days, we said "if we make one record, do a BBC session and play Hammersmith Odeon, then we'd be happy. We did everything but the Hammersmith Odeon, and we'd still like to do that, really!

Maybe you can put on the next British Steel festival there!!

PHIL Nah, it costs too much - it's thousands of pounds to rent it. It's a big venue, you know? I saw Thin Lizzy there with Phil Lynott when he was still alive... as well as AC/DC with Bon Scott, Michael Schenker (he was my favorite guitar player) so for me it's great deal to be playing at the Hammersmith Odeon.

Yeah, well - good luck with this! One must follow his dreams! What are your plans for the future... aside from that?

PAUL Trying not to die!

PHIL Keeping all our own teeth!

PAUL But really, I'm trying to convince Kevin to do another album. We got songs about...

DRUNKEN ANNICK Wizards?

PHIL No, no, not at the moment.

PAUL I'd like to do a concept album you know, and if it evolves into wizards - than so be it!

PHIL I'm not sure about how well albums sells these days... it's a multimedia age, you know.

PAUL But I'm still in a position where I like a package. I need to be able to take it in my hands!

Yeah, me too. I need to sit down, look at the booklet, sing along when I'm alone, and see the band's vision! Speaking of packaging - did you ever get offers of re-pressing your albums on vinyl?

PAUL Well, we already have our two firsts on vinyl - and Cult Metal Classics released The Idol on black and dark-red purple vinyl. There was only 500 pressed though!

PHIL By the way, do you know the story about the Son of Odin cover? It's Paul that made it. Paul had all those calendars from banks and institutions sent to his work, and one of them was a calendar of "holiday snaps" - bank employees posting some pictures that they took. There was one with this rock, and there was no copyright on it, so Paul ripped it off and we stuck the eagle and the logo on it.

Haha... very nice, old school graphic design! I think it turned out great and it really represents the mood of the album. Hey guys, I'm done with the questions. Do you have anything to add?

PAUL Well, I'm interested to know - what about ELIXIR do you like?

Mr. Nigel Dobbs!
The day before (PAGAN ALTAR/WARNING) was one hell of a gig, but I’m still hungry for some more heavy fucking metal! Tonight’s show is a great line-up once again, with two killer British bands: CLOVEN HOOF and ELIXIR. I wasn’t too familiar with KACHINA so I wasn’t too rushed to get to the bar in time... They were not that bad actually, but it was a bit too watered down “classic metal” for my tastes. I got a pint, sat down at a table and chatted with some friends ’til Elixir got on stage. We were like 10 at a small table, discussing our favorite subject: Heavy Metal! One of the people, Pio (an Italian fellow) felt really bad because a few moments earlier he took a Swedish Snus (some kind of nicotine/tobacco filled micro tea bag that you put in your mouth) and it made him fucking sick. It really sucks for him, because what was about to happen that night was going to shake him up real good!

ELIXIR started up with the excellent “Don’t Trust the Preacher” (from the Mindcreeper album), which really started me. I think it sounds so much like a driving-on-the-highway kind of song! They went on to “Trial by Fire” and then “Star of Besham”. I really enjoyed watching them live. You know, they are all the original members and you could feel that there was a really tight complexity between them. I found it fun how Paul (vocals) would do gestures (like air drums or air guitar) to the songs, exactly on the same beats and everything. The crowd was reacting well, singing along and banging their head with raised fists. We all went really wild when they started playing the opening notes to “Pandora’s Box”! Everyone sang along; we even got the mic from Paul from time to time!!! The set went fast, due to time restrictions... but they finished up with the excellent “Treachery”. In my eyes, this was an absolutely perfect set! Thanks so much, ELIXIR!!!

After this was the band a lot of people were looking forward to: CLOVEN HOOF! For those who don’t know, nowadays they only have one of their original members: Lee on bass. To be honest, I’ve been kind of sceptical about this band since I think the first album is the very best, and the rest is not very good... but live, it was a different story. Again, all the die-hards in the bar sang along with big retarded smiles on their faces. Lee, the bassist, really went at it - he was dressed head to toe in leather, and headbanged all the way throughout the set. The vocalist, Russell North, kept on asking if we enjoyed it... well, of course we did! How can we possibly not? Hearing these songs just sent shivers thru my body! They played “Nova Battlestar”, the amazing “Gates of Gehenna”, “Road of Eagles”, a bunch more, then finished up with the mighty “Laying Down the Law”. Of course, we wanted more. Nobody would let these guys off the stage! Everyone screamed together CLOVEN HOOF! CLOVEN HOOF!, while doing ritual-sounding percussions with empty beer bottles ’till they finally came back on stage, after about 15 minutes of shouting!!! They did their encore with “Mistress of the Forest” (I would have preferred something older, but it’s ok) and bowed to the satisfied crowd.

Overall, it was another great evening; I just stood there and couldn’t say anything more. I was pleased, tired, but happy like a bunny in the springtime. Ha-ha! The day after, I had to fly back to Montreal so I couldn’t stick around and go to another bar (sorry guys!) but the future is very young! Thanks to everyone for being so generous to me, especially Paul and Phil! You guys are the best, hands down!!!
As a record hunting enthusiast, I was expecting London to be one of the best places to find incredible gems. Some of my friends had warned me beforehand that most good places had closed down because of high rent and the possibility of making more money on eBay, but I was still hopeful. I found a few nice shops, but overall I was disappointed. So here's a resume of my hunt, which were almost all conveniently located in the Camden area!

**Music & Video Exchange**
208 Camden High Street, Camden
This little shop didn't have much for us, metal maniacs. Vinyl-wise; they had a "hair-metal/heavy metal" section, which had boring stuff, but in the CD's you could find a surprising amount of DOOM (like CATHEDRAL, THE OBSESSED, PENTAGRAM)... it almost seems like they knew there was a doom festival going on in the weekend. Anyway, this place also had a large bargain basement.

**Out on the Floor Records**
10 Inverness Street, Camden
This was the best shop that I visited in London. Graced with two small-sized floors filled with used vinyls, CD's and psychedelic posters, Out on the Floor Records has apparently been there for 20 years! The top floor mostly has 60's and 70's rock albums, Kraut Rock, Progressive, Country, Punk and of course - Heavy Metal! They had a Diamond Head - Lightning to the Nations signed LP, but it was 60 pounds (120$ US).

**Resurrection Records**
228 Camden High St
Easy to miss, but hard to forget. This is probably the second best shop. Located in the basement of one of those clothing/boot shops, they pretty much have all the good metal stuff on CD - be it extreme, trad, thrash, etc. They also have a punk/hardcore/gothic section as well. Sadly, the prices were quite steep for used CD's (10 pounds - 20$ US).

**HMV - The Trocadero Centre**
7-14 Coventry Street, Haymarket
I went there just for kicks, to compare it to Montreal's location. The prices were a bit higher, but the selection was surprisingly great! A lot of classic metal albums - including a HUGE SAXON section. I bought the new WITCHCRAFT record for 9 pounds (18$ US), which was reasonably good. They even had a GOAT SEMEN/ANAL VOMIT split CD! Weird.

**Boozer:**
There are a lot of places to booze up for metalheads. Here are a few handy pub addresses:

**The Intrepid Fox (Soho)**
St. Giles High Street
Pub with poolroom and metal

**World's End (Camden)**
174 Camden High
Good ole' pub w/fire place, Thai food and heavier-than-normal music

**Malborough Head (Marble Arch)**
24 North Audley St
Dark environment, "underground" music

**Garlic and Shots (Soho)**
Firth St
Swedish restaurant w/metal pub-venue and garlic vodka (!)
When did the idea of SACRED BLADE start out, and how did you meet the other members of the band?

I’ve been in a band since ’77 or ’78... I was 13 around then, and it just sort of evolved. It had started in high school and had ever changing line-ups. We were officially SACRED BLADE in ’78. We met the other members of the band through school friends. Band practices were really serious, but as we were in High School - alot of other guys wanted to have fun... they weren’t really serious about it.

Were you always into music - as you were growing up? What was the first instrument you ever laid hands on?

Yeah - I’ve been into music since I could remember. As a little kid I would draw pictures of bands; I had a poster of all sorts of orchestral instruments that totally fascinated me. The first instrument I actually played was the violin... which I really hated!

Haha, I can’t imagine SACRED BLADE with added violin...

No, no, me neither. I was in like grade one (6-7yrs old), and my parents were trying to get me into music early. Violin was not the way I wanted to go. I then learned piano and eventually guitar. I always wanted to be a drummer though!

How come you never became one?

Although, I know you did play drum parts on the OTHYRWORLD album!

Yeah, I do drumming now, but it was mainly because drum kits were so expensive, and having access to them was hard. My dad had an old guitar so I could play on that.

Makes sense. Anyway, SACRED BLADE is a great fucking name, but it really doesn’t have anything to do with the music. Why have you chosen it originally?

Originally I had another band and I had done the artwork of what the first album was going to be... now we’re talking back in 1978! I had cover artwork designed around the original band name and I had a guy with a big axe on it - so that’s how I came up with the name SACRED BLADE. I agree with you, it doesn’t have anything to do with the music - hence the name change to OTHYRWORLD.

So - your first band back in ’78... was it a heavy metal band? It was still quite early for that...

Yup! We started playing covers of the Cars, the Doors, the Who; that type of stuff. One day, I went out and bought MOTORHEAD’s The Ace of Spades, BLACK SABBATH - Sabbath Bloody Sabbath and the first DEF LEPPARD album. The original guitar player was a big JUDAS PRIEST fan, so I got into that and then got into all the New Wave of British Heavy Metal stuff like IRON MAIDEN, SAXON, ANGEL WITCH... I was also into the 70’s Hard Rock stuff like CAPTAIN BEYOND and DEEP PURPLE or other bands like B.T.O. and RUSH. There was always that sort of influence there. Our original drummer was into Jean Michel Jarre, Tangerine Dream and stuff like that as well, so it was pretty diverse. We sort of drew from all these influences.

And that is what makes your band so original! Vancouver has sprouted all sorts of really interesting bands like BLACK KNIGHT, THOR, WITCHES HAMMER... can you tell us a bit more about the beginnings of your metal scene? Can you name other bands that were truly original but never pierced the market?

Well, you had places like the Bay Area in San Francisco who had all sorts of bands influencing each other - and had a competition thing going on. They all ended up doing pretty much the same thing. Around where we were, it was completely remote. There wasn’t another band doing what you were doing. There weren’t shows on a regular basis until the mid eighties, so it was years after we started doing demos and stuff that we played regularly.

Sacred blade
Bands there kind of evolved isolated from other stuff. As for the bands that you had mentioned, I can’t really say I was into them... It wasn’t really my direction or style. There was one band that comes to mind that never went too far was GENGHIS KHAN. They didn’t do a lot of stuff. I’ve rehearsed with them for a year or so. Our band wasn’t doing much, just working around in the studio - so I was playing around with them a bit and played a show with them. They had some pretty interesting stuff, but it felt apart before they got anything going. The guys were really talented, but they just disappeared. They got real jobs and you know. Anyway, some of the bigger bands around here at that time were DOA and Subhumans. They had a pretty big following at that time - we even played with them once!

Would you say you were somewhat influenced by Canadian hardcore bands at all?

Well, I liked some of it - like the Subhumans, DOA, Pointed Sticks and Young Canadians, but I wouldn’t say it was influential. These bands were more stuff that was around at the time. The metal heads here were pretty limited... There was this guy who worked at a record store that was the central figure in town. Everybody would go in there, where they would have a metal section with all the new releases and imports. You’d go there and load up on records! (laughs) He’s the one that got me into ANGEL WITCH, VENOM... and MERCYFUL FATE before being MERCYFUL FATE...

At least you had him, haha. We were talking earlier about shows... you played with a lot of big acts in the 80’s - even replacing METALLICA on one of their gigs. Can you tell us a bit more about it? Can you recall which show was your ultimate favorite?

METALLICA of that time wasn’t what it is today... let’s put it that way! They were getting popular at the time - but that was before the first album was released. The best shows were the earliest. We did one show in Vancouver where we got to use our full 16-foot drum riser... but the best one is probably when we played at Britannia Beach - which was an outdoor festival that we got to headline. It was just cool playing outside. It was a totally different atmosphere because you didn’t get the reverb you’d get inside. We could also actually hear ourselves on the monitors!

I suppose monitors were a big problem for you guys?

Yeah, it was always a problem at shows around here. I remember being on stage and all I could hear was the trashy hi-hat sound! We didn’t know if we were in tune or anything. Also, back in the early days, we didn’t even have a P.A. at rehearsals. I wouldn’t even practice the vocals... I’d just mouth the words while playing. When it came time for the show, I would just wing it! I’d never do that now.

Haha, I imagine not! You’re lucky that it sounded fine live. If you could play again nowadays, what your show be like?

It would depend on where we would play, and how many dates we’d be doing. Ideally, I’d have my spaceship back in working order again... ultimately; the show would have to be pretty big. In reality, most show promoters don’t allow you to put on the show that you really want. We could never bring out the 16-foot drum riser at all... we can barely fit the regular drum-set which is pretty much RUSH-sized! It eats most of the stage.

Well, that's a big problem right there... and touring in Canada is just ridiculous! Have you had any offers for big festivals these days?

Yeah, I actually turned down an offer last week. They wanted to come over next year to play - but it wouldn’t work out. I think it’s really amazing that years later, there is still interest!

It’s because your music is timeless. You weren’t trying to follow trends or anything.

Yeah, it’s true! Because it takes me so much time to do everything, if I tried to do something trendy, by the time I’d be done, the trend would be over.

You’d still be playing Cock Rock in 2009. Hahahaha! Anyway, let’s go a bit back to the band. What was the ultimate goal is?
It's pretty complicated actually. Originally, it was just to create quality music. Creating music is a really personal thing and I just doing it to satisfy my own requirements. I don't choose to do it - I just do it. The underline concept is broad and it's not easily summed up. I started writing a story to go along with it way back... which is still kind of in the works. Newer albums will come out and it will all fit together. I can't get into it yet because there is a lot more to be released for it to make sense. Musically, the catalogue I've got is huge... a lot of material has been written over 20 years that has not been released yet. I don't want to spell out the whole story because the big part of appreciating music is just making your own idea of it. I tend to like more imagery or an impression of a story rather than a narrative or a full story.

Yeah, I know what you mean; it's like an abstract painting or something. So, what came first - the concept or the band?

The band came first - but the writing was always abstract. The music has evolved over a very long period of time. Before they get recorded, some of them were around 5-10 years old. I even have some that are 20 years old and ongoing!

Haha, I think you are breaking some world records here!

Yeah... but anyway, the songs sort of plague me. The process starts with me having a song in my head and I have to make it tangible somehow... I demo it/put it together so it comes out of me, then it gets filed until I get ready to be assembling material for a new album. When I go back, I listen to the recordings and ask myself if they are ok to go the way they are - which is rare, or think some parts are good and some other parts sucks.

About of the Sun + Moon - which is a tremendous album for me, what do you think of it?

Well, I am not satisfied with it - hence me reworking it to perfection under the name OTHYR WORLD.

You know - Tom G Warrior of Celtic Frost was always ashamed of HELLHAMMER-type material because he thought it was just juvenile crap. He now learned to accept it as part of his career and he seems to be quite proud of it nowadays. All of that to say that I think you're really hard on yourself with your first album! Haha

That's where the difference comes. I can't appreciate the work because I never hear it for the first time! I'm living thru my music, so my opinion of it really isn't that important. The first album to me does not live up to the standards of performance that I was trying to achieve. It is an honest album for sure - we spent hours and hours doing all these guitar tracks trying to make it perfect.

I understand your point of view... but you know, it took half my age to become what it is today! Anyway, can you tell us a bit about your demos? How many were distributed and how would you sell them?

We didn't really sell 'em back then. They were just sort of given out to one of my friends - who was really big into tape trading. He would dub the tape and off they go! Some strange things happened to some of those tapes along the way... some of them weren't running at the right speed. I remember the first time I met METAL CHURCH, they had heard one of our demos and said: "Man, we've never heard anything that fast!" Of course, it was probably a dubbing mistake, but you know, it was quite funny. Back then I was still in High School and it was pretty bizarre to see letters from all over the world showing up in my mailbox. It was strange, especially because we weren't out performing anywhere... we'd be rehearsing in the garage, released a couple of demos in '82 and '83 and because of tape trading we started to get recognized!

Of course... a lot of bands started out this way. Too bad it's almost extinct nowadays! Back to your demos. Did they create interest with labels?

Some labels started showing interest. It was really something! What I enjoyed a bit less was learning the business side... there is a very big division between the image of the music industry and what it actually involves. It's one thing to be 13 or 14, to be looking at a picture of your
favorite band and thinking "wow, it'd be cool to be them!" but the reality is to be them is living in a box for 20 years... playing really shitty places and building a following to be able to support yourself. Back in those days there weren't alot of small labels... thinking that METALLICA would have a gold album was just plain ridiculous. Metal wasn't known... the only place you'd hear new material would be going over to your friend's place.

You put out a song on Brian Slagel's Metal Massacre V comp, released your debut album on France's Black Dragon records... but why was nothing done locally?

It was Canada! One of the problems we had while producing our first album was that nobody had a clue how to produce a Metal album. Back then, the stuff coming out of Vancouver was Chiliwack and the Headpins. BTO (Bachman-Turner Overdrive -Annick) was still around but they weren't recording here. It was probably 5 or 6 years earlier anyway... so when we went into the studio and said "we wanna make a heavy metal record", they had no clue - no idea what we wanted to do! We had to bring our own records as examples. I think Brian Macleod was in the studio at the same time we were, producing a D.O.A. record. Many bands were in that situation... but I'm sure it was even worst in South America! On your website, it is mentioned that you had a contract with Roadrunner records for your debut album, and then went on to release it on Black Dragon records. Can you explain why?

Part of the reason for that was that while developing the "Of the Sun + Moon" album, I was set on having a gatefold sleeve. That was completely unheard of back then - unless you were on a major label, you just couldn't get a gatefold sleeve - especially for a debut album! My approach was that I wanted to make a kind of record that I would want to buy. "YES" had great gatefold sleeves... you had something to look at for hours, while listening to your album. It was the kind of experience I wanted to create with my own work. Roadrunner wanted to package the album in a very traditional "Heavy Metal" way. Same thing with the artwork - the labels would suggest the kind of stuff I was developing 5 years earlier (the warrior thing -Annick), that I was already gone through. There wasn't a lot of imagination or originality. Group shot in the front, leather, studs... the music that I created had more of a spacial dimension to it. I needed something to be different.

How did you create that strange cover?

It was actually a very difficult photo shoot. I had the idea of what I wanted to do, but I had no idea how to do it. I had the vision so I knew somehow that I was going to be able to create it... To get the shot for that album cover took about 6 months. I don't have professional lighting or anything like that, so I set it up in the garage. The front and back cover were two different set-ups - and I'm using a reflective method that I came up with in order to actually achieve it. The angles and lighting had to be exact. The entire cover took about one year to make. We had to push back the release date by 6 months because of it!

How about the gatefold... is it possible to explain us a bit what was behind this great forest picture? Where was it taken?

It was another issue. That photograph was taken a mile into the Cathedral Forest... If I was to do that cover today - I would probably use computer graphics instead of building the 16-foot spaceship (which we also used as the drum-riser). Back then, that was plywood and weighted 900 lbs! We carried it all into the woods (which took a day just to bring it, and setting it up). We spent the night there, did the photoshoot the next day and then carried it all out. We took the film to be developped - but there was NOTHING on it! The battery in the camera must have died while we were setting up. We ended up doing all of this over again the next weekend.

I guess you had some sort of curse. Hahahaha! What happened with Epic Records anyway? What made you change your mind about signing with this major label?

There were a few things that was going on with that. When we first were talking to them, they wanted us to sign a development deal.
It was what they were doing with Blue Oyster Cult that were on their label at the time. They would just sign a band and let them create a catalog of one album per year. Of course, they'd be doing promotion and somewhat during the years, and eventually the band would become popular. Now, what was happening in the industry around then, they were slowly getting rid of their old system and going into "One-hit-wonders". The idea was to create something completely manufactured and commercial.

They'd go out, push them to death and then the band would vanish. I had pretty high aspirations as to what I wanted to achieve... and Epic Records weren't willing to give me the kind of budget to make the kind of record I would like to make. Eventually, we decided that I was going to do it on my own. I think that's a wise decision, personally. By the way, I know you have your own studio and everything - do you live off music?

No. I have a graphic design studio, which is what pays for everything. I started it up 15 years ago. I've been involved in art since I was old enough to hold a crayon!

Haha... working in this business probably helps a lot with SACRED BLADE, also. Anyway, in '92, a bootleg album came out with the '88 demo. Did you ever try to contact the label - Reborn Classics about it? What are your thoughts about it overall?

I know who put it out... let's just leave it at that. One thing that frustrates me about the whole situation is that the fans were not getting the album they thought they were. They used the title I was going to use, as well as the artwork. It's just a collection of demos - but the quality is very bad. I mean, to have worked so many years and spent so much money trying to get quality product to be recorded... and seeing it being released... it's just devastating!!

Why didn't you go and release a good version yourself? I mean, I think true fans will always choose to support the band instead of bootlegs.

That's still in the works... but the original demos were all done on rented tape. Coming up with masters that were good of enough quality is a difficult thing. Also, I have a hard time listening to them because there are a hundred thousand things that are wrong with it - it wasn't finished product. Right now, I'd rather work on new material. I'm still toying with the idea of releasing the demos though... I'd want it to have lots of memorabilia from back in the day, and have to be an exclusive package because some people that already have it will have to be buying it again.

Good luck with this! I hope it comes out eventually, because I am sure a lot of people that weren't around back in the early 80's would LOVE to hear the demos. Can you tell us about more projects that the band was involved with?

Yeah! We are actually two art gallery photographic pieces now. I don't know where they are now, but they've been all over the world. The first one was done back in 1990, by Ken Lum and the second one was done by Hadley Hoves & Maxwell Stephen in 2005 (a few days after the release of the OTHYRWORLD's Beyond into the Night of Day album). You can see them on our website! That's another thing that is strange about this band... I never thought I would be a piece of art.

Indeed... I had no idea about it, myself! By the way, where can we buy your merchandise and what kind of stuff do you sell?

The website has everything that we offer right now, which are the two CD's. Anybody that's offering anything else is not licensed. As for the future, I am still working on the next album. I don't have a timeline for completion yet, but I got the artwork in the works already and I got so much material to choose from at this point, that I'm just sort of making up my mind. Back in the early 90's, we had a whole second album that was gone into production and the way things worked out is that we ended up losing all the tapes for it. Most of that material was never properly released... so these releases will be part of the next album, as well as songs that were written more recently. It'll be a diverse album with instrumentals, heavy and slower stuff.

Nice! I'm very looking forward for that. Well, thanks for sharing some of your precious time with me. It's really appreciated! Do you have anything to add?

I encourage everyone to visit our myspace page, or our website:

www.myspace.com/129175431
www.othyrworld.com/sacred_blade

Thanks for the interview! It was a pleasure!
Zines are really important for me, as they are the ones that carry the DIY spirit. I read a shitload since Morbid Tales #5, but also wanted to review and read and much more but I ran out of time. In any case, I encourage you to keep on buying zines and the flame alive!

**FANZINE + REVIEWS**

**PRAYER BOOK** fanzine Issue 3, 2007
Italy (written in English), 40 A4 pages
Bands featured: WITCHKRAFT, NOCTURNAL VOMIT, FUNERUS, XIBALBA, RIGOR SARDONICUS, DRILLER KILLER, WEAPON, ARYANAL BRIEF, DECEASE, MUNDATORY, KRATOMAS, SCRUNNY, PAGAN KITES, etc.

One of my great surprises lately has been this excellent zine from TERROR RECORDS' Francesca and Stefano. It is totally my style of 'zine; the choice of bands is diverse (black, thrash, death heavy, doom and crust!) so there is something in there for all hellbangers. Their ideology is quite similar to mine too, and the questions asked are interesting and refreshing. Sometimes the inties are a bit too short (I wish the XIBALBA was longer!) but all of them are interesting and informative. There are a great deal of CD/vinyl/tape reviews as well as an impressive review list of zines. I'm pleased to see addresses for contacts, because too often those are missing in zines (including my own older issues! Haha). I really enjoyed that they also review more 'well known' stuff, because sometimes 'zines focus so much on the underground that I don't get to read how – let's say, the new SODOM sounds like, or if I should buy it! I don't read 'popular', more commercial 'zines so I never get the chance to read about the less-underground releases. Haha. Anyway, everything is written in good English (not excellent, but it has quite a charm. You'll see.) Layout-wise, everything is cut-and-paste, with pictures, xeroxed background etc. There is even a VOVJUD/AUTOFSY poster in the middle!! Cool! My only complaint would be the use of a certain wiggly gothic font that is fucking impossible to read! It instantly gave me a fucking headache, so I skipped it completely. Check it out – and order it for 7€ PPD (if I remember correctly) here: FRANCESCA BRUZZONE / VIA DONGHI 19/13, 16132, Genova, ITALY

**THRASH ATTACK** Issue 5, 2008
Germany (written in English), 59 A5 pages
Bands featured: BULLDOZER, WITCHES HAMMER, RAPHEMOT'S BLOOD, HELLISH CROSSFIRE, ENFORCER, BANISHED FORCE...

This is Mr. Flo's 5th issue, which features more pages than ever before. I love Flo's writing and questions asked – they are very honest and go in details. The HELLISH CROSSFIRE interview is quite entertaining: (Speaking about the Unholy Tyranny demo): The "production" was just pushing down the "record" button on a very old 80's cassette recorder... I also really enjoyed the BULLDOZER interview. It's interesting to learn how Italian bands were perceived by the UK press in the 80's! But the best one is definitely the WITCHES HAMMER interview... it is totally informative, interesting and fucking entertaining! Hails to Leslie from Stygian Shadows mag for contributing this interview. It just rules too much. The zine also features more than 70 reviews as well as some live reports... it's really interesting overall! The layout pictures are hard to see as they are very blurry, but it gets better in the following issue. 5€ GER / 4€ EUR / 5€/7$ INTERNATIONAL to Florian Grill / Ganghoferstrasse 10G / 83043 Bad Aibling / Germany

**THRASH ATTACK** Issue 6, 2008
Germany (written in English), 60 A5 pages
Bands featured: RIGOR MORTIS, WITCHAVEN, ABIGAIL, CUTTHROAT, BARBATOS, ELIMINATOR, CHORNHY VORD and MORBID SLAUGHTER

Here is the latest Thrash Attack zine! Wow. Flo is so fucking productive, a real machine. This zine is actually quite an improvement look-wise since the last one... the pictures are printed way clearer and the text is easier to read. Good job man! Anyway, I really enjoyed reading the WITCHAVEN interview – as it brought me a lot of respect for the band, as well as the RIGOR MORTIS one – which gave us a good insight on their early music career... Harden Harris sounds like a funny guy. 'Flo: Are you aware of all the 10 other bands that use the name Rigor Mortis? Harden: Haha fuck 'em. We are Rigor Mortis!'. Haha. Zine also includes tons of live reports and reviews, as usual. Good read, get it! 5€ GER / 4€ EUR / 5€/7$ INTERNATIONAL to Florian Grill / Ganghoferstrasse 10G / 83043 Bad Aibling / Germany

**ZAPISNIK** 2nd Chapter, 2008
Montenegro (in English), 62 A4 pages
Bands featured: GOAT TYRANT, PSEUDOGOD, INFERNAL GOAT, PARIA, MALEFIC ORDER, WARKULT, MALAS, GEHENGER JUDE, SNOTARAK/ELMIN, INFERNAL EXECUTOR

This is the first issue I read from Milovan, this fucking crazy Montenegrin underground fighter and artist. This 'zine features only real satanic and occult black metal bands, which goes hand in hand with Milovan's twisted abstract borders and illustrations. (It is fucking incredible, trust me.) Question-wise, it doesn't go very deep – but mostly asks about the band's philosophies and questions their satanic beliefs (apart from for a few exceptions)... which is ok, because it is the style of the zine. Sometimes it feels good to read a zine and be bombarded with tons of information! The zine also features about a hundred reviews of mostly very obscure demos and albums as well as some fanzines. It also includes a Chilean scene report, which is very interesting! The only think that I would improve on this is to change the pixelised "gothic" font used, as it is fucking hard to read, especially on a moving bus! Haha! Beside that, this rag is very intense and reading it is almost like a voyage to hell. Write this bastard for your own copy! (It is only 6 euros PPD everywhere), and ask him for his distro list at the same time: Zlatko Bojanovic / Ulica Steva Bojicica / Lamela 3B, ulaz 2 / 81000 Podgorica / Cmaja (Montenegro)

**SHRUNKEN & MUMMIFIED**, #9, Summer 2007
Hungary (written in English), 40 A4 pages
Bands featured: ETERNAL BLEEDING, MURK EXORBITANCE, OBSCENE GESTURE, DISKORD, MOONFOG, DEATHVOCATION, IRON BATASUMA, etc...

This is a great Hungarian death/black/thrash/grindcore zine, written in tiny letters and laid out nicely (no pixels, finally!!) – which enables them to put as much info as possible without losing any space. Some bands featured in there are not my favourite, but the interviews are so interesting that I cannot help...
myself to devour them. The best feature about this zine though is probably the reviews, as they are very informative and descriptive. Erik is very talented and I had a good time reading this. There is also a funny interview making fun of a rip-off from Peru as well as two scene reports (one from Lebanon and the other from France). Contact Erik here: korpsefire@gmail.com (no physical address because he moves too often.)

**EVIL ASSAULT, #1, 2008 (?)**
Thailand (written in Engish), 71 A4 pages

**Bands featured:** BLOODTHIRST, WITCHVEN, NUN SLAUGHTER, VICTIMIZER, OPPRESSION, EVIL ARMY, IRONFIST, ETERNAL DEVASTATION

This is a new Siamese fanzine, written by Tong... it is written with great passion for evil metal. It contains not only interviews with great nowadays bands, but also with zine owners and important people in the Thailand metal scene (Metal Savage, Jerasak, etc.). Obviously, as this is a first issue, it is quite generous in space, and large fonts. (Let's just say that this zine could have easily been twice as thin). The interviews are very entertaining and enthusiastic!!!!! Haha... I had fun reading it. No mailing address included in the zine, only this e-mail: evilassault666@hotmail.com

**ACID - La musique qui ronge!, 2008**
This is Nagawika (French comic artist)'s first mini comic 'zine, featuring a story of the Belgian speed bangers ACID trying to get to a festival in Tilburg. The story itself has no real punch or dramatic ending; it just simply illustrates the band and things that happen along the way to the show. It's VERY well done and in my eyes, it totally achieves its purpose. I love the live parts; it is almost like a music video on paper! I hope to see more comics from you, Naga. Anyway, support this artist and label!!

**OTHER ZINES (RANDOM):**
- IRON HAMMER: ironhammer@arcor.de
- MARIUS GREZA / BANRAIN 10 / 73660 URBACH / GERMANY
- NECROSCOPE: necroscope1@wp.pl
- Adam Stasiak / Ul. Zakopianska 42/3 / 80-139 Gdansk / Poland
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c/o Eyvindur Gauti / Bogabraut 950 - 3
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- SINISTER FLAME : northwind@thesinisterflame.com
- Poste Restante / 53100 Lappeenranta / Finland

**TO FINISH:** There are tons of great zines out there. Read zine reviews, send them money, then get more zines from their zine lists. Of course, not all of them are good, but they all carry the underground spirit.

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DARKTHRONE RELATED QUESTIONS:

Let's dig up some bones and go back 22 years ago. The band started up with the name "BLACK DEATH"... how old were you back then, and why did you wanted to be in a band?

I guess I always wanted to make albums. I was into heavy rock since 1973, so it was inevitable that I started a band. I got a mini drum kit when I was 3. I wore that out. Then I got an African drum from Uncle Stein, but I flared that as well. Then it was a long period before I got my first guitar, boring guitar with nylon strings, but hey - that's what I still use when I make riffs today because my philosophy is that if a riff sounds good on nylon strings, it kinda HAS to sound good on a fuzz guitar. The first riff I learned to play myself on that guitar was refrain of powerslave with maiden). I don't enjoy playing any instrument, to me it is merely a tool. I used to like it, but not since around 1993. That's also when I stopped playing drums with AMBITION, after that it was just a tool. (No, readers, AMBITION is not a band I played in.)

But after I got money to buy a guitar and an amp in 85/86, I started making riffs and shitty songs. A friend of mine had a drum kit, and I started to play it along to very loud playing of NO SLEEP TILL HAMMERSMITH through the speakers in that cellar (my uncle's house in the backwaters way outside Vestby). Another guy I knew from school had a real cool drum kit close to where I grew up, and after trying that some

I got the idea to buy the crappy drum kit that was stowed away in my uncle's cellar. Sort of RED BARCHETTA (RUSH) this story, hahaha! Not.

Why didn't I just continue playing guitar? I quickly understood that NO-ONE played drums compared to how many played guitars, and both instruments were vital for me to know to create metal/punk music. First rehearsal with guys from school/home village of KOLBOTN was in December 1986 and it all went slowly forward therefrom. In the beginning we were mainly influenced by CRYPTIC SLAUGHTER/CELTIC FROST and various thrash and metal. But all the 70's heavy rock I'd been listening to also must've been present in my playing style although that wasn't the strongest motive for me to start a band at the time.

I was born in '71, Ted in '72 and Zephyrous was born in '73 I think so you do the math. But, oh, Ted wasn't in the band until March or May 1988. O'oh. In the shitty black metal demos we were all around 13-15 years old I think. I never wanted to be on a stage, always just wanted to MAKE songs and record them.

How did you get into all the nasty, dark and underground stuff? Did you pretty much discover it by yourself, or did some people introduce you to 'zines, tape trading, etc? Which band really fucking blew your head off when you heard it for the first time?

First was SWEET FREEDOM album by Uriah Heep, I got it to my birthday in 1974, I think. I wanted to hear it constantly, and I was 4-5 years old when I started to play that I was in the band, making belts out of paper (they guys had fat belts on the album photos) and singing.

Later, I didn't sing much, only the usual rasping vocals of Black Death/Darkthrone. I was busy my whole youth years with music and underground trading, so I didn't start drinking until 1990. But when I did I discovered that I could sing (a bit) when I got drunk and started singing along to that old SWEET FREEDOM album. Sweet!

Anyway, I had a set- back after the good start with Uriah Heep, and started to go to school. I didn't get more challenging rock album after 1974, that was sad because, as I said, it set me back, I had to start again so to speak - listening to KISS and AC/DC in late 70's. Standard stuff... but that blew my mind too. Then, BLACK SABBATH blew my mind. (If I hadn't had my first childhood alone (0-6 years I didn't have any play mates), I might have had older guys who could show me more heavy stuff). And my classmates or others at school kind of stopped at AC/DC and KISS, only a VERY FEW were into BLACK SABBATH and then, of course, IRON MAIDEN. At the same time we listened to ANYTHING heavy of course, be it HANOI ROCKS or ACCEPT, but we had no mentors; we were young and I was just starting to make some money at my fathers job, this ONLY to buy music. Then, my family had holidays in North Germany, Travemünde, where I could buy albums in Lübeck.
which had 100000 better range of metal music than shitty Oslo at the time, so I could finally get some METALLICA and MERCYFUL FATE, and that blew my mind too. And then I heard slayer for the first time in late 1985 and that blew my mind into hell's domains for real. But I quickly understood I would never copy their style a lot, and I think I had a good gut feeling because WAY too many of the thrash bands in 87-89 copied SLAYER too damn much. Then...in late '86, I discovered under the counter of HOT RECORDS, in Oslo, a fanzine. I had never seen it before; we could only get Kerrang! here at the time, and only a half page of Kerrang! was about underground stuff, a column called Deathvine. It was very useful, but my first fanzine was SLAYER MAG and you can say that this magazine SEALED MY FATE. I've been living that fanzine-kinda attitude ever since. No doubt. So I started ordering demos from bands like SABBAT (England), POISON (Germany), OBSCURITY (Sweden), FANTOM WARRIOR (New Jersey) and so forth. And then I got in touch with Scandinavians that also ordered demo and we started to trade and then traded on with many people in various bands I was writing with. And that's the underground life. Let's go a bit to the early 90's; When "A Blaze..." got released, it totally took the underground by surprise. Some people were really crazy about it, while others thought it was utter shit. Where you happy when you read bad reviews? Did you enjoy people hating the band? We didn't read any reviews that I remember because we didn't see them. We didn't give A FLYING FUCK at the time; we were hungry dogs for the next wicked riff or nasty buzz in 1991 and 92. I can't remember a single review since the shitty one Kerrang! poser bitches gave us for SOULSIDE JOURNEY. I had been using all my energy on the underground in the whole of '87, '88, '89 and up to '90, but it is VERY STANDARD to get out of the zone after 3-4 years and move on. I moved on into total hellbound alcoholocaust and I have used 2003-2008 to try to cut back on this self appointed idiot-crutch. Fuck! Anyway I remember fine little and no reviews until we started doing more interviews again in 1999. I got the feeling that people liked our records, because in 1994-95 people started to come to Elm Street rock cafe from all over the world just to hang out and stuff. That was okay for many years, but eventually I got the hell away from that zone too and withdrew in May 2005. Enough is enough. Enuff z'nuff. You rejected all interview requests between the years '93 – '98... then,
you started to answer them because there were too many fucking rumours surrounding DARKTHRONE. What were the worst and most ridiculous rumours and misquotes you've heard? Also, speaking about interviews, what do you hate the most about answering them?

Well, I have enough on my plate so I hate having to make an appointment to do an interview anymore. The sole reason for me to even buy a computer in the first place was that I was sick and tired of doing “phoner” interviews. I hated that people said they would make an interview and when I rang up no one was there. And that happened a lot. And I talk pretty darn fast so a lot didn’t really catch my drift. And the worst is when I talk about bands I like, and they get misspelled or not mentioned at all. One of the most important thing I do in this scene is recommend music.

I don’t remember any rumours, so sorry, but it’s for the best because I get angry a lot and it’s the fucking doctor’s orders that I shouldn’t pop a vein all of the damn time. My mind is defending me when it’s cutting out my dreams or stupid things in my past.

But maximum stupid was all the people who came to see me at a PUB and they had their own idea of how I was just by checking the album covers. I mean, COME ON! I REFUSE to understand how people can do that, and WHY.

DARKTHRONE has pretty much always been saying a big “Fuck You” to the masses since the beginning, but people still didn’t get it. After F.O.A.D. came out, a lot of people thought you should have changed your band name to something different. What do you have to say to that? Does being called “DARKTHRONE” and carrying its past limit you and Ted when creating music?

First of all people started saying that at THE CULT IS ALIVE. And probably when “A Blaze in the Northern Sky” came out because it was so different from Soulside Journey. I’d rather make songs, not even listen to these cry-babies.

And Ted said people always complained about every album we did. It’s wrong if we change and wrong if we do not change for various people, but PEOPLE CHANGE AND SO WILL WE. Only guy that doesn’t change is RAIN MAN. And people wanting the same album all over again has brains like RAIN MAN. Probably good for math, but...

Can you tell us a bit about the upcoming album, “Dark Thrones and Black Flags”? I can almost smell a mix of Uriah Heep and DARKTHRONE...HAHA!

Hehe, well, the one song has a sort of a URIAH HEEP style riff in it, but it wasn’t supposed to be that; it was originally inspired by “Dance Dance” by MOTORHEAD, but I changed the rhythm of my riff and moderated it.

Our new album will be a mix of F.O.A.D. and “The Cult is Alive”. Ted’s song has more metal and meaner uglier vocals than ever. I have more street lyrics than ever. I sing about things and people around me and attitudes I have towards the metal scene in general.

My songs are MOSTLY NWOBHM-style or primitive Black Metal/Avil Rock stuff.

What do you and Nocturno Culto do for living? Are you happy with your “career path”, or would you love to live just doing/spinning music?

We are quite content. We have met enough people a long time ago, living just playing music would mean being addicted to applause and meet a lot of people you will never remember. I believe this to be bad karma for oneself even though you please others by shovelling out your soul to them all the time. No, I have a simple part time job sorting mail where I can listen to music on my disc-man CONSTANTLY, Ted always has different jobs up there in the mountain village. I say no to 18 out of 20 DJ job offers. And I don’t travel. Just in extreme cases, I do travel, to meet real brothers like Tim and Oscar from OLD in Germany.
I know Nocturnal Culto is a father... how many kids does he have? Do you think he is a good father? Haha... Also, he lives about 6 hours away from you, right? How often do you guys practice and how are jam sessions going nowadays?

Practice schmactice. And JAM sessions? Who are we, Red Hot Chili Peppers?! (Maha) – Annick) I haven’t jammed since some VALHALL rehearsals in 1999. Ted’s children are cool so he and Nitfen (the wife) must’ve done an excellent job. Every time we have 1 song ready each, we decide a time when we meet at KJELLA’S house. 3 hour travel for both of us (but for me with a bus, no bullshit plane crap. I have fear of customs because they always hassle me. I don’t exactly look like Dr. Doogie).

Ted brings our portable Necrohell II studio, and we wire it up, make the range check and then start rehearse and record the songs. These songs have been worked on for a long time from before, in our heads and et cetera. This is extremely boring topic, THINK I’LL JUST QUIT (SEPTIC DEAT reference)

DARKTHRONE has pretty much started the whole black-and-white-contrasted-photo album cover look and “swamp-style” logo. Who drew up that logo, originally anyway? Was it meant to represent anything in particular?

That was a TRUE logo, I mean it just started out as a COLLAGE so to speak, both Tompa (probably did the logo letters main structure and pentagram, I always forget but I think THIS is the right info), I stashed it up with the ornaments (inspired by photo frames on the back of RRROOOAAAAARR album by VOIVOD) and connected it with this drawing by Nicke A. (NIHILIST, ENTOMBED, HELLACOPTERS, DEATH BREATHE).

Then some german called Tassilo Förg made it into a solution where it would better fit album covers, and Nicke A’s drawing was not used anymore. Practical reasons only!

When it comes to the idea of a black and white cover with just one band member on the cover, that was COMPLETELY UNHEARD OF in 1991. I promise. But it was something I had to go through with. I can’t for the life of me remember how I got EXACTLY that idea, but... I guess it was some kind of understatement as well. I guess a lot of people rummaging through the record shelves were instantly HURLED BACK TO THE 80’s with those covers. Later it sadly became a trend and a typical 90’s thing. The 90’s held so much shitty metal, so many misunderstandings of what the 80’s was... You can’t win ‘em all.

Who decides on the recent artwork for DARKTHRONE? I think some of your newer covers are terrible, like for example "The Cult is Alive"... (Which is still an amazing album!) Don’t you care about the artwork, since you’re a guy that started discovering great metal by looking at album covers? I mean, albums from the 80’s are much simpler, and not computer oriented... (At least FOAD was hand drawn, though!)

Ahh, I didn’t so much discover the metal from looking at the ARTWORK, Annick, I looked on the back for song titles and song LENGTHS (I was into long songs because they had many parts and around 11 minutes long songs I figured had a chance to be both good and somewhat epic.)

You’d be surprised what KIDS like. Our ugliest (I mean ugly in a bad way, not a cool way) t-shirts sells the most; like with prints on the arms of the long sleeves, stuff with flames... or....TRIBAL tatooos! Hahaha... 90’s slaves.

Yeah well listen, I completely lost interest in visual things after the Panzerfaust album. I liked the SARDONIC WRATH cover and the TOO OLD TOO COLD single cover and FOAD. And I like the cosmos TOTAL DEATH cover too. I had a fucking tough period from 1996 to 2003 so I was damaged during these years. I think it was a useful experience perhaps, but I REFUSED to care about artwork, as I found no pleasure in it, and I still think all music should have NO COLOUR.

Having said that, it would be an escape from reality, and I still think the two AGENT STEEL LP’s with Cyriliis are great even though YOU TOO know that they were just photos and not that great. Anyway, I think it is worse with bands that have computer based MUSIC VIDEOS. However, it is strange you think that the “Cult is Alive” is TERRIBLE... I would say it is looking partly barbaric and 80’s. But not drawn by a guy without talent, like most of the 80’s covers. 80’s metal covers rule totally, and of course original cover of ATTACKER is better than the one that’s on it now – problem is that that original cover was just a rush project because the original ORIGINAL cover was lost or destroyed.

But enough about the ATTACKER cover, I think it takes balls to still do 80’s covers, like EM RUINAS do now on their upcoming album, or like WOLF (Sweden) did in 2000 when they sort of started the new decade of metal, the 2000’s. After the rather TERRIBLE 90’s, the 2000s really has given us an abundance of superb metal bands. Many new kids TOTALLY understand the 80’s!

Which albums you think were milestones in DARKTHRONE's career? Please write what comes up in your mind for each of them: it can be anything—an anecdote, a thought, a bad memory, how you were feeling back then, etc...

What the hell? This question could take a lifetime to answer!! But of course, A BLAZE IN THE NORTHERN SKY was a huge landmark in metal in general because of #1: a band playing MORE PRIMITIVE than their 1st album (unheard of) and also #2: HAVE UGLIER PRODUCTION than their 1st album. We went even further on our next 3 albums after that, so our run was quite spectacular. and we knew it. But we really only wanted the sound that SUITED us the best.
I guess THE CULT IS ALIVE is another landmark because I started doing vocals. And we started recording and engineering everything ourselves (I did that on TRANSILVANIAN HUNGER and PANZERFAUST, but that just happened — wasn't a conscious decision on our part).

Can you tell us a bit about Tyrant Syndicate Productions? What is the future releases planned for it? Does it ever want to open up to broader genres?

Only 2 more releases, the new (AMAZING) AURA NOIR album and the new ABSCESS album (haven't heard that one yet). Then it seems Ted will shut down the label.

**FENRIRZ-RELATED QUESTIONS:**

Let's talk a bit about your musical tastes in metal. You released a "BM Best-of" a few years ago (Bloody great break CD when I do DJ-ing!) and an amazing compilation for a lame glossy magazine. Do you sometimes get positive feedback from Darkthrone fans — thanking you for making them discover new (old) bands?

Well, I started to buy techno vinyl back in '92 and in '95 I bought two turntables and self-taught myself how to beat-mix songs together (rather) seamlessly. I am self-taught on the instruments I play too. I'd make lots of mix tapes, around 50 from 1995 to 2000. But I wanted to DJ out, not playing these styles, but METAL. I then started to push this METAL DJ idea a lot, first playing thrash at private parties before I started thrashing Elm Street around 1998. Then it snowballed, but I grew tired of new venues, bad playing conditions, idiotic DJ requests... So I say no to most requests I get from around the world AND cool places in Oslo. I have played so many different styles of music, that it's ridiculous. As I say, there is good music for me in almost any genre. (And a lot of bad music in every genre.)

I always get a lot of positive feedback from my recommendations, and I always give new recommendations. That's a MIDGAROS-SNAKE of musical karma.

What does Ted think of your musical tastes? Does he follow them, or you follow his? Do you guys introduce each other to new discoveries? Also, what have you discovered in the past few weeks that totally fucking made you crazy? For me, I think it's the song "Oplum Trail" by MIDNIGHT RIDER (Germany)... simply amazing!!

I like that midnight rider EP by MYSTIQUE, I think it might be Canadian. From 85? But I haven't heard that German band you mentioned there. Ted likes some of what I dig, but I never met anyone who topped my musical diversity, not even John Peel, I reckon. I am all over the place. For REAL.

The last weeks, hmm, let me check my list. I write all the titles I buy/get/trade down on a list, you see. Well, in July, the best things I have discovered so far is...GOOD RATS: this band is called the best unknown band in the world and they released several killer albums in the 70's. I got the "Rat City Blue" album in July and it's a doozie!

Others are "Proof of Youth" by THE GO! TEAM, APPLEBLIM's "Resident Advisor 110" was very fine, free podcast stuff from internet radio I guess. I liked the new B 52's album of course, as it's the band I am most fan of, perhaps. 16 years since they released anything, and they've still got it. Oh well. The new ORCUSTUS album needs to be mentioned. I got it on advance and it will thrill fans of true Norwegian black metal, no doubt. FPU's "Traxdata" is excellent electronics from Sweden, which is released on the Canadian TURBO label. SCI FI HI FI's "Number 5" mixed by SLAM (that mix line can't go wrong, it seems).

Oh yeah, and I discovered the first WOLF album, I love it completely. Swedish ROCKS! Another band I discovered was EVIL ARMY from Tennessee! What a debut album! Killer Thrash, but not trendy Thrash, like we have so much of these days. These guys are in for the kill. PORTRAIT's debut album is just as expected FANTASTIC! Also, the new GRAND MASUS "Iron Will" I got in July here, and it's very hard to dislike. BUY ALBUMS OR DIE!! I spend about 5000$Us every year at least.

**If you don't mind me asking, what are your musical guilty pleasures? Stuff you're way too ashamed to admit? We won't judge you... HAHAHAHA!!**

Sophe ellis baxter. And the ballad on the BEAT STREET soundtrack. Hahah! I hated it back in the day but it (quite impossibly) grew on me. I like D-TRAIN too but not really too embarrassed. Every style has good and bad artists!

**Are you a big fan of record hunting? Are there notable record shops in Oslo nowadays? What is the coolest discovery you've found in the past?**

I bought my best stuff through mail order back in the 80's and still do. NESEBLOD RECORDS is the king shop in Oslo, you can get ALOT of fat LP's there. I just bought the OSTROGOTH LP "Too Hot" there, last week (Belgian Real Metal from the early 80's). When I was a kid I had to discover EVERYTHING myself. Discovering ENGLISH DOGS, CRUMBSUCKERS, CANDLEMASS (Epicus...), CELTIC FROST and DESTRUCTION on my own was of course ABSURDLY GODLY! (These are just some of MANY MANY MANY I discovered on my own).

**What do you have tattooed right now, and what do they represent to you? What would you like to get done in the near future?**

I would like to tattoo the big bad wolf and the chief pig (from Disney) shaking hands like a UNION. Then the little stupid pigs are TOTALLY FUCKED. I have too many tattoos to talk about, all tracks of my life. I hate PRETTY tattoos and especially tribal tattoos... They make me puke.

**Do you like to go to shows, or do you enjoy more to listen to albums at home?**

I never wanted to go to shows. It reminds me of when we had to go to church at school. There's a stage and there are people sheep-like in the audience. The bigger, the stupider. I eventually liked checking out 3-4 new bands every week on stages around Oslo but I grew weary of that as well. Now I just see shows when I HAVE to, like I watched WORLD BURNS TO DEATH in Oslo. I know Jack. And before them played the new punk/crust/metal heroes of Oslo, namely HEVN.
Usually, I can’t see a show anyway anymore. ‘cuz there’s always someone screaming in my ear about this and that and I just want to hear the band. I don’t care much about how a band looks on stage... I’d rather just hear it on records by myself. I like to hear stuff by myself, I don’t need the fucking crowds, y’know. But rarely seeing shows means I now remember the few I have to see. Like TOXIC HOLOCAUST playing a cover of Thermonuclear Devastation (Onslaught). (AFTER THE BOMBS also does that cover! –Annick) NEREROMANTHEON gigs are always godly thrash. SANCITUM made a godly gig. ENFORCER (Sweden) played a great show here, total time machine to ’85. We are making a festival here outside Oslo now with Enforcer and other 80’s bands called METAL MERCHANTS FESTIVAL. It’s January 30th and 31st, 2009.

Can you tell us a bit about Elm Street bar? What do you enjoy the most about it?

Great food, central location. I stopped going there in 2005 because I stopped going out. I have too many people in my life and I dislike bumping into someone new accidentally and there’s a maximum risk of that at rock bars in Oslo so I don’t go there anymore. I started out by myself and I ended it by myself. I bring my crew on tent trips in the forest, so that’s as social I get. And the occasional DJ’ing when I’m bored.

What is a “Darkthrone party” like? What kind of liquids are consumed, and the usual music of choice played?

Hmmm, what’s a Darkthrone party? When we record we always drink with Mats and Kjella afterwards, that’s it. I just drink beer, they can drink or smoke whatever I dunno, don’t care. As long as they don’t drink MY beer. At my storage room in the commune I have some “parties” now and then, there is almost no place to sit there because of records EVERYWHERE. It’s just to drink and to listen.

Of course, we have to mention your tenting passion, and your love for the forests! What makes you completely crazy about being alone in a tent in the middle of a forest where nobody fucking roams? Did you ever encounter any major problems while doing that? (Animals, getting lost, sketchy people showing up, etc...)

Do you have any tips for people who want to start serious camping?

Well, I had over 20 trips in 2006, 27 last year and this year I’m going for the record of 35 trips. I just like it, I like it in the spring, in the summer and in the autumn. The Norwegian nature is very beautiful around Oslo too; but the biggest problem here is black flies. I am doing this seriously... I write camping-site guides for Norway’s biggest SERIOUS newspapers, and I get many interviews just about wildlife around Oslo ‘cuz it’s 1560 square kilometres and countless places to do lots of different activities. It’s basically wildlife forest HEAVEN here. And I am one of the kings, so to speak. (One of the PENGUINS? Haha)

Tips for people? Well, everyone has a different nature to deal with; so a good thing is a lot of day-hiking so you get to know the climate and what to deal with out there. I’m not forcing anyone either. It’s just that it fucking rules and I hardly trust a man who doesn’t own a tent (a festival tent doesn’t really count).
Do you enjoy travelling besides roaming your own country? Did you ever consider visiting our great Canadian north? We have great tenting spots, although if you go too high in the north/west you will be beaten to death by grizzly bears... hahah!

I think it has become clear that I generally avoid parties, that Stian rules and that I loathe travelling. What's this about getting beaten up? By Lee Aaron?

No! By grizzly bears! Haha... anyway, I know you're a big fan of Canadian metal bands; (duh!) which songs totally make you fucking go insane? Which newer bands do you enjoy?

Well, the first two acts I heard outta the Canoock country was probably THOR and LEE AARON. Like around 84. Then I heard... in 86 VOIVOD, RAZOR., SACRIFICE, PILEDRIVER. In 87: SLAUGHTER, OBLIVEON... and as a matter of fact, I didn't hear RUSH until 1988 or 89. Arrrgh, WITCHES HAMMER is important to check out, there's too many to mention!! Evil Metal demo by VOOR is cool, SLAUGHTER - Strappado, of course, dammit Annick, this topic is too huge, it's ridiculous. I must say - everyone, get that old whimsical uproar OBLIVEON demo... It was released not long ago on RED STREAM. Super duper thrash!

Never bands like KARNAX and BASTARDOATOR has a bright future, but I am not so much into this Canadian this and Brazilian that - METAL IS GLOBAL. And SWORD is overrated.

Anyway I mention a lot of the best songs in our song CANADIAN METAL, the songs that make me go nuts. Killing Technology with VOIVOD makes me go nuts, you can count on that.

Ok, finally - please close up with whatever you wish!

DON'T FORGET TO BRING A TOWEL!!!

Also, I hate everyone who doesn't understand the bond of punk and metal. Buy POWER FROM HELL from Onslaught and try to understand.

Been there, done that - of course! Anyway. cheers, and thanks a lot for everything! May the gods of heavy metal be with you!

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**DARKTHRONE'S STUDIO DISCOGRAPHY (1991-2008)**

**SOULSIDE JOURNEY** 1991
**RAVISHING GRIMNESS** 1999
**PLAGUEWIELDER** 2001
**RAVIshING** 1999

**A BLAZE IN THE NORTHERN SKY** 1992
**UNDER A FUNERAL MOON** 1993
**HATE THEM** 2003
**HATE THEM** 2003

**UNDER A FUNERAL MOON** 1993
**TRANSILVANIAN HUNGER** 1994
**SARDONIC WRATH** 2004
**THE CULT IS ALIVE** 2006

**GOATLORD** 1996
**F.O.A.D.** 2007
**TOTAL DEATH** 1996
**DARK THRONES AND BLACK FLAGS** 2008

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**OFFICIAL WEBSITE** www.darkthrone.no

**LABEL WEBSITE** www.peaceville.com

**LINE-UP 2008:**
Nocturno Culto (Ted Skjellum) - Vocals, guitar, bass
Fenriz (Gylve Fenris Nagell) - Drums, vocals, guitar, bass and synth
The NWOBHM movement brought many musicians to form bands and release music on their own. This brought all sorts of styles due to having no record labels telling you what to do. Of course, there was Iron Maiden, Angel Witch, Diamond Head, Saxon, etc... but deep in the underground layed a dark monster that did not wish to follow the norm. This entity was called PAGAN ALTAR and was disregarded by the metal music press of the time, due to various reasons. Bootlegged numerous times, their demo was available only if you really dug far in the metalground... until 1998, where it was properly released as "Vol.1" thru the band's own label "Oracle Records". Since then, PAGAN ALTAR has reformed, and had many line-up changes but have already released 3 albums and played a first show in 25 years! Short interview w/Alan, the guitarist.

I am very excited and pleased to feature you in this issue! It is an honour to have such an amazing band in our pages. Correct me if I'm wrong, but right now you are recording a new album that will be called "Never Quite Dead"... can you tell us a bit more about it? I know it was originally recorded as a demo in the old days, but was almost completely destroyed. Are you guys keeping it exactly like it was, or are you reworking the songs?

Well it was really a live album that went a bit wrong. It's a long story but we scraped it mainly because we wasn't happy with it and by the end of us trying to patch it all up it really wasn't that live any more.

Have you been working on completely new songs? If so, can you describe us in which vein it will be?

We wrote quite a bit of the new album from about 2004 when we were recording Lords of Hypocrisy and some around mythical as well. We have just finished the room of shadows which was added a couple of weeks ago.

Let's take a trip with the Time Lord to the late 70's... You two played in a band called HYDRA. Not much is said about this band... what was it exactly? Was it a previous incarnation of PAGAN ALTAR or was it something completely different? When did the band start exactly?

Hydra was the forerunner to Pagan altar and some of the songs from the last two albums were from that time. Back around 1978, you have recorded many songs including the ones found on the Time Lord MLP (which are actually some of my favourites) are there other unreleased songs from that time that were never published? Is the Time Lord MLP's "Black Mass" the only time where you appear as a backup vocalist?

I did actually do some of the backing in Judgement of the dead and Amadeus on the album but only because no one else wanted to do it. I also do some of the backing live but I don't like trying to sing a play at the same time and I can only do it in certain places.

You were to have a 7" single pressed in 1980. Before it got pressed, the plant became bankrupt and the master was lost. It has apparently resurfaced... did you get a hold of it? Will you ever use it for anything? Which songs were featured on it?

You have it the wrong way round, we did have it but we lost it. The songs were Judgement of the dead and Nightrider, both versions ended up on Ola's Time Lord MLP. We still had it on cassette and Ola was happy to use that. We did stress though that he let everybody know that the recording was taken from a cassette. While recording the demo, you two apparently had the flu - hence Terry's "nasal" sounding vocals. Strangely, Terry still have almost the exact same vocals nowadays. Did that flu always stuck by... hence the mass intake of Fisherman's

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Friend's lozenges? Hahah!
We really did have bad colds at the time and the studio was full of tissues where we had been blowing our noses...
The demo turned out to be Vol. 1... which was put out officially by Oracle Records in '98. Vol. 1 was also released on wax by Black Widow in 2005. Why was the name changed to Judgement of the Dead?

The original name was Judgment of the dead. It was changed when it all went to print by someone else and wasn't worth forking out another couple of hundred quid to get it changed back. That was the problem of us not having a computer at the time.

How many shows have you played in the first "phase" of your career? How would you describe the experience of a pagan altar gig in these early days?

We were playing pretty regular at the time, there was plenty of gigs all over the country because of the NWOBHM craze. Although we didn't have that fast punky sound of some of the other bands, we were still making the right sort of noises.

Were the skulls you used on stage and in pictures real ones? Haha, I'm so curious! I always wanted to own one.

The skulls are plaster of Paris I'm afraid. I gave one away to our sound engineers son who was about 13 at the time and loved it. The other is still in our cellar with the coffin.

Have you had any religious complications regarding "PAGAN ALTAR" as a band name? I know that if you would have been a US band, there would probably have been fundies marching outside your shows.

We played one gig in a church hall where they were quite happy to take the money to hire the hall, but wasn't too happy when they saw the altar and all the trappings. Fortunately for us the money was more important!

Can you talk us about the pictures that were taken was a satanic church in Deptford? I honestly didn't know there were such churches in '81.

Well it was a cellar under a shop, but it looked like something out of a Hammer horror film.

PAGAN ALTAR split up because certain band members lacked interest, right? Do you think that it was because you didn't have enough presence in the music press of the time?

I had had enough by then, we were playing to half interested audiences who really didn't care who was on. John had disappeared to Israel for 6 months to come back a week before a gig which we sounded terrible, and I just didn't want to do it any more so I joined XYZ in 1984 and went to Wales. This is not the US XYZ who were formed a lot later.

After Pagan Altar broke up, you have taken part in all sorts of projects, including XYZ, Malac's Cross. Can you tell us a bit more about it? I believe this was a band started up with your own sister on vocals, right? When was the band formed and how would you describe this kind of music?

I joined XYZ after Pagan Altar. I had gone in the studio and did a session for them for their demo and knew the drummer Ian from when I was young. PAGAN ALTAR was always so serious at that time and it just refreshing to have a laugh for a change.
Malac’s cross was the last of a series of names with different members. My sister joined after it became Malac’s Cross. I never even knew she could sing until she put down a demo for us. She is also a good songwriter, which has meant I have never had to go out of the family for lyrics. We was a rock band with a Celtic edge I supposed.

You are a master of riffs and leads. A lot of people are missing the point of good song writing nowadays. What do you recommend to starting musicians? Do you have any inspirational techniques?

Just listen to all styles music. If you just listen to say Doom, that is all you are going to come up with and there will be no variation. Sometimes it’s good to incorporate as many different styles into what you are doing. It will give more scope to write in.

Nowadays, besides working on new songs (or learning old ones with new members), you are preparing to do some select shows in Europe, and maybe a small tour in the US... when do you think this will happen - if it happens, and who is organizing it? Do you have any more plans, beside this?

With this new line up I don’t mind where we play. I think this is the most talented band I have played with. I would love to Play in the U.S and Canada and if anyone can sort that out it would be Rich. He has a knack for making everything run smoothly and I think he is trying to get some sort of small tour arranged.

Alright, the interview is almost finished; the last words are yours. Please close it however you wish!

So Long, and thanks for all the Fish!

Hahaha... you’re welcome? Cheers!

NOTE: This interview was supposed to be WAY bigger and deeper, but there was some miscommunication problems, and I was not able to retrieve Terry’s part on time. The Pagan Altar curse strikes again!!
RAPIDFIRE - Settle the Score CD

Rapidfire has arisen from the ashes of HELLHOUND. They trampled the fields of classic metal in league with Californian comrades like Leatherwolf, Malice, Relik, Omen, Savage Grace to name but just a few. Originally recorded in 1993, but never released until today!

ANACRUSIS - The Early Years CD+DVD

The ultimate collection of material from the very early days of the band before they were signed to a record deal. Raw, moody, and epic as basement tapes go, the ANNIHILATION COMPLETE demos were but the seed of what was to come..."/Kerr Nardi/

STORMSPELL RECORDS
P.O. BOX 84852
SAN JOSE, CA 95194, USA
E-MAIL: METAL@STORMSPELL.COM
Ever wondered what it would be like to be drinking beer in a pub full of doomsters? How about getting blasted 25 years into the past, to witness one of the best NWOBHM acts who ever excited? Well I fully experienced it, and it was one of the highlights of my life, hands down. The atmosphere, the music, the people, the beer, the brotherhood (and sisterhood!), the emotion... all was there. I will now try to transcribe it the best as I can in this show report, but it'll be hard to describe what I witnessed last Friday.

Just to let you all know, this is the first concert I go to in another country, yet another continent altogether. My friend Alice went for an afternoon nap (because we were both totally hangover from the day before) so I went to pick up the concert tickets from Rich (Miskatonic Recs, ISEN TORG) at the Marlborough Arms pub by myself. I made a self-promise not to drink 'till at least I got to the concert, but couldn't help myself when I saw they had Czech beer... yummy! At first I didn't recognize many people, but I found Themis (the P.A. fanclub boss – which such a friendly face is hard to miss!) and he introduced me to a bunch of lovely metalheads, some of them I knew because of the fanclub (Hi Fredrik, Ilari, Pio, Christian, Manuel, Flavien and Fred!). It was strange to see so many people from all over the world in one pub... especially when we got drunk and our accent gets thicker, haha! I even met Russ (Buried by Time and Dust recs) who introduced me to... the mighty Phil Cope (guitarist of WITCHFINDER GENERAL)!!!! Wow!! I couldn't believe it... it was such an honor meeting one who's music I worshipped so much! As you could read, I was already totally overwhelmed by all that was going on around me...

The Lamp of Thoth

Time went by pretty fast, and it was already the moment to leave for the venue. When I got there, I panicked because there was a huge line and I could already hear THE LAMP OF TOTH playing their self-titled song in the background! Ohh no!!!! I'm not used to it, because it was 7PM and they had already started. Here in Canada, when they write "show at 7PM" it means it will actually begin around 10PM! So, I rushed inside and got fairly close to the stage... I threw my jacket on the ground, and then the riff magic got its way with my neck, making it headbang furiously! THE LAMP played the really killer "Blood on Satan's Claw" (BULL'S EYE!) as well as "Pagan Daze" and some songs I wasn't familiar with (for the next album).

I think I missed a big chunk of their set but at least I caught them in time. They had a great stage presence overall - just like I expected. I would kill to see them live again some day!

THE RIVER

Next act was THE RIVER... I feel really bad, but I missed them completely! I was chatting with my finish buddy Ilari, bought a couple of beers and hit it up with Alan (P.A. guitarist) Terry (P.A. vocalist) and Lynn (His personal groupie/wife.) Such charming people! By the time I went to see what was going on with the gig, the band had already finished their set. Sniff.

Against Nature

Right after this was AGAINST NATURE, a band whose ex-members were in the mighty REVELATION. I am not very familiar with them, so I won't be naming songs, but they were great! Some tunes were highly rhythm influenced, while others were quite doomier. I really enjoyed Bert Hall's bass work, watching his fingers go across the neck was fascinating! Also, I found it strange how John Brenner could play leads and sing completely different melodies over it. It truly showed some great musicianship! They played for about 40 minutes... making jokes on the frequency of their albums: "we wrote this two years ago, which makes it 8 albums ago"... haha. Crazy band.
Fourth band to play was WARNING - something I've been waiting a long time to finally see live. The crowd got tighter, but I still had quite a nice spot at the front. ...then it hit me. The über crushing doom hit me right in between the eyes. The melancholicness of Patrick Walker's voice, with the slow and heavy riffs made me want to kill myself (of joy)! They started with "Watching from a Distance" which sounded a bit muffled, but after somehow everything got boosted up and it sounded better. Their gig consisted of most of their latest album, as well as one song from the first album (Cemetery Eyes). It was amazing, simply mind blowing. Watching Pat sing was an experience alone - his face would make all sorts of contortions, showing that he put all his might and energy into the words. Marcus and Stuart (bassist and drummer) were really into it as well... and so was the crowd. It was the first time that I had to headbang so slowly... a strange thing indeed!

Finally the time has come for PAGAN ALTAR so see the light! I didn't move one bit from the front, so I could have a good spot. The whole band (featuring our man Rich Walker on guitar, finally unmasked) appeared on stage except for Terry. Where was him? A few moments later, he showed up dressed as some sort of sorcerer with a black cape and feathered hat. His wife took off his cloak/hat, and then music started. Of course, it was the song "Pagan Altar"... that really esoteric keyboard intro totally sent shivers down my spine! "Samael... " said Terry, as a pleased crowd roared louder and louder...! The whole set was a dream, really, and they played ALL killer songs, including splendid renditions of "In The Wake of Armadeus", "Armageddon", "The Cry of the Banshee", "March of the Dead", "Dance of the Druids", "Judgement of the Dead", as well as the "new" song "Walking in the Dark" which will appear on a 7" split with Jex Thoth. I was stoked, absolutely baffled by the atmosphere that was surrounding me... and still couldn't believe what I was witnessing! I was located just in front of Alan (the guitarist) and could hear Rich's rhythm guitar and Diccon's bass a bit less loud than the rest. I didn't care though! I could hear the songs just fine, and they hit the spot. Looking around me, you could see people with their eyes closed, their fists raised, and a smile on their face. (In my case, some tears to my eyes!) That night, I know PAGAN ALTAR brought many ears to a very intense orgasm!!

The band played for more than an hour, and we wanted more... but it had to eventually finish. I was satisfied. What a dazzling experience!!! I want to say a huge fuckin' thank you to Rich and whoever else that participating in making this event a truly magical one. To those who were there with me that night, I hope you enjoyed the gig as much as I did. I know I will never forget such a breathtaking event.

Ps. Dean - thanks for the souvenir!! I will forever treasure it!!
Hails Ian, welcome to these pages of steel! The story of your band is quite unknown to me — therefore I will need your help to clarify it. You guys moved from Halifax in Nova Scotia to settle here, in Montreal. Were you called “Metalian” before moving, or was it something you started here? Why did you move here anyway?

When we moved up to Montreal we were all just starting to really get into metal. Liam, Andrew and I all played in punk bands back in Halifax (HGM, ASB), and more recently we were playing cover sets of BLACK SABBATH, DANZIG, and MOTORHEAD as AIL. This band was the blueprint for Metalian. Originally we all moved to Montreal separately to go to school and party.

When did you guys start officially? I think you've been around for quite a good 5-6 years, am I right?

Officially we started in Jan on 2003.

I believe you had a few line-up changes in the very beginning... can you tell us who played what — and all the other ex-members’ names?

I first asked Liam and Izo if they wanted to start a band. Andrew had moved back to Halifax and we didn’t know any drummers, so we put an add out in the paper looking for a drummer, and got a reply from a 35 year old el salvadorian named Victor. He was an awesome drummer, and we had a lot of fun playing together as he had such passion for the music, like so many other central/south americans. But, when Andrew moved back up to Montreal we had to let him go, because Andrew is retarded on the drums.

I heard that you just decided to sing one day at band practice, to replace the vocalist then, and a powerful voice just came out of your lungs. Can you tell us the full story behind that? Is it true that you had never sung before?? It is so hard to believe!

That’s true that I never really sang for a band before. I was more into being a guitar player, and I knew I had a good voice, but couldn’t find a place for it in the punk music I was used to playing. When I recorded the first two songs by myself, I had to sing on them, and after I had I knew that something special had occurred.

What songs did you first write? Do you feel your song writing has a lot changed since?

The first songs were Chinese Delight (Shredded Beef) and Rulers of Rock (a song only found on the first demo we made with a drum machine) Since those days I’ve been exposed to so many other kick ass metal bands, and I’m always influenced by the music I listen to.

You guys always deliver insane shows, and have a great live sound – which very often surpasses the other bands energy and volume wise. What does playing live represent to you? Which shows were your favorites, and why?

We love to play live! We don’t over rehearse, so when we get a chance to play live we lose it. When we played our second show at the Barfly in Montreal we broke their alcohol sales record of all time. It was insane, because it was only our second show, and people we already so enthusiastic. Playing with legendary bands...
like ANVIL and PILEDRIVER definitely stick out in my mind as well.

I really love your choice of covers... especially your versions of "Exciter" and "Victim of Changes". They are completely insane, you hit these high notes so fucking well, they really send shivers down my spine!! Which other songs did you do, live? Are there other tunes that you would like to cover?

Playing covers is one of our favorite things to do! When I’m watching a band that kick ass, it always steps it up another level when they nail a cover. When we played in Halifax the last time we did two sets, one of which was all covers. WE did, Deep Purple, Led Zeppelin, Black Sabbath, Kiss, and of course Judas Priest.

On the first demo, Rock’n’Roll Anthems – "Shredded Beef" was named "Chinese Meat"... how so? Did you get labelled as gore heavy metal or something? (Bad joke there, haha...)

The lyrics for Shredded Beef were just supposed to be a joke. I mean, how many metal bands have a song about their favorite dish of chinese food? People like it so much though, I had to keep it. But the name still bothered me, so we changed it to the more metal sounding Shredded Beef.

You have also recently sadly lost a member - Liam, which played rhythm guitar... How did that affect METALIAN as a band?

Unfortunately Liam quit the band for personal reasons, which sucked, but hasn’t really affected Metalian as a band. Since then we’ve been playing lots of shows, and recorded a new album.

You have pretty much all released your material by yourselves - except for the tape version of Rock’n’Roll Anthems and the new 7" split that will come out soon. How come? Have you been sending demos to labels and never got a response or just prefer to go the D.I.Y. way?

The most important thing is to have your music accessible to people, and if you gotta do it yourself, then that’s what you gotta do. There are so many bands trying to get attention from Labels (including us) that it’s very lucky if they do pick up on you. Luckily for us, we’ve met some really cool people who are so into promoting the scene, that they are willing to put up their money to get our shit put out on vinyl.

What is everyone’s favorite metal bands? Obviously, there must be Judas Priest, Iron Maiden and Thin Lizzy in there... hehe

Yup, not to mention, MOTORHEAD, BLACK SABBATH, a lot of classic rock stuff (DEEP PURPLE, APRIL WINE, TRIUMPH...) and more thrash/ cross over stuff (SUICIDAL, DESTRUCTION, DAYGLO ABORTIONS) definitely way too many bands to name. How can we, mortals, obtain your releases? What do you have for sale – and how can people get their dirty fingers on them?

The best way to pick up Metalian gear is at our shows (we always sell stuff cheaper at shows), but you can also check out soundcentralstore.com, or just contact us through our myspace.

What is coming up next within the band? I’m truly hoping for a full-length!!

You got it!! We are releasing a full length on vinyl in march on Deer skull records. We also have a 7" split with DIE (Albany, NY) coming out on Work’n Stiff records.

Well, that’s pretty much it... you can add anything you want to this interview to make it extra special! Thanks for your precious time!

We just want to give a big thanks to all the METALIANITES out there for helping us keep the spirit of old school metal alive a thriving. FUCKING RIIIIIGHTS!!!
INEPSY is a four-piece band playing an apocalyptic mix of Motorpunk, d-beat, NWOBHM and raunchy rock'n'roll. They've been around for almost 10 years and they released recently a (very) rock'n'roll influenced LP. Here are some words with Chany, lead guitar/vocalist and one of the founding members!

Montreal, July 21st 2008

Can you tell us how you've decided to start up INEPSY back in '98/99? Were you guys just a bunch of friends that happened to enjoy the same music?

At the very beginning, I was in a band that was almost pretty much done... Some friends of mine wanted to start up a band so me and Sam, my drummer, went to jam with them just for fun. I ended up going on guitar as a back up for the other guitarist. Eventually, it became an actual band – although at that time it really wasn't what INEPSY is today. We had done a few shows, recorded a demo, and eventually found the name “Inepsy” for the band. The vocalist (Sylvain Morin) was way more into metal... he used more into punk, but then he switched to Grind and Death, so he eventually quit because he wanted to go more towards that direction. After that, there were only me, Sam, Rat (Maxime Dion) and François Devost on guitar (who was always either in jail or not attending practices so he eventually got kicked out). We ended up being three, so I decided to trash what was done, created a new concept, as well as a new logo.

How did the band sound, compared to now?

It was way more raw... the people that were able to track the demo down said that it didn't sound at all like the same band. It was a bit crust with grinding parts... really fast and violent stuff. The vocalist had more of a death metal voice - let's just say that it is VERY different from what we do nowadays. There was no d-beat rock'n'roll.

Do you still have copies of that demo lying around?

No, I gave my last copy away to some guy that was hassling me to have it... I don't care, because in my head that incantation of INEPSY was another band completely and I don't want to mix both. It's the past. The real INEPSY started off in 2000.

What was the band's goal at first - if there was one?

At first, it was to jam, have fun and play shows. It's a bit far, but I think we started to have more ambition when the first "came out.

You guys started out in Quebec-City, and then moved to Montreal, right? Are you originally from Quebec yourself?

No, I am actually an Abitibi guy! (Northern Quebec - Annick). Rat is from Roberval, Sam was from Saguenay but back then we were all living together in Quebec city. It was time for us to leave that city around the year 2000... we had a lot of pressure from the cops, and a million other reasons. On top of it, there was a bigger scene in Montreal and many, MANY more shows.

Yeah, good point. How did you start playing music and do vocals? Were you sick of finding singers, and so you decided to assume the vocal responsibilities?

I was singing in other bands before INEPSY but they were bands that never went anywhere. Haha. Sometimes I'd play guitar and other times I'd be doing vocals. I was about 14 or 15 when I started playing in bands... we'd jam in the basement of my buddy’s mother’s place in Rouyn and cover BLACK FLAG, CIRCLE JERKS and BERRURIER NOIR songs. INEPSY is the first band that I play both guitar and sing though.

Must have been hard getting used to it at first, eh?

Yeah, but with some practice I achieved it. I really have to watch myself at shows though, I can't drink too much before a live gig or I will fuck it up. It happened once in Quebec City, I drank way too much before the show and played really sketchily. The band was
pissed at me, I was pissed off at myself... hahaha! I have so many things to think of when I play with INEPSY that I really need to dose it. But just wait until the show is over!

Who originally thought of the band name, and what the hell does it mean? Haha

We wanted to have an original name, but every time we'd have something interesting, we'd do a search and there would already be a band with the same name! So we put two words together to be different. INEPT + PSYCHOLOGIC, meaning psychologically inept... which is my global vision of the society. I mean, are we really aware of what we do? Maybe people are aware of it but not psychologically adequate to function properly together. It's a chaotic band name... and it reflects pretty much what we write in our songs. What is cool is that the english-speaking people pronounce it exactly the same as the French people!

That's surprising! INEPSY would sound really wimpy anyway. Ok, furthermore, how are typical band practices? Are they totally beer soaked? How do you write songs?

Yeah, well, I usually have a beer when jamming... but at the beginning, if there were no shows to go to on Fridays and Saturdays, we'd jam and drink 'till 2-3 in the morning. It'd be our party. It changed with time though, as we have other occupations or more projects, girlfriends, etc. We try to have more of a productive weekly schedule. Usually, I come up with some sort of song skeleton and lyric concepts, then the rest of the members throw in their ideas.

Cool! So, you just came back from a European tour... who organized it and how did it go? What were the highlights of it?

Yanick from Feral Ward gave us some contacts and booked the tour, and then Sam, JP and me did the rest of the logistics. We had a great tour but we were a bit last minute... we learned a few lessons. I didn't want to create any expectations so I didn't know how it'd go. It was also my first time traveling to Europe. We did about 38-39 shows in 40 days, but we took a week before and a week after off to be able to relax a bit. I can say that I really enjoyed playing in Liège (Belgium). Some shows, the places were really crowded and we weren't used to playing in front of big crowds... other times, people didn't really get into it as much. Prague in Czech Republic was really killer! It was full, and people were very energetic. All the bands - even the local band were fantastic. Copenhagen was a cool place... over there, they told us not to headline because the locals support so much their scene that they apparently would not give a shit about out of town bands! They'd just leave after them! Another thing that surprised me at that place was that there was a lot of older punks with their kids... some 10-year olds were really into it...

Did they also come with the 7"s?

No, it was mostly with R'n'R Babylon and City Weapons... the 7" has only been pressed at 500 copies, so it's really rare. We have 500 more copies that will be re-pressed soon, which is a good thing because people sell it at around 100$+ on ebay. I am really happy about the repress.

That's some great news... That 7" seriously rips. It was on the same label as the other LP's, right?

At the very beginning, it was supposed to be released on Great American Steak Religion, but then the label changed to Feral Ward. On the 7", it's written INEPTIC...
RECORDS because Yannick of Feral Ward was in transition and we wanted at least something to be written on the 7”.

Can you tell us about how the line-up changed over the years?

Back when we released the first 7”, we were still a trio consisting of me on vocals and guitar, Rat on bass and Sam on drums. Rat left after the 7”, a few days after he got a big INEPSY tattoo on his neck. He used to play with a gas mask at live shows... you can see it in the 7” sleeve. Rat then got replaced by JP Tassé. Steve Bennett joined us (a bit before Rat left the band) and recorded R’n’R Babylon, and then City Weapons. Steve left after City Weapons because he wanted to do something else. It was a personal choice, really. Bob E then took over. He arrived right when we were recording No Speed Limit for Destruction and were going on our European tour!

Why did it take more than 3 years to put out the new album anyway? I know you couldn’t go tour the US anymore and all, but still?

When we put out City/Weapons, we had lots of projects to do – so we did only a few shows. I then moved to the Outaouais region (close to Ottawa, but on the French side –ed). I stayed there two years - and would go to Montreal almost every weekend... then, JP, our new guitarist arrived, so we had to show him around 30-40 songs... I can just tell you that he really knew his songs after the 40-day European tour!! Ha-ha!!

Yeah, I can understand that – it’s like 40 band practices one after the other... hahaha. So, your new album is more in the AC/DC, Rose Tattoo and KISS vein... Now, you always had a rock’n’roll vibe, but on this album - you really focused your sound on it. What made you want to go in that direction?

We wanted to do whatever we wanted. I was a bit saturated of playing d-beat songs and I was reluctant to put out something that would sound the same as previous LP’s. Me and Sam, the drummer, spent a year listening to lots of rock - and when we’d jam, we’d play blues, etc... Of course, I would never put blues-styled music in INEPSY! The concept was to take older, more rock-oriented INEPSY tunes and to deepen the rock’n’roll feeling. The songs became a bit slower, had a bit more solos, but the apocalyptic lyrics remained the same.

How did your friends and long-time fans react to the album?

Of course, some people thought the album would be heavier, but they got used to it. Some people liked it from the beginning, some didn’t at all. They’re aloud to think what they want about it. What’s important is that we are happy with the final product. Maybe 50% people like it.

So you listen to rock, but also punk and metal... how did you start listening to all these styles?

Actually, my roots are punk – I was listening more to metal back in high school, really. My first punk band was DEAD KENNEDYS - I was around 12 years old and it was one of my friend’s brother (that was a big metalhead with long hair and big untied work boots) that had given it to me. He had DRI, NUCLEAR ASSAULT and all sorts of metal
tapes... and he had given me the DEAD KENNEDYS tape because he didn't like it. I thought it was fucking intense! I was young back then, and DEAD KENNEDYS had already broken up for at least two years, but I was really hoping to see them in concert!! After this was BLACK FLAG, CIRCLE JERKS... I was doing some skateboarding back then, and I met lots of punks and band members at the skatepark. Everyone was still listening to 80's stuff, and then I dived right into the underground.

How did you discover speed metal, and who were the bands you'd listen the most?
KREATOR, NAPALM DEATH, CELTIC FROST, VENOM... I never really dug too far in underground metal, but I knew what I liked and I was happy with it.

Yeah, these bands are enough to satisfy!
Ok, a question a bit more related to the 80's scene here in Montreal. We are really lucky here, having party/show houses like Loudhouse and nowadays the Gates of Hell... How would you describe these places to people that never heard of them? I know tons of people live there, could we describe it as some sort of small residential community?
The Loudhouse doesn't exist anymore, although there are still shows at the top - at a place called "L'Arsenal". Nothing is really going on there nowadays. The Loudhouse is an apartment with people living in it - me and my girlfriend for example. The people there are at the heart of the scene. It's where energy boils and people meet!

I've seen some killer shows at the Gates of Hell... amongst them RAMMER and METALIAN. Really unforgettable (or forgettable hehe) times. Did you guys ever have trouble with the cops - showing up with this fucking intoxicated crowd around?

They are already happy to have a big chunk of people there and not in the streets downtown, so they don't bother us. Our neighbors are also very tolerant... except for one, but the police basically told him to shut up because he was the only one complaining. We are about 60 people against one... so it's 60 that wins! Of course, people have to respect certain limits. One day an idiot is going to do a really stupid thing and it's going to ruin it for everyone.

Yeah, as long as people drink inside and all, everything's going to be alright. I guess...

No no no, we still drink outside. Once we were about 80 people drinking outside on sofas and all. We were fucking loud! A few years back it happened really often - the entire street would be full of drunks... and the police wouldn't come! Or if they'd come, they'd give us a small shy warning. Hahaha. I can't believe people have been living in these apartments for 8 years now... we host travelers too - more before, but sometimes when a band would play Montreal and had nowhere to sleep, they'd come over and party/crash with us.

You are not only a musician and songwriter, but a very good visual artist as well. You paint, work metal, do motorcycle mods, etc... Are you a self-taught artist or did you take courses?
I learned from other people and took some welding courses. I had started a college diploma in art, but eventually quit because I was working, had an apartment to pay but was also partying too much .... I'd arrive in school and sleep. It was quite useless. Hahaha! I did a few frescos (wall paintings) in Quebec City in 2000-2001, and was paid for that. It was really cool! For welding, I'd always be working in shops and doing boring jobs. I then thought that I'd be way cooler to work the metal directly, so I went more towards that.

No speed limit for destruction (007)
What are your favorite artists – and what inspires you, artistically?

To be honest, I was sleeping in my art courses so I don’t remember much... Haha! On the other hand, for underground artists, I am obsessed with Pushead. I have tons of posters, clippings and photocopies of his artwork. Of course, H.R. Giger is also a big influence. For inspiration, most of the time I do contract works so the main inspiration comes from the client, but sometimes I just randomly sketch something that comes out of my mind, and then put it away. Later on, I open up my sketches and it gives me ideas for bigger projects. I am also quite a disturbed person... I am fascinated with the concept of war... it helps me to deal with anger, with all that I hate. It’s a way of getting the steam out. We all need this really, or we’d become potentially dangerous beings, hehe.

Haha fuck yes. You did some bike modifications and love to ride the great iron horse. Can you tell us a bit about your passion?

This is my first bike only, but I really enjoy it. When you’re riding, you think of nothing except riding; you have to be alert of everything. Instead of sitting at home and playing video games, I just jump on my bike and ride. I have to think about the clutch, curves, when I will down shift, avoid certain obstacles. I am knocking on wood now, but I think I ride better bikes than cars. When you’re in a car, you’re like in a mini-livingroom... it’s easier to lose your focus – but when you’re on a bike, it becomes your 6th sense. It makes me feel alive! Right now, I ride a ’76 XS650C Yamaha. That bike has my age by the way. Haha! I completely modified it to my tastes – because I wanted it to be completely me. I spent so much time and work into it, that I think people can feel it. I leave it parked anywhere but never got it stolen... I think people know that it should not be touched.

Well, the bike looks pretty fucking bad-ass. Do you have any impressive biking stories? Hahah!

Yeah, there is a few things that happened to me – especially when I would travel from Luskville (close to Ottawa) to Montreal. Once, a fuse burnt out on a 4-way highway, and I had a huge truck at my right, one at my back and I couldn’t see what would be coming on the other way. My bike completely stopped at 120 km/h (75 m/h for you Americans -ed) and right away my motor started decompressing, so I was holding the clutch and did a sign to one of the drivers to slow down... he did, so I was able to see that there were no cars coming on the other line – so I could move to the middle. I was stuck right there in the middle of the highway for an hour and a half. I had about a foot of space on each side of me for the cars to pass. I was smoking cigarettes non-stop until a towing came-by and picked me up. Another thing that happened is that I stalled at some traffic lights and a car crashed into me. I flew on one side and the bike went on the other side... it fucked up my wing. The driver did a hit and run. I got up and left – but my bicycle was all fucked up... I did managed to fix it anyway. I was really fucking pissed though, that bastard!! I could tell you a shitload more...

We’ll keep it for some other drunken times, hehe. Ok, this pretty much concludes our interview. Can you tell us what the future has in plan for INEPSY? Can you give us a pre-tasting of the next LP? Are you going to make big band music or something? Hahah!

The new material is going to be more like the old stuff, but with a more metal/punk feel. Right now, I have a lot of inspiration to make more aggressive songs, but it will be pretty much the same formula as before.

Nice, I am fucking stoked! Alright, got any closing words?

Well, good luck with the ’zine! Long live... the loud!!
I discovered MORNE randomly at a fest called “A Warning from Montreal”. I knew their sound was going to haunt me forever the minute they started. They play a breed of crushing apocalyptic crust/doom, sounding much like AMEBIX/AXEGRINDER meets SACRILEGE (UK) and NEUROSIS - but managing to keep an original and different feel. The band, which features ex DISRUPT, FILTH OF MANKIND and GRIEF members, has recorded a demo and will soon unleash new material, as well as play a gig with AMEBIX. Keep your eyes peeled!

MORNE started up in 2005. What fueled the passion for you all to start this project? Can you tell us a bit about the beginnings and the past projects you all had?

MILOSZ: I was in MONEY DRUG, FILTH OF MANKIND, and few other bands/projects. When I moved to Boston I started to look for people to continue to play music, I found a few people but it didn’t work. Around 2003, I joined my friend’s band called SLEEPER CELL, and it was cool to play music again but it wasn’t really what I wanted to do. I kept writing music and looking for right people to start to play my music. Finally around 2005 I got together with my friends and we started to play, but again a few of them moved away or had other bands and didn’t have enough time. Then I asked Kevin whom I knew from other Boston bands, something clicked and we started to play together. A few weeks after, Max joined and then we recorded our demo which later came out on CD and vinyl as Demo 2008. The band got complete when Jeff joined us on second guitar in early 2008.

MAX: I had known Milosz from around Boston since 2003. He came to a few of my old band (SEND MORE COPS) shows and I used to go to see his band (SLEEPER CELL) a lot. We would talk every now and then and eventually he gave me some CD’s of FILTH OF MANKIND. I was really into it and felt it sounded like nothing I had heard in recent years. After both our bands had dissolved, I heard he was looking to start something new here in Boston, so I immediately got in touch with him and the rest is history.

Moroze, you moved from Poland to BOSTON. Did you specifically move there for the band?

MILOSZ: I had other reasons. Who is the driving force behind the band? Or do you guys all bring your own individual elements to it?

MAX: Morne is really the brainchild of Milosz, it’s been something he has been envisioning for a long time. We more or less stay true to his original plans with most the music but over time everything has continued to evolve and I like to think at this point we all contribute something to make this band what it is today.

MILOSZ: I write most of our music and lyrics, but all four of us make the band sound full and complete.

What do you want to achieve, music-wise - with MORNE? What do you picture, or want people to mentally picture with your music? I personally see total darkness...

MILOSZ: Darkness? Maybe. Our music and lyrics aren’t happy, so darkness would be right, I guess. My lyrics are personal and they show how I see life around, that’s all. When I write music I try to make it speak for itself, be meaningfull. It has to fit the lyrics and lyrics have to fit the music.

Your first material, “Demo 2008”, got released on CD/tape and vinyl. Why call your demo... a demo? It sounds really professional and mimics very well your live act.

Were you not satisfied enough with it to call it a debut album? After all, it is 38 minutes long...

MAX: We call it a “demo” simply because this is what we originally intended it to be. It was really just a way to map out what we wanted to do for the first “official” LP, and to be honest we still do not hear this recording as complete enough to be released as a debut album. We have big plans and ideas for the re-recording session and it requires more time in a better studio to get these songs the way we envision them.

Is your upcoming LP going to be in the vein of the demo? Will it include the same songs, same line-up, etc? Can you reveal a few more things about it?

MAX: It will be 6 of the 7 songs from the demo plus one new track. The lineup will not be the same, since we added Jeff to the band, so I would expect this session to sound closer to the tracks we did for the split with WARPRAYER.

Let’s talk a bit about musical tastes... since this is mostly a
metal fanzine, what metal bands do you guys like the most? What crust bands would you recommend to “metal heads” that don’t know that genre - but would like to explore it?

MILOSZ: I like early Metallica, old german bands like SODOM, RUNNING WILD, IRON MAIDEN, ENTOMBED... the list can go on forever. I think metalheads would like bands like HELLSHOCK and STORMCROW. Older bands like AMEBIX, and SACRILEGE are good.

MAX: My favorite metal bands tend to stick with the classics like BLACK SABBATH, METALLICA, IRON MAIDEN, etc. I’m also really big on NWOBHM and 80’s thrash, though my taste tends to become more selective the older I get. Punk bands I would recommend to metal-heads would be obvious stuff like DISCHARGE, AMEBIX, SIEGE, G.B.H., SACRILEGE, etc. Less obvious stuff to check out would be the later material by ANTI-SECT (U.K.) or ANTI-CIMEX (Sweden), plus anything by S.D.S. (Japan), DISRUPT (fuck you Jeff!), APOCALYPSE (California), or CONCRETE SOX (U.K.) would be sure to please the most brutal of metal-heads.

What are you guys currently obsessed with - musically? What is spinning on your turntable/CD player as you are writing these interview answers?

MILOSZ: Right now I listen to New Model Army. I listen PINK FLOYD and NEUROSIS a lot too. KILLING JOKE is my late obsession. I like when bands spend a bit more time to think and plan when they write their music.

MAX: Currently on my turntable is “Over the Edge” by the WIPERS. But lately I’ve been partial to Doom Metal stuff like ASUNDER (California) and WARNING (U.K.). I’ve also been listening to newer bands like DEATHCHARGE (Portland), INVASION (Spain), MONO (Japan). For classics, lately I listen to JOY DIVISION, THE MOB, LEATHERFACE, KILLING JOKE, and (always) MOTÖRHEAD.

Can you tell us about the next steps for the band, what do you have for sale, and where to get it all? I think you are about to release a split LP with WARPRAYER, am I right?

MAX: The split 12” with Warprayer should be out in January and available through No Options Records and various distros worldwide. Aside from this we are just going to try and focus mostly on recording. This is the first priority to us, but obviously we want to tour whenever possible as well. Right now all we have for sale are shirts, if you want to order one just shoot us an e-mail and we can fill you in on all the details. mornecrust@gmail.com

That’s pretty much it. Thanks for the interview! Feel free to add anything I forgot to mention, or you think might be of interest!

MAX: Thanks for taking interest in our band.

MILOSZ: thank a lot, cheers!

No problem, of course!

To the people reading this, check out MORNE’s new website here:
www.morneband.com
www.nooptionsrecords.com
You have not heard real killer proto-metal 'til you've heard Flower Travellin' Band. This group of eccentric Japanese musicians started out in 1967, doing semi-obscure songs of popular occidental bands (Janis Joplin, Cream, Jimi Hendrix, etc.). They had minor success in Canada/USA as well as Japan, but then broke up in '73. They reunited recently. Woohoo!

The history of Flower Travellin' Band starts as far as 1967, under the name "Yuya Uchida & the Flowers"... I know you weren't in the band at the time, but do you know its very beginnings? Had you seen the band live at the time?

Yes, I knew them and saw them. I was in a band, and I performed on the same stage.

The "Challenge" LP, which pretty much only featured foreign cover songs, came out in 1969. After this, the band slowly started shifting to another direction - thus changing their name to "Flower Travellin' Band". Yuya Uchida switched from vocalist to producer and Remi Asa, the other vocalist, faded into obscurity. This is where you step in. How did you get introduced to the band? Were you a friend of Yuya Uchida?

Japan was cut off from the world at that time. Yuya Uchida wanted to establish the band in that world. He was a friend, but he was also famous as the pioneer of Rock of Japan.

In 1970, you guys released "Anywhere" - your first "real" LP. It featured some heavier bluesy-psych compositions as well as some very special covers, including "House of the Rising Sun", "20th Century Schizophrenic Man" and... BLACK SABBATH's "Black Sabbath" - THE heaviest song ever written in the history of metal. Who introduced you to Sabbath, and why did you choose to cover this song in particular? What kind of feeling would this song give you? I love how you took these songs and almost rewrote them...

I wanted to sing Black Sabbath. It was unusual to perform a song from a foreign country, and there was a superiority complex in Japan at that time. I sang the song happily.

The album cover featured the whole band completely naked, riding huge choppers. Were you guys real bikers, or did you have to learn to bike just for it?

We did not have a motorcycle license, but we did ride those. It was a trash stash. (I don't really understand this, hahaha - Ed)

In 1971, you recorded your most famous album, "Satori". There are only a few albums which I can consider as perfect, and it is one of them... I can only listen to it infrequently because it feels like it makes me travel to other dimensions and makes me forget my own name! Hahah! You came to Toronto (Canada) and stayed there...
for 15 months in the same year. Was it difficult to adapt to the Canadian life? Did you choose to live there because you had gotten signed to Atlantic Records?

We were the enjoyments, and we were very glad of living in a foreign country. We enjoyed it very much because we were young, and the life of the foreign country had a different culture and spectators. It had no relations to Atlantic Record. We were invited by the producer of LIGHT HOUSE (Canadian rock band), and then went to Canada.

Can you tell us a little bit about your Canadian experience? You played at the Molson Amphitheatre in front of 30,000 people, and your song “Satori Part II” reached #8 on the Canadian charts (!!!) Do you remember hearing it on the radio?

Yes, we listened to Satori on the radio. It was an amazing moment. The Canadian life was an especially interesting one. We lived in the same apartment by all members, and lived jointly. The song making and the rehearsal were done in one room of the apartment every day. It was unusual that the Japanese performed rock ‘n’ roll, and at that time, people living in the apartment and neighbours would enter the room to listen to our performance every day. They became the first fans in Canada. It was very good memories. Recently, we went to Toronto for new album production. The apartment was still there when we visited. However, unfortunately, the landlord had changed apartment.

The gatefold for “Satori” is quite interesting... not only the artist, Shinobu Ishimaru, made a mistake in the band’s name (Frower Travellin Band) but he also wrote the lyrics of a Hare Krishna chant in the artwork. Was Mr. Ishimaru a member of Hare Krishnas? Was it somebody else in the band that had this idea? I know Ishima was very fond of Indian culture and music...

We don’t know Ishimaru’s private things, but he especially loves Indian culture and music. Of course Ishima plays Citar (Sitar –ed) on the new CB.

Speaking of Ishima, he created his own type of sitar/electric guitar fusion - which he will be using on the new album. Can you describe us a bit this sound?

Ishima said: I started to play the sitar to the Japanese popular music. A fan had recommended me a certain record from Gabol Sabo. He had an irregular do tuning, and he was also was playing the sitar on the album. I love musicians who does interesting things. Anyway, I found the sitar in a music store in Tokyo one day. Yuya Uchida had bought it for me. However, I did not understand how to play it, and was embarrassed when doing so. Learning it was still very easy as it is a stringed instrument similar to the guitar. One day I had found a book on sitar written by Ravi Shankar. Unfortunately, I could not read the book because it was written in English, so a friend’s college professor did the translation for me. This is how I really started to play sitar. I gave myself up to the sitar, and I became the prisoner of it. The tuning of it is three half-sound, low do tuning compared to the guitar. The codes are the same, and the fingerwork that strums the guitar is same as well.

Wow, that’s quite fascinating! You were definitly one of the first ones to incorporate the sitar sound in heavy rock!!

Anyway, how were the 70’s in Japan? Was there a big cultural boom? Did the peace and love, sex and drugs travelled so far as your country?

The 70’s was a big conversion period also in Japan. This new style of music, Rock ‘n Roll, entered from Britain and the United States; and we, Japanese, really got into it. And, a quite new thought and principle came to Japan as for the music. Naturally, adults showed disgust in this new western culture. Sex and drugs were a new concept to the life of the Japanese in the early 70’s. The adults were conservative. However, the young person are more liberal. The young people obediently accepted Love & Peace. Japan was defeated during WW2, because the entire Japanese felt it was not a necessary risk. Of course, I am also the same. I had experienced it all to be able to tell you.

In 1972, you released the “Made in Japan” LP. I believe you were pretty much at your peak then. You opened up for many bands like Emerson Lake and Palmer and the Jeff Beck
group. On the album, you wrote a few songs about WWII like “Hiroshima” and “Kamikaze”... were you guys really into WWII history? What does it represent to you?

I was not into history, but I would have not existed if there would not have been WWII. Also, I am against all wars and disputes.

After this, “Make Up” was released as a double LP with both live and studio recordings. The year was 1973, and this was your last album. Back then, you got booked to open up for the Rolling Stones. Was it for a show only or for an entire tour? Why did it happen, and was it what brought the band to breakup?

It was only in Tokyo. What is the event that it wants to hear you? Is it my Marihuana case? Or, is it Yuya Uchida? If it is me, it is possible to release it. The case was occupying of showing to the people completely. In the law of Japan, it is necessary to be arrested with the Marihuana, and to serve the punishment. However, I did not have a Marihuana. At that time, there were a lot of people who had been arrested by the Marihuana illegal possession in the concert of Japan. I was arrested and subjected various questioning. However, because nothing had been spoken, I was taken into custody in the prison for as much as 90 days. It was an illegal restraint. And, the police are not apologizing yet to me. I was innocent.

It is not a translation that becomes an opportunity for the band it and discontinues acting. Solo had already acted on me in those days. I obtained the chance to perform in the audition of the film experience by chance. It was requested by filmdom person’s person that do a favorite performance only by ..audition.. five minutes, and I sang that. The producer who had listened to my song had me sing the theme song of a movie. And, Big became a hit to the movie, and the theme song that I had sung became #1 of the year. However, when the song enlivened the people even once because at that time, I was in jail, I was not able to sing. In media, it became a broadcasting prohibition. The band had already dissolved. Music was working respectively by the band member.

"From Pussies to Death in 10,000 Years Freakout" came out in 1995. This bootleg featured some outtakes of 1969’s Challenge! LP. How did the bootleggers get these recordings? Do you feel flattered about it, or do you see it as a bad thing?

I don’t know anything about this bootleg. As for it, if it is good, it is bad. I think that it is a depends on a situation.

In FTB, you never sang a whole lot, but every time you did, it was well placed. For you, what does it mean to be a great singer? What do you want to achieve with your voice?

The wonderful singer whom I regard is a person who can sing love from the bottom of one’s hearts. And, it is a person who understands the meaning to be alive. The song is the one that everyone understands, and is accepted. I want to send it to the person who hears them in its voice.

You have two bloods. Your father was
an American soldier and your mother is Japanese... How was it to grow up in the Japanese society? Were you often treated as a "gaijin" (stranger)? Did you get raised with your mother as a single parent? Also, do you have any memories of your father?

I was discriminated to a Japanese society for a long time in my childhood. I am Japanese and American's mixed bloods. My skin is black. This is not a Japanese appearance as anyone can see. And, my mother died when I was the fourth grade in elementary school. The brother and I grew up in the orphanage. I was a person without the necessity made between American soldiers. I am always thought to be a foreigner. I do not know anything about my father.

You have always kept on playing, but most recently reformed with the original members of Flower Travellin' Band. Can you please tell us how you came about doing this? What triggered you all to play live again, as well as to release a new album?

At present, it is a great feeling to be able to perform with original members. I never thought the band was going to be able to perform - including me - as we are exceeding the 60 years of age. I already had results as a solo artist... However, it is possible to work on a new sound by all original members. We are writing chapter 2 of Flower Travellin' Band. There is our the re-start with a lot of fans. The current also had the story of the re-start several times. I will inform you in advance, we never say dissolution this time. Therefore, feelings all members have not become complete though there was a talk in the re-start. Right now, all members think it is pleasant to start again. We also got an invitation from the producer Mr. Kurawaka.

You have played your first show in 35 years at the Fuji Rock Festival (as well as some other places like the Crocodile club in Tokyo). Was the feeling similar than in the early days? Were you surprised at the amount of people that showed up?

We got very excited by the appearance on the Fuji Rock Fest. However, suddenly announcing a big show thought that there was impossibility a little, and rehearsed beforehand with the club of Tokyo in a present band. We got a good response - he reaction from young people was also good. In Fuji Rock Fest, there were a lot of foreigner audiences. We believed that they were able to like our performance. We performed new songs.

What are the next steps for Flower Travellin' Band?

It is the same idea all members of band. It is CD production and a concert tour. We will go on until all members die.

Finally, what is freedom to you? Pure freedom?

The pure freedom that I think about is also for thought, the principle or neither speech and behavior that the individual tries to do nor the restriction to exist and to be able to do. It is harmony for with the nature that it is not free that human thought about but the main creation gave. Freedom is the one to liberate myself.

Thanks so much for answering all these questions. Please finish up with some words - anything!

I am to put the soul and to sing. I received revelation from the god.
Italian Horror Metal report

Italy has always been a strange place for music, I mean, weird prog bands like VAN DER GRAF GENERATOR topped their musical charts for 12 weeks straight in the early 70’s! Nowadays, most people associate Italy with boring power metal bands like RHAPSODY and LABYRINTH, but digging deeper under the Italian soil reveals some mysterious forces... Plunge into the realm of purple horror metal! - by Satannick and François

DEATH SS: Started in 1977 by Paul Chain and Steve Silvester, these guys invented “Horror Metal”. Chain wrote the music, and Steve Silvester wrote the texts, and all the members would dress up as horror movie characters; the Death, Vampire, Necromancer, Zombie, Mummy and Werewolf. They were never really popular in their day and only put out a few singles and demos with the original line-up. In 1982, Steve Silvester left the band and Paul Chain recruited a new singer. In 1984, the band was going nowhere, so he just disbanded DEATH SS. Steve Silverster then bought the copyright of the band in 1987 and kept going... the band was less and less magical until it became what it is nowadays: shitty cyber gothic horror rock. Anyway, I obviously recommend the amazing “The Story of Death SS 1977-1984” CD.

Paul Chain... is the pseudonym of an eccentric visionary occultist named Paolo Catena. He started up in DEATH SS, went solo as “Paul Chain Violet Theater” in 1984, then simply as “Paul Chain” in 1987, alternating between keyboard experimentation and pure doom metal. He released some of the most important and magical doom. By the way, the language used by Paul Chain, doesn’t exist... it’s purely phonetic. I suggest to listen to: “Detaching from Satan” EP (1984), “Opera 4th” LP (1987) as well as the “Alkahnest” CD (1995). Nowadays, PAUL CHAIN changed his name to PAUL CAT and does strictly spacy experimental rock.

BLACK HOLE: Founded in 1981 by mastermind Roberto Measles, BLACK HOLE released two demo-tapes (in 1983 and 1984) and then the magnificent full-length “Land of Mystery” (1985). They play extremely dark heavy and cursed doom metal that seems to be recorded in a decaying necropolis. It is one of the best Italian doom bands... goosebumps guaranteed!

ZESS: Killer Heavy/Doom metal evoking a very dark atmosphere. Nothing much is known about this band - except that “Mercy”, one of the members, later went to join the Italian prog band MALOMBRA. Get the “Et In Arcadia Ego” compilation, which was released in 2004. It contains remastered ’88 and ’89 material!

THE BLACK: This is doom with a hinge of trad metal. Everything is sung in latin, over a wall of killer doom riffs and pipe organ! They released a trilogy based on Christ’s death - and Mr. The Black himself painted all of the (religious) themed artwork. Mandatory release: “Peccatis Nostris + Capistrani Pugnator” (although I am not familiar with all the other stuff...)

ABYSMAL GRIEF: Harpsichord-powered horror doom is what this band plays. They are influenced by the doom Italian masters while lashing out new and refreshing morbid material. Get the “Abysmal Grief” CD; it contains all of their best material!!

L’IMPERO DELLEombre: This is great fucking traditional dark doom metal, a good mixture of BLACK SABBATH, DEATH SS, JACULA, ANGEL WITCH and SAINT VITUS. Wow! Formed in the year 1995, they only released one album in 2004, and then one split in 2008. This is REALLY really good metal, I highly suggest you checking them out with their S/T LP. (Out on BLACK WIDOW records).

BLOOD THIRSTY DEMONS: Formed in 1998, BTD delivers a heavy breed of horror speed/thrash doom metal - as strange as it sounds! Keyboards are subtly used, adding a cryptic atmosphere to the songs. They have released alot of material, but my favorite is probably the 2004 album “In The Grave”.

OTHER, NON-ITALIAN HORROR METAL BANDS: RIPPER (US), ENERGY VAMPIRES (US), TROP FÉROSS (CAN)

OTHER NOTABLE ITALIAN ARTISTS:

PROG: Antonius Rex, Il Segno Del Comando, Jacula, Malomba, Devil Doll

BLACK: Bulldozer, Mortuary Drape, Ghoshtrider/Necrodeath, Blasphemophager

NON-HORROR DOOM: Doomsword, Thunderstorm / HEAVY: Dark Quarterer, Hocculta

THRASH: Eversor, Children of Technology, Executioner, Baphomet’s Blood, Fingernails

OTHER: GOBLIN (Horror movie soundtracks)
DISFORERROR
IMPALEMENT AND HOLOCAUST STENCH
One of the most vile and bestial death metal bands to emerge from the Brazilian underground since the mid 80’s Cogumelo-centric scene. DISFORERROR will put Brazil back on the map for bestial Satanic metal. ANTI-GOTH 111 10”/CD

PERVERSOR
CULT OF DESTRUCTION
Emerging from the obscure South American soil that spawned such deathly hordes as DEATH YELL, SADISM, and PENTAGRAM, PERVERSOR strikes from obscurity with a full length album of Satanic deathrash. ANTI-GOTH 113 LP/CD
The story of TROP FÉROSS is quite obscure... could you please tell us how the band started – at the very beginning?

TROP FÉROSS is a fusion between “FÉROCE”, my old all-female rock band (that only lasted a year) and “TROP”, which had existed for a long time – and was more in the prog rock vein. I met the guitarist of “TROP” when I was giving singing lessons and the guitarist was teaching guitar.

You were also part of another band called La MEUTE... can you tell me more about it?

La Meute had nothing to do with metal – it is a blues/rock side project I had before and after TROP FÉROSS.

Ok, so the band was looking for a vocalist, and thus you applied for that position. Were the guys hesitant at first to hire a female vocalist – since it was so rare and unusual at the time, especially singing in French?

I was actually hired at first as a bassist/vocalist! But to be honest with you, I have no clue if the members were hesitant or not.

Who decided that the band would be sung in French? Why did it matter so much for you guys?

That is one hell of a question! Well, when I was younger, around 17 years old, 75% of all things I’d listen to was in English – so obviously that language was important to me... but how could I deny these French roots of mine? I came from a French-speaking working class family living in the east of Montreal, and the guitarist is from Drummondville. Back then, all the bands would sing in English... I found that very strange, and told myself that if the younger French-Canadian generation doesn’t have francophone material to listen to – somebody will have to prove them that Heavy Metal sung in French is possible. It was some kind of holy wars. For me, Heavy Metal is Heavy Metal, whichever language it is sung in.

Which metal/hard rock bands had influenced you personally when you were younger – and made you want to play metal?

Hmm, having been young once makes me remember that I am lucky to still be alive! I worshipped many bands, like BLACK SABBATH, JIMI HENDRIX, BLUE CHEER, HOULOPS, GOLDEN EARRING, URIAH HEEP as well as Janis Joplin and her Southern Comfort. It’s them that gave me a good kick in the ass to start playing Metal. I then got into MOTÖRHEAD, JUDAS PRIEST, SORTILEGE, IRON MAIDEN, METALLICA as well as OFFENBACH when Harel was still there, and the gothic side of SISTERS OF MERCY and THE CULT.

It seems like you had many different members during the TROP FÉROSS career... Why such a thing? Can you please give us names of musicians that were part of the band?

It seems that having many line-up changes is quite a frequent problem within bands - and it can have negative effects, like slow down the band’s career. Of course, this is only from my personal experience but I think that it is also the case in the rock, metal, gothic and heavy metal genres. A rocker's...
life is very difficult – harder than we think it is...we must make many sacrifices. It's a calling, really. Anyway, for the members of the band – it was Normand Gendron, the founding member, Guy Lauzière, the drummer, Alain Bisonnette, the bassist, and myself, Ginette “feross” Provost – on vocals, guitar and bass. Then after there was Claude Gagnon, bassist – that played with us in France, Justin Boulet, drummer – the son of Gerry Boulet, who was with us on Radio Québec, then Russel Labadie (ex-Stormbringer), who played drums for our Radio Canada show – and many many more whom I sadly forgot their name...

Did you try to record a demo to send out to labels, in order to make a little bit of promo for the band? Of course, but we knew that we had even more chances if we could do our own professional release. To put it that way, we had to be crazy, but we didn't want to make any compromise. When we had sent the demos, we had a few come backs of guys saying things like “try to do a song like Stairway to Heaven”... wow! Thanks for the offer, but that is not us!

You ended up self-releasing your debut MLP and even started your own label named “Nosferatu Records”...

Did you think of releasing – or did you already release other things than that TROP FÉROSS Mini-LP? Behind the label was me, Normand - the guitarist, as well as Guy Lauzière - the drummer. We all financed the release, but the promotion and management was my job. Normand took care of the visual aspects, including lighting special effects and scene design. It's him that had built my casket... which reminds me, I didn't bring it to New York city with me! I will have to buy a new one, because in that case I do not want it to be second-hand! But yeah, we very often thought of producing another album. We actually had an offer from an American record label last year, but the contract seemed kind of sketchy as they wanted the master tapes, so we did not sign. If I remember correctly, we'd have enough material to release two more albums.

Was your MLP well received? Which record shops could you find it at, back in the day? Also, how many copies had you pressed of that MLP? We have been very well received by the people that liked our playing style. For example, on Radio Québec – we played « Francais D'Amérique » – and when we finished the song, everybody in the studio applauded. But I must mention that back then, every rock and metal band in Montréal sung in English, and many of them wanted us to suffer. Fortunately, we had a fanchub and many requests came from Québec...too bad that we never had the chance to tour the province. Our albums were sold at many places – like for example Rock en Stock on Crescent St, and through mailorder. The MLP is now pretty much a collector's item...I saw it on the web for 300$. We had only pressed a 1000 copies...but nowadays we are ripped off in many ways, people are selling bootlegged tapes, videos and mp3's. One day I will put a lawyer on all of this.

Hmm, but that only means that there is a demand for the band! Anyway, my favorite song on the EP is the excellent « Richard cœur de fer »...unfortunately there are two instrumental songs where we cannot hear your insane voice on the second side of the MLP. Why did you choose to record these songs? Do you have many others in the vein of Richard cœur de fer?

One of the reasons we did these instrumental songs was that “La marche du chevalier blanc” was a song from TROP, the band before TROP FÉROSS. The guys had worked very hard on it, so of course it was just obvious that we had to put it on the record. I totally forgot why we chose to do the other one... as you know, it was 22 years ago! In any case, I was really in a pissed off mood when I wrote “Richard Cœur de Fer”. There weren't many rocker women back in my day...guys always thought they'd be ending up in bed with you at the end of the show. I almost needed a black belt! Well, back then I'd go to the Mustache club – which doesn't exist anymore – and I'd get assaulted a little bit everywhere...in the subway, on the street...I couldn't take it anymore so I wrote that song. In it, I talk directly to these guys; "Est-ce a cause de la pleine lune, tu perds tes belles manières ? Le soir dans les coins sombres, tu me porte malheur." (Is it because of the full moon that you lose your manners? At night, in dark corners, you give me bad luck. –Annick). We have many other songs in that style, but because of my voice which is more opera style, we are not trash at all...we almost are “gothic metal”!

You have also did a music video for « Richard Cœur de Fer »... Has it played...
often on the TV? (Musique Plus?) Also, is it possible to see it anywhere??

Ok, well – you hear it here first; it will soon be on Youtube! We will do a video that will consist of parts of live shows and of course the Richard Coeur de Fer video. Anyway, back then – the music video played on Musique Plus about 10 times... but recently, I found out that somebody was trying to sell it without our authorization. The person pretends to be from CIBL but I am almost certain he is from Musique Plus. The video was never sold or distributed, so that is why it is unfindable nowadays.

Maybe somebody could have copied it from the TV though! But anyway, metal-wise, France had many bands that sung in French...sadly, here in Quebec, it was very badly seen to sing in that language, right? Did that situation really give you a hard time?

French metal in venues was not accepted here, so we had to rent the venues and promote the shows ourselves, with our own money. We worked in the music domain during the day, and then either practiced or played a show in the evenings (when we could find gigs or contracts). Everyone was against us because of our ways...like I mentioned before, all the French-speaking Quebecers at the time sung in English (except for Offenbach, but they were more hard rock). Let's just say that it was not easy and it is the reason why we played in France, like the Houlops, Offenbach and Frank Marino did. Over there, you did shows and you were well paid. You better forget it in Quebec – they don't really respect artists, even less rockers...

But you appeared quite often on TV (TQS, Radio Quebec - Club des 100 Watts, Radio Canada...) as well as in rock newspapers. I was wondering though, do you think that you got the attention from them because of your singing language? I mean, you were still quite an oddity at the time!

We were a “new thing”, some kind of sideshow. I think that a lot of people would have loved that it would have worked out for us, but the music biz in Quebec supported more the power ballad stuff than metal. It was completely out of their thoughts. We should have approached the sports world - like the wrestling business for example!

Not only was your music very theatrical - you guys also worked very hard on your stage visuals. Can you describe us some things you’d do at your concerts? How would they go, usually? Do you think you’d do the same thing nowadays?

A show is an entertainment, and I believe that rock should be theatrical. When we’d play in big venues, I’d come out of a casket at the beginning of the show, with the song “Au pied du courant”. At the Spectrum, when we played the “goodbye show” for the rock magazine “Pop Rock”, I had a funeral flower wreath in front of my tombstone. I also used quite often the Quebec flag...I’d wear either black capes or leather outfits. I have to admit though; I went through a Glam Rock phase...Alice Cooper had done the same mistake. It just wasn’t me! Anyway, today I’d of course do the same style of shows, but the different thing would be that I now have white hair. I didn’t change though; I am still a maniac like I always was.

You have played with the killer French speed metal band ADX in the past. What do you remember from that show?

The year was 1989, I think, and we had to play with them at a festival. The show went very well, but out of nowhere, the kids started throwing tear gas bombs. I think that you could figure out that it is impossible to sing while breathing tear gas! So then I took a hold of myself and told the crowd that if they wanted a show, they had to stop. Well, they actually did stop! Anyway, ADX had lent us their instruments...they were really nice guys!

Wow, good thing they stopped. Sucks that they did such a thing! But yeah, I read that you wanted to bring French metal bands to Quebec. Did it ever happen? If not, which bands would you have chosen for such a line-up?

Without hesitation it would have been SORTILÈGE. It still surprises me, but almost nobody here in Quebec knows about them! I’m sure it could have worked out to bring French metal bands to Quebec, but back then we had other obligations.
You played quite a lot of covers, like for example “Black Window” from Cooper, “Heartbreaker” and “Communication Breakdown” by Led Zeppelin as well as “Speed King” by Deep Purple. Did you feel an obligation to play covers or was it because you didn’t have enough material? Which other songs did you cover?

We actually had enough songs, but to play in smaller venues and pubs it was totally usual to do covers. People were expecting it. You should also remember that our original songs were not known except by the fans. We also covered some Judas Priest and Iron Maiden.

Can you talk a bit about the release party of the MLP, “Résurrection”?

During the show at the Club Soda, all journalists were there...but the guitar amp had stopped working. I had to sing a Capella for a while. Dominating an entire crowd of people was an experience I will never forget...The venue was full - all our fans (that were very faithful) were there. You always have to keep your chin up during a concert because anything could happen. The official release party was on St-Denis with the casket and an executioner (it was played by Martin, who was at the same time our bouncer). It was a very rough crowd at the time...bars were owned by the mafia. To get paid at the end of the gig wasn’t always easy...Martin was very supportive, and would tell them « do not fool around with us ».

Did the crowd think it was part of the show?

Yeah, that was the idea - everything must be as sooth as possible, even thought it is not always the case. The show must go on! You need roadies that will always be ready to intervene because sometimes everything goes very fast.

Can you tell us about the show that you played in front of the Notre-Dame de Paris cathedral? (1) How did you guys end up doing that? How did people react? That is, again, very unusual.

Wow, never I would have thought to play there...it was like a dream. The « Association Francaise », who hired us, had asked us to play for the « L’Appel des Cents », which was an anti-nuclear demonstration. They had asked us to play during our France tour, and we had nothing prepared but we still accepted. It was the ideal spot to do our song “Quasimodo” (which was way before the Plamondon “rock-opera” Notre-Dame de Paris). We were the only metal band there.

Did you have any success in the states or somewhere else in Europe, beside France? In which countries do you remember sending letters and your MLP?

I actually think that our first European fans were from Denmark...and then, they were from Switzerland and Belgium. When we were playing France, everyone thought that we were Germans? Maybe it was because Claude Gagnon - the bassist, and me were quite tall...Anyway, in the US, we were starting to get known...I have been already in contact with college radios for a long time. A lot of Americans were buying our MLP, until we realized that they were selling it for 10 times more money.

I understand that you do not want to do a reissue of « Résurrection » because you want to do a new full-length. Can you tell us a bit about it? Are you thinking of self-releasing it, once again?

Oh yeah, I think that it will happen. We will do it ourselves and it will be expensive, but it gives us a lot of space for creativity. I think it will be an excellent album. The guitarist, the bassist and I are very excited about it. As for the drummer, we have an eye on someone...Sadly, nowadays, I have Multiple Sclerosis, just like Ozzy Osbourne...I am slowly losing sight. That is why I sing often with a cane...wow, a metal girl with a cane! But my cane can get changed into a sword...you have all been warned!

Thank you so much Ginette for this great interview! Good luck with your many projects!
Master's Hammer

Ritual

Necrocock. I bid you welcome inside the cabinet of Morbid Tales... we will briefly bring the old rotten corpse of MASTER'S HAMMER back from the dead. The year is 1985... I believe back then the band had many different line-up changes. How did you end up mixed up in this horror?

Oof... Long gone are the days when this story began. I can see only the air tight mist. After my short stay in a mad-house, I took part in the competition as the guitarist of MASTERS HAMMER. Everything went very, very fast then. Three weeks later we went to the studio to record the demo MASS. It was very rainy November of 1989. A nice, dark time.

Is there any chance of ever seeing these demos pressed on CD or vinyl?

I don't think so, but it would be great. The demo-recordings have the most authentic occult atmosphere and a huge power in here in them.

The first LP, "Ritual", came out on Monitor records (later - EM Records Czech Republic) in 1991. How did the word of MH came to their ears?

They wanted to release the best album from the Czech metal underground, so they found us and wrote us an offer.

Can you talk to us a few things about each member?

F. Storm - the world-famous typographer, professor and the lover of operetta and Czech's ancient beer culture.

Monster - the man with the sick, hippo skin and morbid face.

Führer - the old man with a pirate leg. He is a owner of a little brewery and BMW biker.

Valenta - Pothead

Silenthell - the anomalous, slow essence. The whore lover and the finder of exotic joyhouses. His body is very hairy!

Me - The fetishist, sex tourist, gourmet, bukkake and glory hole lover, the magnificent composer and master of the atmosphere. The owner of the famous Gummi-Studio Y.

I know that Mr. Franta Storm was (and probably still is) quite an eccentric person. How was it to deal with him? Do you still talk to him from time to time?

Yes. We go sometimes for beer. Now he built a new studio in the Southern Bohemia. I have to visit him there soon.

How did people receive “Jilemnický Žkultist” as opposed to “Ritual”?

I went on some internet forums after some time and it's really incredible. Some fans organise excursions in the regions that the participants of the Jilemnický Žkultista story takes place. It's nice.

Can you tell us about the recording of your videos? They are definitely some of the coolest metal videos around! Looks like you had a blast on the video for Cerén Svatozár...

Were your live shows similar to the Geniové one? Why did you stop playing shows after a while?

Yes, we often used the attributes of the black mass as clutches, swords, fire and puppets. It was good entertainment at the beginning - but after a while, we grew to hate it. It was very unpleasant to travel together for shows. To see the same faces in the buses, in the hotels, in the cloak-rooms, brrrrr... terrible cabin disease. Very nerve wracking. It was nothing for us.

What happened between "Jilemnický..." and "Slágry"?

Why was there such a big change in the sound?

It is not in my way, as my MASTER'S HAMMER story has finished with the album Jilemnický Žkultista.

Is it possible to tell us if there was ever an album that was supposed to come out after "Jilemnický Žkultista"? If yes, why was it dropped?

No idea.

Legendary Black Metal from Czech Republic
Short interview with Necrocock, 2009
What were the highlights of your short battle in MASTER’S HAMMER? If you would have changed one thing, what would it have been?

I like to remember the first concerts, crazy booze parties, the first album... No things to change.

Ok, time for the corpse to go back to rest. Let’s talk a bit about your own projects, KAVIAR KAVALIER and your solo NECROCOCK stuff! To be honest, I think that these projects are weirder creepier sounding than MASTER’S HAMMER, but not in a "horror-movie" kind of creepy if you know what I mean! How did you go about such a transition between MH and your solo stuff? What do you talk about in the NECROCOCK songs — as they are all in Czech? (We all know what KAVIAR KAVALIER worships already... hehe)

Do your insane videos actually play on tv sometimes? Haha...

Yes, sometimes in the special night programme. Under the name Necrocrock, I released the album Praktiky pohrenich ustavu (Practices of Undertaker’s). It’s old material written in the time of MASTERS HAMMER. I was obsessed with the world of the undertakers, necrotic subjects and autopsy rooms as well at that time. I worked in crematory and pathology. Three years ago, I took the old stuff and recorded again in my newly-built gumi-studio Y. I used also the funeral sound of the brass, trombone and harp... I think the atmosphere of this album is very authentic and funeral. I composed a few slow, sweet songs about the murder of young girls in the nature and made some videos. All of them are on YouTube. 5 months ago, I’ve released the new album of my fetish project Kaviar Kavalier — Bukkané Express. The album is inspired with the bukkake and sperm practices, Asia world and sextourism. You can listen to my music and order it on necrocrockworld.com or www.myspace.com/kaviarkavaliermusic

Do you still listen to metal at all — and if yes, what bands are still spinning on your record player?

I don’t listen to metal as often as before, but e.g. in autumn I listen to it the most. My favourite bands are perhaps The Mouth of Architect, Jesu and Cult of Luna. I prefer the very slow, monotonous and dark music by far.

Ok, Thanks for all! Please close up this interview with some truly nasty Czech sayings.

Mrdat, Curák, mráka, zrát hovna, chlástat chánky s mrákwou, bleji mráku, bleji hovna, curák vod hoven, curák vod krám, posraná zpovet na předl, posraná a pochcaná kunda, zpovet na píča, poblízt kunda, posraná kunda...... oo!
Take the first SACRIFICE LP, put it on 45 RPM and you will get the ancient beast that is DEATH INVOKEr from Lima, Peru! You will hear pure Darkness vomiting satanic death/thrash that will please headbangers with good taste in metal. This demo tape features three songs; "Massive Slaughter", "Crucifixorcise" and "Satanic Force" which are in the vein of SARCOfAGO, SODOM and SEPULTURA. I hope to hear new material soon as I really like what I am hearing on this. I am not too sure if they sell the tape, but you never know... I suggest you to contact them through here: deathinvoker@hotmail.com

burnING leATHER – Portland Demo CD-R 2007, Self-released
This is AMAZING down-and-dirty raw MOTÖRHEAD/TANK worship!!!! I had picked up this demo at "A Warning from Montreal" fest in Montreal, and couldn't put it down since. Obviously, this 6-track demo does not bring forth anything original, but it delivers the goods, which is exactly the fly that I need! If you like this style of pure filthy heavy metal / NWOBHM worship and rock'n'roll, do not hesitate one moment to get this demo. By the way, the sound quality is not the best as it has a little bit of audio compression artifacts but it is a home recording and it has fucking SPIRIT. Order this demo for 55 USD (and a t-shirt for 105 USD!) to Burning Leather / 21 se 18th ave / Portland, OR / 97214 USA

slaughtBBath – Furiouss as the Black Flames of Hell demo MC 2008, kuravilu Prods / pagan South
Ancient Death-infused Black Metal with no comprise is what you will find on this totally pro-looking release. I have no fucking clue why they call this a demo - because I've heard some so called albums that looked and sounded atrocious (in a bad way) compared to this. Anyway, there are 6 hellblasting songs in total, all of them fucking raw and straight to the point. I recommend this bestial massacre to fans of SARCOfAGO and DARKTHRONE! SUPPORT! kuravilu / P.O. Box 548 / Valdivia / Chile

War Command – Warlords Demo CD-R 2007, Self-released
FORMED in 2005, WAR COMMAND is a black/death band from Quebec-city. They are a 5-piece band with a member that also played in BLASPHEMY, DOMINI INFERNI and LUST (in which situations, I do not know)! This demo CD-R consists of three songs, recorded in 2007 in their headquarters. I don't really understand this, but they are not about violence, war, Satan or just plain violence... This is actually quite unusual for this breed of metal! Haha. Song titles are "All for the Glory of Rome", "When we were Vikings" and "Vlad Tepes". The song styles are also not very typical, as it is blasting black/death with a bit of melody and riffs! I really like it personally, it's very unsettling. Hehe. Nevertheless, this demo available for 5$... contact the band at warcommand@99@hotmail.com. Don't forget to put your return address! (I had forgotten and they had to track me down asking a bunch of people... hahah)

Abyssed - Demo 2008 CD-R 2008, Shadowchasers Productions
This is a CD-R that was given away for free at a show here in Montreal. It features the ABYSSED - a great new punk/metal band from around here (with METALIAN members and ex-members). There are 6 songs in total, which represents well their live show! Expect NWOBHM and great new punk thrash which ranges from mid-to fast pace. Their best song "Never Say Never" is on there, under a different name? (Schizoid Embalism). Weird. No physical address provided, so I have to give you their website: www.myspace.com/abyssedofficial
AORLHAC – La Chronique des Vents MC 2008, Pestilence Productions

AORLHAC is a “black” metal band playing in the traditional melodic French way, with added medieval-like chants and melodies. This tape is a personal look-back at their glorious Occitan roots, and thus carries a mysterious “nostalgic” vibe. I think it is very effective, as it brings quite a set of pictures to my mind! The quality of the sound too is good, and the music lasts for about half an hour... which is great for a demo! The packaging itself has a great look and feel all around, which is an impressive start for the young Quebec-based Pestilence Productions. Support!!! pestilenceprods@gmail.com

GHOST TOWER – debut demo CD-R 2008, Self-released

New band from Nebraska (USA), GHOST TOWER plays doomy trad/speed metal in a quite different way... I would say this sounds a bit like FATES WARNING and MERCIFUL FATE, but with weak vocals and unusual tempo changes. This band sincerely has great potential, but fails to completely blow me away. (Except for the last really fucking creepy track!) I believe these recordings would be way better if they would remove the guitar “squeals” and if the vocalist would really push his vocals to the max! They seem too distant and scared, not ghostly enough. Anyway GHOST TOWER are working on a full-length that should come out this year! Look out for it!! Contact Matt at MPreston717@aol.com

DIABOLICAL DEMON DIRECTOR – The Death Sentence MC 2008, Self-released

Hailing from the wastelands of south-east Australia, DDD is a fucking raunchy speed/thrash metal band with the right spirits! The band is kind of hard to compare to – as it is complex but sloppy at the same time... which makes the song a bit hard to follow, but overall this has great fucking potential. I think the best feature of this band is Death Justice’s vocals, which are just perfectly bestial!! Also, cheers to Death Angel for the great labor of doing those 60 competely D.I.Y. covers! They look great! Send 5$ AUS / 9,5$ USD or 7 EUR PPD to DDD / 191 MARIBYRNONG RD / ASCOT VALE, 3032, VIC. AUSTRALIA


Some SABBAT and METALUCIFER fans might be surprised to see Temis and Elizaveat in a doom metal band, but the true maniacs knew already that Temis is a total DIE HARD Ozzy fanatic (he even has tried to audition for Ozzy when he lost Randy Rhoads, back in the 80’s). Anyway, this is their new project, and a three song demo CD-R is their first offering. I would compare this demo to old italian movies, where the stories (in this case, lyrics) don’t really make too much sense (in this case, it is evil english), but the atmosphere is so evil, you can cut it with a sword (in this case, a katana). There is not one minute lost on this demo, no filler, JUST KILLER! Imagine a blend of PAUL CHAIN, BLACK SABBATH and (faster) SLEEP with the bone chilling, mind dazzling over the top vocals of Temis. Amazing material, can’t wait to hear a full-length of it!

PROCESSION – Burn MC 2008, Kuravilu Productions

This band is a recent Chilean traditional doom duo (now trio) that will please the most stubborn and close-minded doomsters! The tape starts off with a burning fire – and develops into a slow and magical COUNT RAVEN style song: “The Road to the Gravegarden”. After the visit to the sinister garden, PROCESSION turns the speed up a notch and brings forth a beautiful Fenno Scandinavian-style upbeat doom song: “Down the River of Corpses”. FUCK, this is really great sinister stuff!!! It is about 3AM as I am writing this, and the songs are really getting to me! Anyway, the tape finishes off with the gloriously melodic heavy song “Incinerate”... and then you hear the burning fire sample again, followed by a human scream. Hehe. I like the concept of a full circle here! Anyway, what a trip it was to listen to this demo! I highly suggest it to fans of REVEREND BIZARRE, CANDLEMASS, SAINT VITUS and WARNING. If you can’t find it, get the E.P. that Iron Kodex records (Germany) will soon unleash – as I heard some very very promising samples.

Blind Witch

BLIND WITCH – Fly to the Witch Mountain CD-R 2008, Self-released

Some SABBAT and METALUCIFER fans might be surprised to see Temis and Elizaveat in a doom metal band, but the true maniacs knew already that Temis is a total DIE HARD Ozzy fanatic (he even has tried to audition for Ozzy when he lost Randy Rhoads, back in the 80’s). Anyway, this is their new project, and a three song demo CD-R is their first offering. I would compare this demo to old italian movies, where the stories (in this case, lyrics) don’t really make too much sense (in this case, it is evil english), but the atmosphere is so evil, you can cut it with a sword (in this case, a katana). There is not one minute lost on this demo, no filler, JUST KILLER! Imagine a blend of PAUL CHAIN, BLACK SABBATH and (faster) SLEEP with the bone chilling, mind dazzling over the top vocals of Temis. Amazing material, can’t wait to hear a full-length of it!

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FAUSTCOVEN is a Norwegian band that plays black/doom in the most cavernous way. Picture a fresh mix of old BATHORY and BLACK SABBATH – with ancient barbaric vocals. In fact, if BLACK SABBATH came from Norway and would have started in 2008, it would pretty much sound like this. Here is an interview with Gunnar Hansen.

Well well, welcome to the pages of this fanzine, Gunnar! Congratulations on the release of your new album, Rising from Below the Earth. It is honestly a masterpiece. Looking back – are you completely satisfied with it? How has it been received, so far? Have you been selling a lot of ‘em?

Thank you very much. It’s very gratifying to get such a response for something that has taken so much time and effort to create. I myself am very happy about it, since you ask. I managed to improve on what I saw as the weaknesses on the debut, and I think it’s a well rounded album with a long potential lifetime if you’re into this kind of morbid stuff. It has been very well received by those who have heard it, but the amount of reviews and feedback so far has been limited. You could well say that it has had a slow start, publicity wise. The word takes some time to spread it seems, also it’s finally in the last month or so that it has seen any distribution state side.

Good to hear that the word is starting to spread! You definitely deserve it. Ok, let’s go to the very roots of your evil doings. How did you get into metal in the first place? Was it a hard task to find good headbanging material in your hometown? (I believe it is Trondheim?) Were you active in the underground when the 2nd wave of BM swept Norway?

I’m not from Trondheim originally, but from the northern parts of Norway (from a small place close to Bodoe). There was very little metal at all to be found there, although I started early from the tender age of 6, back in 1983 to listen to stuff like KISS, TWISTED SISTER (I think maybe “Burn in Hell” was the song that have set me on this path) and a little later IRON MAIDEN. No underground extreme metal, though. I first learned about that kind of stuff through Headbangers Ball in the early nineties, after I started to get into harder music like METALLICA and MEGADETH. …Discovering the underground through MTV… oh, the irony! By then I was completely sold, but I didn’t have anything to do with any scene at all when the second wave started (I only started to get into that stuff around 93), and have in fact never had any close contact with any “scene” after either. I guess that the relative isolation I’ve been in idea-wise have helped set FAUSTCOVEN apart from other contemporary bands.

How did the idea of FAUSTCOVEN come forth, anyway? Is it the first “band” you’ve ever played in? Also, can you tell us about its beginnings, and how it came to what it is now?

I’ve played in a few other bands before I started FAUSTCOVEN. I started playing guitar in ‘91/’92. From ‘94 when I was in high school, I formed a band playing metal oriented stuff, although it was a mish-mash of different tastes and styles. When I
moved to Trondheim in '96 (or actually a year after moving), I started a band called OBuMBRATA, which operated on the border between Death/Black/Thrash and Doom metal. Around 2000, I started to experiment with a more back to basics approach in a one man band setting. This project was a sort of school for me, where I developed the ideas that later turned into FAuSTCOVEN, and honed my DIY recording skills. A few of the riffs on the demos were from this project, the whole of "Summoning the Apocalypse" for instance. And some of it was used with OBuMBRATA. I first made a very crude demo (badly recorded with badly programmed drums) which I never really spread except to a couple of friends, and then a rehearsal for a second demo which had some really good ideas and was more fully formed. After this, I decided to start from scratch and develop the oldschool Doom/Black hybrid side of the project as if it was completely new. I landed on the name FAuSTCOVEN for it. I found the idea of a Black/Doom hybrid intriguing, and thought it had never really been explored properly. Sure there had been songs here and there, but as a concept for a band, old doom and black metal has never really been put together like this. I find it surprising since the distance between bands like VENOM / HELLHAMMER on one side, and PENTAGRAM / SAINT VITUS on the other is not really that big. "Dark World" by SAINT VITUS could very easily have been a HELLHAMMER song, and PENTAGRAM in 1983 would have been able to make a kick ass cover of "In League with Satan". The realization was that all good metal is built upon a solid foundation of riffs, and although some (very few) successful experiments have been less riff oriented, they in doing so had removed themselves from the true essence of metal. Unfortunately the least metal parts of these experiments later came to dominate the entire genre of Black Metal. And thus it became too atmosphere dependent, too loose, too doney, and just too fucking whimsy. What had started as one album worth of interesting experiments had suddenly usurped the very definition of the genre. A whole genre becoming like a drawn out intro/outro track! Luckily there were also forces like the atmosphere dependent, too loose, too doney, and just too fucking whimsy. What had started as one album worth of interesting experiments had suddenly usurped the very definition of the genre. A whole genre becoming like a drawn out intro/outro track! Luckily there were also forces like the]

What has brought me from the beginning of FAuSTCOVEN and to where I am now and driving me onward, is the quest for the ultimate RIFF. What I am happy people still think this way, phew! Ok, so your influences are pretty much all traditional Doom, ancient Black and NWOBHM, yet you play this kind of fucking nasty doomy Black metal. How did that happen? Would you say your music is a cross of these bands, Black Sabbath and the horror movies you so avidly watch?

Part of the reason why it ended up sounding like it did, was that my tastes at the time I started FAuSTCOVEN were developing more back towards the classic metal stuff from the extreme metal and the more technical stuff that I’d been listening to for about 10 years at the time. While I still like a lot of the same records, my enthusiasm for the 70’s and 80’s classic metal and the roots of Black and Death metal is just much stronger. My influences of course also include some newer Black Metal, which I had listened to extensively through the 90’s. But I had set out to combine the heaviest traditional Doom metal with the ugliest and filthiest of old school Black, emphasising the more rocking influences from both. The concept from the start was very similar to the idea and vision I have today, which is 40% BLACK SABBATH / PENTAGRAM / SAINT VITUS, 40% BATHORY / VENOM / DARKTHRONE / HELLHAMMER and 20% NWOBHM / MERCIFUL FATE / CANDLEMASS all that BLACK SABBATH style riffs is the most important fundament for my music, but then again; Sabbath is the most important fundament for metal anyway. I’ve just regressed more than about any other existing Black metal band, that’s all. (Have you heard the new DARKTHRONE? Haha - ed) Though lately, I’ve seen a lot of people say that the new album is more Death/Doom. But I’d say apart from the vocals being deeper there is nothing more Death Doom about this album than the last, and vocals shouldn’t really be the defining point between Death and Black metal.

Speaking of horror movies, what would you say attracts you in them? What elements do you think makes a good horror movie, as well as in good metal songs?

I’ve had an interest from as early as I can remember in ghost stories and tales of the supernatural. Maybe because I’m a pretty calm and balanced person without great emotional highs and lows, so I need the strong stimuli that horror and metal provides. Jolting us out of the safe and sedate modern lives they let us connect with the deeper and more primal regions of the mind. Good horror movies have the ability to affect you both through the brain and the gut, and not solely on the latter, like the “jumps out from a dark corner, with an accompanying loud sound”-trick does. That’s just cheap in the long run. I love when horror movies take its time to build up the atmosphere like in older times when things were allowed to move at a slower pace, and that the sense of dread comes from a good story and of the characters being properly set up and developed. I’m also a sucker for cool concepts and settings. A great concept can even save a bad/mediocre story in
The Hammer movie “Taste the Blood of Dracula” is a good example of such. What I also like about the more old-fashioned effects, were that they were forced to limit themselves, like keeping things more off camera, or just offering the shortest of glimpses of something that should not be there. Then it is gone, and you’re left with a feeling that something is wrong, and the tension builds. CGI could also be used in such a way, and then I’d not have any issues with it. The problem with most modern horror is this kitchen sink approach which CGI allows for, and that the sense of wonder and tension is never there. Five stupid teenagers are already slaughtered before the intro credits comes rolling. You don’t really stop and ask yourself; is there something sinister at work here? In the end, it becomes as engaging as watching a security camera at a slaughterhouse, as 500 cows are killed and chopped up. If I want a rollercoaster ride, I’ll go to an amusement park. If I want a rollercoaster ride, I’ll go to an amusement park. If I want a rollercoaster ride, I’ll go to an amusement park.

I have heard of these types of dream experiences? If yes, do you sometimes get influenced by them for your lyrics? Can you tell us about your most unusual dream experiences?

I’m not haunted by too many nightmares, unfortunately. Although I had a couple of dreams in my early childhood, which I can still remember. They are more like fond memories now, but they were horrifying at that time. What I have experienced quite a few times though, is a state called sleep paralysis, where dreams and the waking world collide. Let’s just say that the results were very unsettling. I think that it’s fair to say that the title track [off the last album] was largely inspired by these experiences. After a couple of these dreams/attacks, it is very easy for me to imagine how people come to think they have seen ghosts or encountered the supernatural in the dark hours of the night and believing it to be completely real.

I have heard of these types of hallucinations... but can understand you when you say they must be quite unsettling! I’ll definitely read more about that subject... but back to the back — how do you write songs, usually — as you are basically jamming with yourself? You use a drum machine, which actually sounds way more natural than those tech metal blast beats on big labels... How do you achieve this?

Actually I haven’t used a drum machine since the demo days. For the first album, Terje Kraaboel played drums, and for the KOLDBRANN 7” split and “Rising From Below the Earth”, Johnny Tombthrasher was behind the kit. That’s why they sound natural. (I am embarrassed, hahaha -ed) With Johnny, I also record them in a very old fashioned, straight forward way, with just two microphones, like some low budget recording from the 70’s. When writing, I usually just pick up the guitar and start playing. When I’m in the right mood, the riffs just keep coming. Sometimes, a song or a half formed song is the result, other times only riffs. Putting together coherent songs from a selection of disjointed riffs might be more challenging, but not if the selection is very large enough. A lot of songs from the last album were put together from 3 years worth of riffs. I probably had at least 500-600 riffs before I started writing, and then I went through the archives and found the 200-250 best. From those I constructed the songs. With so many riffs, the songs came together really well. Probably only “Winged Messenger of Doom” and “Whisky Demon”, the two oldest tunes on the album. were written as whole songs originally + some parts of “Onward to the Bloodfields”.

Haha... so many riffs. You seem to be quite a busy person — what do you do for living? With such a schedule, do you feel that you have to write music to stay mentally sane?

I’m a chemical process engineer, and have been busy starting a new factory the last year, and before that travelled a lot in my work. This of course makes it more difficult to be able to sit down and write music when I want, but I get by. When the mood comes, and I can sit down in peace with my guitar I can write maybe 4-5 good riffs in 30 minutes. It doesn’t have to take that much time to write the music, the problem is that to develop it, rehearse with a drummer, write the lyrics and
record, mix it, master it, etc, takes an insane amount of time when you are by yourself. So yeah, it can be a bit hectic. I’m usually pretty exhausted when I’ve finished a recording. I’d guess that somewhere between 1000-1500 hours of work went into making the last album. At least if you count all the small bits that goes into it, 500 hours/year over three years is quite a lot for a person in full job with 50-100 travel days/year on top of that, especially a married one.

I believe FAuSTCOVEN never played live – am I right on this? In any case, if it ever happens, what do you envision the show to be like? Have you ever tried to get a full, functioning line-up – or do you just not like being 100% in control of your obscure soundscape?

It’s correct that FAuSTCOVEN has never played live, and at this point, I would very much like to try to put together a full lineup for playing gigs. I miss being on stage, and think that FAuSTCOVEN’s music has a lot of potential in a live setting. My nomadic lifestyle unfortunately gets in the way of this happening at the moment. After Trondheim, I lived three years in a small place in western Norway, then half a year in Oslo (when the drums were recorded), and now two years in Iceland, and then it will be off to some new place again. If it ever happened, I guess it would be a stripped down and straight forward no bullshit heavy metal, meat and potatoes kind of affair. I’m no showman, I’m afraid, and putting on costumes, renting in strippers, etc. would just feel a bit forced to me. If I could I would recruit a great front person to handle the vocals for the show. That’d be great for me, as it would just feel a bit forced to me. If it ever happened, I’d guess that you have such a control over what you create, also. By the way, do you own any records which you have spun to shreds, but still find fresh? I guess you could call these ‘flawless’ albums...? Can you give us some examples – if possible?

There are no albums that I would call completely flawless. All albums have some flaw or other, but in many cases those flaws only contribute to the charm of the album. These days not one record gets played to death like I did in my youth. My collection is too big, my taste too wide, and my time too limited. PENTAGRAM’s Relentless however, is one of those records that I can put on at any time and enjoy the hell out of. Maybe more surprisingly for some, one of my all time favourite albums is DEATH’s Individual Thought Patterns, which I’ve loved since its release, and is another album I can always enjoy. For some odd reason I also never fail to get a kick out of DARKTHRONE’s Total Death, a record many people dislike. It’s the warmer totally ugly sound that make it work for me plus the fact that the songs like “Blackwinged” and “Blasphemem” are some of the best they ever wrote. After nearly 25 years, Stay Hungry by TWISTED SISTER still rocks like a fucker, although “We’re Not Gonna Take It” is a bit worn out. Other evergreens are JUDAS PRIEST’s Sin After Sin, MANILLA ROAD’s Crystal Logic, CIRITH UNGOL’s King of the Dead, MERCYFUL FATE’s Nuns Have No Fun and BLUE ÖYSTER CULT’s Secret Treaties.

What do you think are the heaviest, most evil sounding songs in metal?

Probably “The Ghoul” by PENTAGRAM, which is just plain creepy, or “Burning Saviour” by the same band. But it is too hard to pick just one. “Black Sabbath” is of course in many ways the epitome of heavy, evil sounding metal, although my personal favourite from that album is “Beyond the Wall of Sleep”. Going from Doom to Black Metal, we have the crushingly heavy pinnacle of evil “Triumph of Death” (HELLHAMMER – ed), along with “Enter the Eternal Fire” (BATHORY – ed) and maybe “Procreation of the Wicked” (CELTIC FROST – ed) as the heaviest slabs of Black Metal ever etched on plastic. Not to be too obnoxiously old school, I also have to mention the entire “Close to a World Below” album by IMMOLATION. One of the most twisted, evil and oppressive albums known to man, and unlike almost all modern Death Metal, it is also heavy as nails in the rightful sense of the word, not just “brutal”.

You have released your two first CD’s thru Barbarian Wrath. How did you first get in touch with them? What do you think makes BW so unique compared to other labels? Also – which bands on their roster do you like the most?

I got in contact with them as a customer just before the time when FAuSTCOVEN started. I really liked, and was inspired by the spirit of the label. When I made my first songs, they were posted on the board there, and got really positive feedback. Then, after the second demo was made, Black Goat decided to sign me. The die hard, non commercial spirit of BW is part of what makes it special. It has gone against all trends in Black Metal, and has continued to release metal in the same spirit as it did half a decade ago, or even more than a decade ago if you also count Nazgul’s Eerie Productions. Frozen in time, and stubborn as a mule, are two sentences that come to mind when thinking of the label. As for Favourites; there have been a lot of great releases, and even the ones that do not click 100% with me I can appreciate and respect. MEGASICKO’s The Devil and the Whore and HAIL’S Inheritance of Evilness are masterpieces in my book. I also have to mention from more recent times, the latest release by COUTNESS where I think they really outdid themselves. Blazing Flames of War is a great album filled to the brim with triumphant metal hymns. TEARSTAINED’s Nightmare
I got the taste for whisky in my University days in Trondheim. It goes great with Black Metal, you see. I dare anyone to taste a cask strength Laphroaig and not admit that there is a certain amount of infernal hellfire contained within those drops. And yes, I do collect, and have a decent selection of whiskies home in Norway. Of course I’m a notorious collector of lots of stuff. Books, movies, music, guitars, whisky, and the list goes ever on... I’ve also been on a couple of alcoholic pilgrimages to Scotland so far, and I like the country and people there a lot. As for favourites among the whiskies, I can not name just one, as I appreciate the differences between them too much. One whisky might be perfect after a good dinner, another in front of a roaring fire after a cold walk. Instead I can heartily recommend the last one I tasted that blew me away; a Talisker 57 degrees North (basically a cask strength Talisker). The standard 10YO with its fiery taste and strong personality has long been one of my favourites, but this particular edition was like a normal Talisker, just with everything cranked up to 11. Fantastic! I also want to praise Bruichladdich, which I got a newfound appreciation for after visiting the distillery earlier this year. I was not too taken by their standard 10Y.O. which had been the only one I’d tasted before. But they have such a great selection of whiskies, some of their younger special editions are mindblowing for their age, and the older ones I had were just plainly spectacular. One word of advice to anyone who wants to start drinking the stuff; “on the rocks” is the mallcore way to drink whisky. Avoid! Cooling down great whiskies ruins their taste. This is a bad habit Americans get during the prohibition, when the quality of the smuggled whisky was so abysmal, that they had to kill the taste by cooling it down (thus; less of the aromatic tastes, and more of the pure alcohol coming through). But the image of the Scotch on the Rocks as the man’s drink still lingers in popular culture. It’s actually the wimp’s way to drink. It’s like remixing Welcome to Hell with the guitars replaced by panflutes and the bass by synth-cello. Get rid of this nasty habit now!

Haha, yeah I have heard that ice changed drastically the taste of the whiskey, but it’s great to cool to hear why this stupid “trend” comes from. Back to the band a little. Are you already working on a new album, as you write these lines? Is it going to be a bit similar to this one - or do you want to explore more your sound? Yeah, I’m writing new music as we speak. The title of the next album is going to be “Hellfire and Funeral Bells”, and is pretty descriptive to how I hope it will turn out. 50% of it like the most crushing moments from Rising From Below the Earth, and the last half with a little bit more speed and rawness in it. Bringing back some more DARKTHRONE / BATHORY / VENOM compared to the last one. No major departures, I just want to vary a bit from album to album, and not loose contact with the Black Metal part of FAUSTCOVEN. Some titles so far are “His Shadow Dwells in the Void”, “The Devil’s Share” (a follow up to Whisky Demon) and “The Choir of Mentors” (Part 4 of the Castle of the Tyrant cycle). I’m not rushing it by any means, but hope that I can finish within a shorter time than it took between the BW and RFtE. Maybe as soon as 2011, hehe. Other plans for the future include a split 7” with CULTES DES GOULES, a new and talented labelmate on BW, where I’ve made a more experimental track called Ritual Evil. A collection of demos and unreleased rehearsals called “The Priest’s Command” is also supposed to be out next year by Under the Sign of Garazel productions. I also hope by the end of 2009 to have the two full lengths out in vinyl versions. Especially since the debut is now out of print.

How can we get a hold of your merchandise - and how much do you sell them for?

There is none, I’m sorry to say. Some might be made, but it all depends on if there is any interest shown, and I don’t think that I can spare the time to make it on my own, so I’d need some help.

Ok – that’s pretty much all for now! Thank you so much for this really interesting interview, and you can add anything to this interview if you feel you must!

Well, if you made it all the way through this interview, you must be borderline autistic, so I might as well add a few more words; Support your favourite ug labels, drink neat Scotch, and play metal LOUD! Cheers for listening to FAUSTCOVEN!

VISIT THEIR WEBSITE HERE: myspace.com/faustcoven

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The Lamp of Thoth

Lamp of Thoth is an eccentric brand of traditional doom - and traditional as in a Sunday roast beef and Yorkshire pudding kind of way. (With some NWOBHM pepper to spice up the mix). They have released their first full-length in 2008, under the name of Portents, Omens & Dooms, which is out on Miskatonic records (U.K.). Anyway, these guys are fucking incredible, and are actually quite mad. Read on, and you will see why!

I salute thee, members of the Lamp of Thoth! I hope you are doing well. What is new and exciting in the band these days?

SIMON: Hails to thee also Annick, and Hails to Canada, where I imagine grimly incorruptible stoicism, inhale the wide spacey air through their square cut jaws into their bellowing lungs, as blood against snow, they patrol fierce against the machinations of evil wendigos that stalk the Tundra, heavy and corrupted with the old hates that harbour ancestral in the breast, and once again yearn for forbidden meats. Behind, stiff shirted lumberjacks hack at gargantuan trees, and, on the vast horizon, through the morning chorus of 'timber!', the Ogopogo rears in cold defiance from an oceanic lake. He is as crystal blue as the sky itself, and as he pines for the good old days of the Cretaceous Period with a wink, Bryan Adams takes an award winning photograph of him. A tear is in Brian's eye and a song that could be number one for many weeks is in his heart, as he vows to make the paelintologists choke on their words and recant their skeptical theories. Tell me if this is not so?

LADY PENTAGRAM: We are still recovering from the shock of the album being reviewed in Kerrang! and receiving a favourable report; not to mention great reviews in magazines such as Terrorizer, Zero-Tolerance and Woman's Own (only kidding!), and in various places on the World Wide Web. We are very pleased with how the album has been received generally, and looking forward to our new release, which is an E.P., entitled Sing as you Slay. Our new t-shirt is looking very good and should also be out soon.

SIMON: We are also very excited and honoured to be playing Doom Shall Rise next year, and I personally cannot wait for that - it is going to be fantastic,
and I hope we can do the festival justice. We have just moved band rooms and are now once again practising in the heart of Keighley. We are introducing a few new songs to the set too: ‘An Oath Sworn on the Ashlar Stone’, which some may know from the rough demo on our myspace; there’s also a new song called ‘The Beast and the Black Art’ (I say now – the bulk of it has been written for about ten years!), and we have started to play ‘The Boggart’ again (that most noble of Yorkshire bogies!). We have a few local gigs lined up in the new year, and are also looking forward to playing in Wakefield, with Pagan Altar, Asomvel, Iron Void, Witchsorrow and Misercorde amongst others.

LADY P: Simon and I have known each other for many years and had been in a couple of bands previously together, although they never worked out, I always thought he was a very talented guy and loved his song writing but he was never really appreciated enough in the bands he was in, I always thought they were missing out on what he could offer. When the last band he was in broke up he decided he’d had enough and was just going to record songs at home and leave it at that. I thought it was such a waste, I even still had some of the first recordings he had made nearly fifteen years ago. When I loved one of those albums, I talked him into starting a band. Part of the problem with previous bands were that Simon and I had different tastes to the rest of the bands plus Simon’s sometimes eccentric take on music was not appreciated by most people, so in the beginning it was just the two of us, Simon on guitar and me on drums while we searched for the right person. After a couple of false starts with bass players, Simon switched to bass and we advertised on a local website for a guitarist. Randy Reaper stepped forward and we were off!

Your first demo was released in 2006, under the name “I Love the Lamp”. I remember a friend of mine telling me how good it was, and getting from you guys. I was not disappointed, that’s for sure! How do you feel about this demo nowadays? I think the version of “Blood on Satan’s Claw” on it is still my favourite one. Haha.

SIMON: Thanks! The demo was never meant to be released; I thought that the sound was crap and that nobody wanted to hear songs with drum machines on them. We took them along to our first gig anyways, which was in Leeds with REVEREND BIZARRE and GATES OF SLUMBER, and despite our nervous performance and the fact that there were two world class bands on after us, people started asking if we had anything to balance it out, so I gave a few away. Then it just made sense to put it out as a demo – luckily people seemed to like it and no one complained about the drum machine on ‘Wings of Doom’.

After this, you released the first non-demo material; the Cauldron of Witchery, which is a 10” EP featuring 3 songs (one of them being ‘Frost and Fire’, a CIRITH UNGOL cover!). A limited version included a leather-bound book featuring the very mysterious story of the Lamp of Thoth... who did these books? It must have taken so long to do!

LADY P: As for Sunshine, I’ve always thought most songs need to be interpreted by the person listening to them. To me it’s a song that reflects the seemingly never ending darkness and despair that most people experience at some point in their lives but, it’s a reminder that the light always has to balance the law, and at some point most people do find what they need to smash their way through to the other side of the darkness, but also that that darkness is an essential part of life and present in everything. The song to me even echoes this in its arrangement, as so dark and foreboding before breaking into an uplifting bright ending, made even more uplifting by the darkness that proceeds it, but keeping those sinister connotations. So to me Sunshine is an appropriate title, always looking on the bright side of doom!

RANDY REAPER: I can send you a picture of it if you would like to see Annick? (Hahaha, I can just imagine it – Annick)

SIMON: Yes it’s true, it was the nefarious Mr Reaper who suggested that we have leather bound book to go along with the die-hard EP, and I think he regretted it as soon as he opened his mouth. He had to make all 150 of them by hand, and he said it was like being in prison all over again! But we were very pleased with the result. There are two great books out there that deal a little bit with the story of the original Lamp of Thoth, both written by Marie Campbell. They are Curious Tales of Old West Yorkshire and The Strange World of the Brontës. She is also working on a book that will deal with the story of the group and its relation to the Golden Dawn, and other Occult groups around at the close of the Victorian era in Yorkshire more extensively. I have looked into the story myself, and the scarce bits of information that are available at Keighley Library about them, and it is a very intriguing legend. It seems they managed to piss off a lot of the prominent magical organisations of the day.

Why was the song “Sunshine” named that way – as is it such a dark song?

LADY P: Sunshine is usually a nice healthy thing, it gives us life, makes plants grow, sustains the earth and all that – but on the flipside you stare too long or get too close to it, you go blind, and burn up.

I’d guess that the ‘sunshine’ referred to in the song kind of corresponds to some kind of source of revelation and one which is enforced on others, – there can be seen an ideal world which the speaker wants to make the earthly one resemble. It’s open for debate at the end as Lady P says, whether the speaker is inviting the heathens to bring the mist and rain to soothe his burnt mind, or whether this state is powerful and illuminating and that the speaker is dismissing them ignorant or misguided. That’s the way I would interpret these lyrics, but I must admit I didn’t really think about them in that much detail

LADY PENTAGRAM

Let’s talk a bit about the beginnings of your mystifying band... How did you all meet each other? Were you all doom metal fans just living close by, wanting to start up a band?

LADY P: Simon and I love the Lamp Demo ('06)
The year 2008 was incredibly productive for you... you played many many shows, recorded one incredible full-length LP, did some more demos and a split with the band "Kill for Satan"! How in the world did you achieve that? Did the ancient coven of the Lamp of Thoth rise up and made you drink the elixir of no sleep?

LADY P: Yes, luckily for us Simon is a song writing machine so we have so much material we actually struggle to keep up with it, he has a dark muse does that lad. In the end we went into a studio with 18 songs that we had learnt as a band. It was hard work getting them up to scratch beforehand but it paid off. 10 songs were used for the album and the rest we've been able to use for different projects. As for the shows, having rehearsed everything for the album we were in pretty good shape so we didn't have to worry about that aspect too much, we do try out new songs live too just to try keep us on our toes and keep it fresh. I wouldn't be surprised if Simon's wrote enough material to see us through four albums, it's just a matter of learning it all as a band and adding our own ingredients to the mix.

Some new songs are still doomy, but some are close to thrash metal - like for example "They Dance" - which was recorded with a drum machine. Why such a change? Are you guys thinking of going to that direction, or was it just experimental?

SIMON: It's not really a change as that song has been written for ages, it's just we haven't gotten around to playing it yet! That's the way it seems to work for The Lamp. I record the demos at home and then bring them to the band, and everyone adds their bit. Its just I have quite a lot of songs already written that we haven't even tried to play yet, and sometimes we get sidetracked by other songs. The other 'fast' song on the myspace is 'Serpentine', a song that is over ten years old, and one that I never got chance to play in other bands, but I would still consider it a doom song, because of the attitude it is infused with. Because that song is a demo, with just myself and Mrs Pentacle playing on it, it sounds a bit different, but add Randy Reaper to the mix, play it live a few times and it will be 'Thothed up', and maybe make a bit more sense in relation to the songs we have already released. Same with 'They Dance', there's bits we want to keep and bits we want to get rid of - if we get chance to record the songs properly, they will probably sound different.

I think the different genres of metal are not just a question of playing styles, but of attitude - there's a 'thrash' attitude for example, and a 'black metal' attitude which is instantly recognizable beyond the guitar style - a spirit, or a 'vibe' (to quote the hippies!) and despite the notes and guitar styles I like to think that we ultimately want to keep the spirit of our music doom - or rather that our spirit keeps our music doomy! In the end it is up to the listener to decide whether we succeed at that!

Simon is an awesome vocalist, as well as a great writer... But what strikes me more about him is his great oral story telling skills (in French we call this a "conteur"). I actually imagine some very intricate scenes when he is talking/singing! How has he discovered he had those skills, and how has he developed them over time?

LADY PENTAGRAM: In English we have a similar word for it that is pronounced much the same way but lacks the last syllable.

SIMON: I love spoken words in songs myself as a listener, and I would like to do more of it. I have a song in the pipeline called ‘Seven Spells’ and the whole verses are spoken. Our song ‘The Doom that Came to Sarnath’ has spoken verses also. I just think it adds a lot of atmosphere. I always loved the spoken word when it's combined with music, but it seems to lend itself to doom metal more in my opinion. Maybe that's because of the tempo. Bal Sagoth's first album A Black Moon Broods Over Lemuria, has some great spoken bits in it, and I'm also a big fan of Alan Moore's musical stuff, especially Angel Passage. I've always liked songs that tell a story, and maybe this is part of the reason why I am drawn to heavy metal. Manilla Road's 'Cage of Mirrors' is one of the best metal songs that tell a story in my opinion, and Mark Shelton does that completely with traditional vocals.

RANDY REAPER: You're like the Bob Calvert of Doom Metal - we should dig that old recording of Macbeth out! The spoken word parts work for us though, Simon has a voice which comes across and is able to carry it off well. It definitely adds to the horror and eerie feeling of 'The House' and 'Victorian Wizard'. A few people have said that vocals come across as a macabre Dead Kennedys - maybe the next release should be called Holiday in Keighley?

Hahaha... speaking of Keighley It is located in Yorkshire, which you all seem to be quite proud of... why is that area so different from England?

LADY P: I think it’s just the fact that it is a small place and in that respect like most small places we are fiercely independent, and naturally distrusting of bigger towns and...
places. Where you live and grow up has a massive effect on who you are – I think that’s true for everyone. Keighley forever – other places never!!!

SIMON: Yorkshire is just God’s Own Country! Every Yorkshire man or woman is proud to come from Yorkshire and would identify with it rather than their own country – there is quite a north/south divide in England that maybe has its origin in the Viking settlements here, long ago but still present in some Howardian type racial memory. When the southerners come to Yorkshire, they laugh at our cloth caps and coarse language, and mock the lack of the letter ‘t’ in many of our words. When a Yorkshireman goes down to London he ridicules their lack of hills and faints at the beer prices!

What do you guys all avidly listen to, these days? How about your favourite 10 records, what are they? I know it is a very hard question, but I am curious and I can’t help it... hahaha

SIMON: I have been listening to a lot of EARTHFLIGHT recently, a stupefyingly talented band, who incorporate a lot of influences into their mix, and manage to sound unique, but still heavy. I also have the debut album by NOMAD SON, which I would urge anyone of doom metal to check out – amazing songs such as ‘The Wraith’, and ‘The Light at the End’. I am also waiting for LORD VICAR’s debut album Fear No Pain, and I am sure it will not disappoint – the new album ‘Fear No Pain’, and I am sure that this is in no small part due to the lyrics – the pictures they paint are marvellous. Its like the lyrics themselves were written by that master of exotic language himself, Clark Ashton Smith. There is an epic and lordly sinuosity in those words and that music, but it is one that never slips into decadence. Hail! You can listen to the new version of the song with Canada’s finest Adrian Miles on vocals here: www.myspace.com/solsticeenglander

3. ‘Frost and Fire’ by CIRITH UNGOL. When I first heard this song I knew that this was the band for me! I even love the synth heavy version on Servants of Chaos. Classic timeless stuff from a band with an amazing musical imagination, and one which makes a lot of metal look artless and lazy in comparison.

4. ‘Battle Hymn’ by MANOWAR. That little acoustic bit in the middle gets me every time! An orchestral arrangement played through guitar, bass and drums and not sounding smaller because of it, topped with Eric’s amazing vocals.

5. ‘Sign of the Wolf’ by PENTAGRAM. Again, a song that is in-between rock and metal. Too disturbing to be a rock song, and too rocking to be all out metal, but doom as fuck and delivered in a way that only Bobby knows how – like Kiss’ s more sinister, more interesting long lost relative.

6. ‘Let the End Begin’ by SAINT VITUS. ‘Puh-leeaaaase Mr Reeger! I nearly died when I heard this in Randolph’s car. If there is a soundtrack to uncompromising metal attitude, then this is it! A perfectly constructed song, performed by people who know exactly what they are doing, with a catchy chorus that inflames a metalhead’s pride and passion, topped by a guitar played as if it were a sword swinging through a hoarde of invading enemies. Metal perfection!

RANDY REAPER: I hasten to add

As English-sounding as crumpets toasting despite coming from Finland, and as heavy as an anvil to boot! I love that mid-paced tempo which places the songs in this strange space somewhere between doom, heavy metal, and rock and roll – even maybe punk in the case of ‘Cromwell’! It’s like a band of puritans trying to rid themselves of their inhibitions, only to be constantly repressed by some unknown heavy force! I always loved Monty Python’s song ‘The Ballad of Oliver Cromwell’, so ‘Cromwell’ has that extra resonance for me there as well. Both are genius songs in their own way, and despite its sillyness, the latter is quite doomy too!

2. ‘Cimmerian Codex’ by SOLSTICE - the song is heavy and catchy as fuck without losing any sense of epicness and majesty, and I think that this is in no small part due to the lyrics - the pictures they paint are marvellous. Its like the lyrics themselves were written by that master of exotic language himself, Clark Ashton Smith. There is an epic and lordly sinuosity in those words and that music, but it is one that never slips into decadence. Hail! You can listen to the new version of the song with Canada’s finest Adrian Miles on vocals here: www.myspace.com/solsticeenglander

7. ‘Planet of Judgment’ also by SAINT VITUS. Why don’t people take this album? Despite all the stories about Dave Chandler wanting to be the Guns ‘n’ Roses of doom, this album is one of the most uncommercial albums ever! The mix is very strange, the bass seems to dominate everything – it nearly breaks your stereo if you crank it up! The riffs are bleak as fuck (with the exception of ‘Imagination Man’), the vocals outrageously mournful. The songs take a while to sink in (well they did with me anyway), but once it has you its like an addiction! It was the first Saint V album I bought, so maybe that’s why it has a special place in my heart, but my God!, what an esoteric slab it is!

8. ‘The Ghoul’ by PENTAGRAM. Any Pentagram is good Pentagram as far as I’m concerned, but this one has it all. Absolute killer main refrain, amazingly eerie verse, and sinister chorus – all in one song!

9. ‘The Troll’ again by SAINT VITUS from Mournful Cries. Like most Saint Vitus songs, simple and elegant in construction, but doom as fuck in execution, the musical equivalent of being stabbed to death by a finely wrought blade. Normally, I think that Saint Vitus’s songs about mythical creatures and magic, or more fantastic themes are better handled by Reagers. Although a great vocalist, I think Wino is more at home on the ‘real life’ kind of stuff like ‘Born Too Late’ and ‘Angry Man’, but he does a fantastic job on this track (perhaps he is relating to the alienation of the troll!) This is possibly my favourite Vitus track, and the inspiration for ‘The Boggart’.

10. ‘Mighty and Superior’ by ISEN TORR. I nearly died when I heard this in Randolph’s car. If there is a soundtrack to uncompromising metal attitude, then this is it! A perfectly constructed song, perfectly crafted with a chorus that inflames a metalhead’s pride and passion, topped by a guitar played as if it were a sword swinging through a hoarde of invading enemies. Metal perfection!
that you can’t possibly go wrong
now and again with a bit of BAD
MANNERS, WIZZUKS, ASOMV1 and
THE ANTI NOWHERE LEAGUE...

What are your other loves, beside
metal and arm wrestling?

LADY PENTAGRAM: Burning, looting,
raping and a shooting!

SIMON: Yeah! I know what I like
on my motorbike, doing my time
down the highway.

RANDY REAPER: I’m a keen naturist.

You mostly play at killer doom
metal festivals all over Europe...
which one did you enjoy the most?

SIMON: I think I personally
enjoyed our turn at the Dutch Doom
Days. I thought we played really
well and the crowd were great. Met
some really great people, and saw
some marvellous bands.

**SIMON AND RANDY LIVE**

LADY P: Yes, the last Doom Metal
Inquisition was amazing. If you had
said we would get a reception like
that in Bradford a couple of years
ago, we would have though you mad!

RANDY REAPER: I thought that gig
was great, I remember it like it
was yesterday, my mother was at the
side of the stage crying, my father
was meant to be there but he was on
the roof of the building stealing
the lead. Folk were singing and head
banging along right from the start,
fists and pint pots were raised in
banging along right from the start,
the roof of the building stealing
the lead. Folk were singing and head
banging along right from the start,
fists and pint pots were raised in
banging along right from the start,

Do you have a good following
in your hometown – or are doom metal
heads quite a rare sight?

SIMON: Ah...ignorant of your
own weaponry, you have shaped
your question like a dagger,
whose wordy point now vexes the
who’s in excellent shape.

You will not find Hand of Glory
anywhere in the known universe.

Fists and pint pots were raised in
banging along right from the start,

**RANDY REAPER:** You fucker, I was
just about to say that.

What has been the highlight
of the past few years?

SIMON: The highlight for me is
probably recording our album, as
it has always been an ambition
of mine to record one. Whatever
happens we’ll always have that,
and I am eternally grateful to Rich
Walker for making it happen.

LADY PENTAGRAM: Probably, just
having people listen and appreciate
us, makes a big difference after
being in bands nobody really
cared about. The people in the
underground doom and metal scene
are great, and we would like to
hail them loudly and proudly and
wish them well for 2009.

What do you have for sale at the
moment, and how can your fans
obtain them?

SIMON: You can obtain all our
goods from The Miskatonic
Foundation here: www.myspace.
com/isentorr

At the moment we have our debut
album Portents, Omens and Dooms
for sale, our new ep Sing as You
Slay should be out soon, and our
new T-shirt is nearly ready – look
on the Miskatonic site under the
Nightgaunt Graphics blog. Cheers!

That’s pretty much it. Please
close this interview with a
message to the old ones!

SIMON: Hello Grandma, hello Grandad!
Thanks for the Christmas cardigan!

LADY PENTAGRAM: Ph’nglui mglw’nafh
Cthulhu R’lyeh wgah’nagl fhtagn!

RANDY REAPER: Doom Metal – is no
laughing matter.
The 100 albums that Satanic will bring with her to the grave

HIGH TIDE - Sea Shanties / High Tide
HAWKWIND - Space Ritual DLP
FLOWER TRAVELLING BAND - Satori
LEGEND (US) - From the Fjords
LEGEND (UK) - Legend
BLACK SABBATH - Master of Reality
BLACK SABBATH - Vol. 4
BLACK SABBATH - Sabotage
BLACK SABBATH - Heaven and Hell
DEATH SS - The Story of Death SS
PAUL CHAIN - Alkahol
PAGAN ALTAR - Vol. 1
PAGAN ALTAR - Mythical & Magical
WITCHFINDER GENERAL - Death Penalty
WITCHFINDER GENERAL - Friends of Hell
BLACK HOLE - Land of Mystery
SCALD - Will of the Gods is Great Power
SORCERER - Heathens from the North
THE OBSESSED - The Obsessed
SAINT VITUS - Saint Vitus
SAINT VITUS - Hollow's Victim
PENTAGRAM - Be Forewarned
CANDLEMASS - Ancient Dreams
CATHEDRAL - Forest of Equilibrium
CATHEDRAL - Carnival Bizarre
WARNING - Watching from a Distance
AMEBIX - Arise!
GOAT HORN - Storming the Gates
CRIRTH UNGOL - Frost and Fire
MANILLA ROAD - Crystal Logic
SACRED BLADE - Of the Sun + Moon
JUDAS PRIEST - Sad Wings of Destiny
JUDAS PRIEST - Stained Class
ANGEL WITCH - Angel Witch
IRON MAIDEN - Powerslave
DIAMOND HEAD - Lightning to the Nations
MYTHRA - Death and Destiny
MOTORHEAD - Ace of Spades
GIRLSCHOOL - Hit and Run
VULCAIN - Rock'n'Roll Secours
SORTILÈGE - Sortilège EP
H-BOMB - Coup De Metal
ANYL - Metal on Metal
SAKON - Denim and Leather
EXCITER - Violence and Force
ACID - Maniac
IRON ANGEL - Hellish Crossfire
METALLICA - Heavy Metal Chainsaw
MERCIFUL FATE - Nuns Have No Fun EP
METALLICA - Kill 'Em All
SLAYER - Show No Mercy
SARCOFAGO - I.N.R.I.
SEPULTURA - Morbid Visions / Bestial Devastation
SOLOMON - In the Sign of Evil / Obsessed by Cruelty
DESTRUCTION - Infernal Overkill
SLAUGHTER - Surrender or Die
SOOTHSAYER - To be a Real Terrorist (Demo)
NATION - Armed and Dangerous MLP
SACRIFICE - Torment in Fire
PILEDRIVER - Metal Inquisition
VOYD - War and Pain
VOYD - Killing Technology
ENGLISH DOGS - Forward into Battle
DISCHARGE - Hear Nothing See Nothing Say Nothing
TOXIC HOLOCAUST - Evil Never Dies
BASTARDATOR - Identify the Dead
BARRATOS - War! Speed and Power
UNDER - City / Weapons
MIDNIGHT - Complete and Total F@#cking Midnight
STASY PLATENU - Ve Spine Je Pravda
MEGIDO - The Devil and the Whore
AMON GOETH - The Worship
TORMENTOR - Anno Domini
VENOM - Welcome to Hell
HELLHAMMER - Apocalyptic Raids
CELTIC FROST - Morbid Tales
BATHORY - Bathory
BATHORY - ...The Return
BATHORY - Under the Sign of the Black Mark
DARKTHRONE - A Blaze in the Northern Sky
DARKTHRONE - F.O.A.D.
MAYHEM - De Mysteriis Dom Sathanas
MASTER'S HAMMER - Ritual
ABTGAUL - Intercourse and Lust
SABBAT - ...For Satan and Sacrifice
SABBAT - Satanaword
ACHERON - Rites Of The Black Mass
BARATHRUM - Hailstorm
COUNTESS - Hell's Rock'n'Roll
COUNTESS - The Book of the Heretic
SAMUEL - Blood Ritual
NECRONOMANIA - Crossing The Fiery Path
MASTRON - Toteslaut
GOATLORD - Reflections of the Solstice
NECROS CHIRSTOS - Triune Impurity Rites
DREAM DEATH - Journey into Mystery
ARMoured ANGEL - Angel Of The Sixth Order
AUTOPIST - Severed Survival
POSSESED - Seven Churches
ANVIL, CAULDRON, JOE THRASHER + KARNAX
Live @ Maverick's, Ottawa – April 4, 2008

KARNAX

This is the first good concert of the spring – and with the snow melting comes the smell of... death/thrash! Like a thunderbolt, KARNAX shocked the hell out of me! Damn, this band was seriously ravaging, I can't say which tunes they did, 'cause honestly, I knew NOTHING about them, but I can surely tell you all that they played a lethal mix of ancient Swedish-styled DM with a dose a purely evil thrash. Sublime! They did a cover of SODOM's Outbreak of Evil with Eric from BASTARDATOR also, which was amazing. A demo CD-R is available from them for $ + shipping. (It sounds like a pro CD...)

A SMALL CHAT WITH LIPS

After this band, I noticed the members of ANVIL hanging out at the back of the venue, so I went to buy "This is Thirteen", their new album. I chatted with LIPS for a while. I had just discovered the meaning of ANVIL's song "Backwaxed" and mentioned it to him – telling him he really dirty! Haha. He smiled, his eyes started glowing and he said: "You know, that song was supposed to be on "Forged in Fire" but I ended up taking it out because it was too dirty. You know, back in the early to mid-nineties, we used to have all sorts of girls following us to our hotel rooms - they would take their clothes off and run around naked! Nowadays, everyone is so uptight. "Backwaxed" really shocked people back then though - and so did my guitar playing with the dildo! ...Then A.I.O.S. came out... and with it, all the girls disappeared, man!" I asked him if that's why he wrote the song "Safe Sex". He smiled, laughed and said "Yeah! But the girls still wouldn't come back!!." I suggested he should have tried to put a condom on that dildo when playing... Hahaha. Anyway, it was quite a funny story that I had to share with you all.

JOE THRASHER

Next band in line is Joe Thrasher, a foursome of dedicated headbangers (the guitarist is the one who organized the show!) I could say that their style is quite varied; the older stuff had a groovy feel like ANTHRAX but nowadays, it's much faster with less grooves. They also released a new EP, called "Speed Kills". (Funny though, this song is not THAT fast compared to others!) Great show though, and top notch guys. They played "More Hate", "Speed Kills", "Joe Thrasher", a metal cover of "Folsom Prison Blues", "Assassin", "SST" and "Metal Forces"...

CAULDRON

The place started filling up when CAULDRON (EX-GOAT HORN members!) was about to play. The air started smelling the good 'ole stench of sweat and beer. They did their classics: "The Striker Strikes", "Into the Cauldron", "Torture's Too Kind", etc, but I was pleased to hear that there were new tunes as well! There was one that had a small "AC/DC" touch to it... I thought it was pretty cool! Weird, but quite original mix. I must say, I enjoyed it quite a lot.

ANVIL

Alas! It is turn for the mighty ANVIL to make our ears bleed with pleasure! Armed with a beer in each hand, I went straight for the front line. They started out with a new song off their latest album "This is Thirteen", which sounded quite similar to "Forged in Fire"... Great tune! After, if I remember correctly, they did "School Love" and played the usual set-list... 666, Motormount, Metal on Metal, White Rhino (with Rob Reiner's drum solo - of course), Computer Drone, Winged Assassins... but no "Forged in Fire" or "Blood on the Ice!" That's ok though, 'cause damn it, I was already in for one hellish bangover with what I had witnessed so far. They were really killer though (as usual), and had a really killer stage presence. You could see they were having a really good time!

Anyway, I had not seen a show in Ottawa in a really long time, and I had a real blast. To be honest, I might be living in Montreal, but my mind stays in Ottawa. Hehe. Cheers to Matt and Taylor for this great gig! Also, cheers to all my buddies that I saw. I missed you guys!
Hey Jason! I hope you are doing well these days!! Recently, you often spoke that you were looking for a label that would provide a better distribution of your albums. A few days ago, I read that you finally found a deal with Earache records!! Congratulations for that – and I hope for the best that it will be a great experience. You guys definitely deserve it. How did they contact you? How did you react to these news, and what are your main expectations with this label?

I guess they first contacted us through myspace, just poking their nose around to see what we were up to. After talking to them for a bit they offered their services if we were interested, so we negotiated a deal. We’re pretty excited I think, I think they can do a lot that we couldn’t do ourselves...

So, I believe you have pretty much finished recording your new album... how long have you had these songs written for? Can you tell us a bit about the number of songs, artwork, etc? Where was it recorded?

The album is called Chained To The Nite. It’s going to have a picture of a girl chained up in chains on the cover. There’s 9 songs on the album, some as old as 5 years, some were written this year. We recorded in Toronto with Ian Blurton and Neil Kernon is supposed to mix it some time this month in Chicago.

Ok, let’s go back to the very start...

GOAT HORN started up around 2001...

The band grew up surrounded by Banzai LP’s and cheap second-hand metal tapes. How did you personally get introduced to Heavy Metal in the first place? Which album did you first buy with your own pocket money?

Actually, GOAT HORN started in ’99, but I don’t think we played an actual show until 2001. I got into metal through my next door neighbour who turned me onto METALLICA at a young age. It was quite impressionable on me. I think the first tape I bought was a GUNS’N’ROSES tape, but me and Brandon used to ravage the second hand shops in the mid 90’s cause there were so many metal tapes available for dirt cheap, I mean everything! That’s how we got into Banzai, all the best albums had a Banzai logo on them in Canada... everything, like Raven, Metallica, Celtic Frost,
Slayer, Lizzy Borden, and onnn! We once found a crate of like 45 lps for $15! There was everything in there, tons of Banzai pressings!

Yeah, I remember some record shops in Ottawa having tons of old tapes for like 3$ each... none of them were as cool though - they had shit like DESTRUCTION’s Cracked Brain... guess you left that for me. Hahah! Anyway, which GOAT HORN songs were the first ever written? Were they quite different than what can be heard on Voyage to Nowhere?

No, I think the first songs written were GOAT HORN and Doom March, both which appeared on the first album. We had a couple other incomplete songs too that we forgot.

You had mentioned in a past interview that “Axe Cross” (one of the two extra CAULDRON songs on the vinyl EP issued on New Iron Age records) was from a GOAT HORN demo. I had no clue that there were actual demos! Is there any other unreleased material? Do we have any chance of hearing them one day?

We used to demo our songs before we recorded them in the studio, but lots of the demos were incomplete. We had a 6 song demo of what was to be the next GOAT HORN album, 3 of those songs appeared on the Into The CAULDRON EP. Axe Cross was demoed too, but we decided that we weren’t going to use it. I actually lost the demo for that one.

You guys were Pembroke folks, living close to Ottawa. When was the big move to Toronto done? Why did you move there, in the first place - and not Ottawa, for example?

Steelrider was already going to school in Toronto in 2000, and we had lots of friends here, more than in Ottawa, and it just seemed like the place for shows, so we came here in September 2001.

Usually, bands start with a fast first album and then get slower as the albums go... but you guys totally broke this “rule”! How come was there such a big change in the style since the beginning?

Well, I guess previous to GOAT HORN we were playing mainly fast thrashy stuff, so when GOAT HORN first started jamming we were doing the opposite. After the first album, in order to stay musically satisfied with one band we had to find a medium, so from there we changed from just slow, to just metal, I guess.

I discovered GOAT HORN around 2003, and really fell in love when I saw the “Rotten Roll” video. It completely baffled me because it was almost a mirror of my own metal parties! Definitely the coolest home-made video ever made. Was it ever aired on TV? I remember there was a petition for it to be played on MuchMusic! (?) Any chance of seeing a CAULDRON video one of these days?

I don’t think it was ever played on TV. We submitted it twice, but they always had some excuse, like the quality was too low, but there was lower quality videos that aired in the 90’s, I think it was just much music was getting even more commercial. We started making a CAULDRON video a year and a half ago, similar to the Rotten Roll video, but we never finished it.

Most of your albums were self-financed... how did you guys manage to release such quality material by yourselves?

Also - Silverbirch Productions, 2nd Records/Sonic Unyon, Basement Metal... why so many labels names? Can you explain each one?

We worked hard at it I guess. We wanted to record in real studios so we’d have a good sounding album because we didn’t know how to run anything more than a 4-track. Silverbirch was just the place that manufactured the first CD. October 32 was someone we knew who had distribution in Canada through Sonic Unyon. Basement Metal was our own name. So basically they were all self released.

A few years ago, there were talks about pressing the two first GOAT HORN albums on vinyl. Is that project still going on, or is it on ice now?

There are no current plans to put them out on vinyl, but I can still see it happening someday.

You guys started up as a trio of really good school friends, but...
something happened a few years ago... Steelrider moved back to Pembroke and got replaced by RAMMER's Al "Biddle" Chambers. (He did a great fucking job!) After that, some shit happened between you and Brandon Wars – which made him leave the band. You were basically the only original member left, so the band broke up. What does Mr. Wars do these days? Do you still talk to him from time to time?

Brandon has his own band now called Zuku. We still talk, but when GOAT HORN first split we didn't talk for a while. As for Steelrider, he was having some problems with his legs and we really weren't making the situation easier on him by bitching about his drumming, so he just left, it was pretty mutual at the time. Then Al came in for the last few months of GOAT HORN. He carried on with me into CAULDRON until Steel came back in November 2007. Al was just spread too thin between CAULDRON, Rammer, and Toxic at the time and had to make a decision on his priorities.

How did you get in touch with Ian Chains – the one who replaced Brandon Wars? The first time I met him was at the SACRIFICE show in 2005... I saw him from the back, tapped him on the shoulder to say "hi" (thinking it was you) and to my great surprise, it was another guy!! It seems you guys are almost brothers!

Ian got in touch with me, he heard I was looking for a guitar player. It didn't take me long to figure out he was the right guy!

When Ian was recruited, you guys changed your name to CAULDRON. After an EP and a few shows, Steelrider came back because Al had moved to Portland to tour fulltime with TOXIC HOLOCAUST. You started up CAULDRON playing mostly GOAT HORN songs... now, you only include one from time to time. Do you miss playing them, or if you would have stayed with the same band, you would have shifted to new songs anyway?

What it comes down to is we can only play so many songs live. Of course GOAT HORN would have started playing new songs, actually, we were. GOAT HORN had a new album coming out and we were playing a few of those songs live. When CAULDRON started, I kept the songs that were solely mine. Our set at first consisted of all songs that were GOAT HORN songs. The idea was to keep what GOAT HORN had going... going! Initially, I tried to approach it as just a name change with a new guitar player, but GOAT HORN is definitely 3 personalities, and I don't think it could be called GOAT HORN without at least 2 of them there you know, Al was on drums too, so I didn't think it was right to call it GOAT HORN with just me left. However, at the time of the split I felt differently. I really liked what GH was doing and accomplishing and wanted to keep the momentum going. Had I really liked the name GOAT HORN in the first place, I may have kept it, but instead I tried to look at this as an opportunity to fix shit up.

Also, you seem to always choose to cover cult classics, for example SLAUGHTER's Incinerator, GRIM REAPER's See you in Hell, MANILLA ROAD's Necropolis, WITCHFINDER GENERAL's Free Country, TYRANT's Making Noise and Drinking Beer, etc. Aside from the SACRIFICE (pressed on Storming the Gates CD) and TYRANT (pressed as a bonus song on your vinyl EP) covers, you always play these covers once and then forget about them. Why tease us like this? Can you name other songs you've covered for fun – or have wanted to do for a while?

Well, we can't afford to record them all! We've jammed tons of covers over the years, some turn up at different shows. Others I can think of are DEATHRIDER by OMEN, Hurricane by THE RODS, Shot in the Dark by OZZY, Free The Wind by ANVIL, Ride of the Chariots by THOR, Heavy Metal by HELLOWEEN... not all of these make it out of the jam space though! Oh, and Chains Around Heaven by BLACK'N'BLEU (Metal Massacre version!). We recorded a couple of covers while we were recording the new album.

You are one hell of a good live band, always putting on a killer show. I believe nobody fully experienced GOAT HORN/CAULDRON until they have seen you guys live. What is playing a show for you?

Free food and sluts... and after that, not throwing up.

You all enjoy the nectar of the gods (beer!) and partying. Can you give us some booze-fuelled touring stories?

When I think of booze fueled touring stories, the first thing that comes to mind is piss. Someone's always pissing their pants, pissing on records, getting pissed on, that's about it really.

Do you feel like metalheads in Europe party different than in Canada?

In Europe they start drinking before North Americans get out of bed.

Ok, to finish up the interview, what is next in line, for the band? Any tour projects coming up?

Waiting for the new record to come out, doing a few shows... We're going to get drunk and collect our own vinyl.

Thanks for the interview!
Coming straight from the dreadful darkness of the early 2000's, PORTRAIT plays a style of haunting Swedish-style NWOBHM worship. Totally dedicated to their Heavy Metal forefathers, Christian Lindell (Guitar), David Stranderud (Bass), Richard Lagergren (Guitar), Anders Persson (Drums) and Phillip Svemefelt (ex-Vocalist) have already unleashed one demo in 2006, a single in 2007 and still quite recently, a full-length in April 2008. Their complex song arrangement, off-beat riffs and fresh honest approach will tremendously attack your poor ears. Read on, slave of darkness!

Hails Christian! Let's jump right into the abysmal cesspool that is PORTRAIT... can you tell me about its very early stages and how it came to be what it is now? What was everyone's first band when they were younger – and what were they playing at the very beginning? Also, were there many line-up changes at first - or did you guys just magically fit perfectly together?

Hey! (as in "Astronomy"). Well, when I had been playing the guitar for a few months (when I was 12 or something) I started to play together with Anders, who had been a drummer since he was born. I think he was already in a band called INFINITY when we got to know each other and they wanted a second guitarist so I joined them. Don't know how to describe the music really. Some kind of primitive, yet weird thrash or something. We did one gig that went horseshit and I can't remember what happened then, but me and Anders continued playing together with the other guitarist in that band, and we also recruited a guy named Andreas Bünger (now in NECROVATION) and the music got darker and darker, and we developed into some kind of thrashy black metal outfit. We went on with some different band names, starting out as MORB, changing it to NIGHTMARE and from there to BLOODLUST, and I actually think the last band name we had was LIGHT. We made two demos that were never released, but they are quite OK I think. We actually made a tape pressing of the second demo but we never managed to do a decent cover artwork for it, and the band started to fade to black. So I have about 60 cassette tapes in my basement featuring this demo, without any covers.
Anyway, I think Bünger left the band to focus on NECROVATION and the rest of us kept rehearsing a bit, but the interest was lost after a while. After this I was in CROSSBOW for some year. We released a single ("Priestkiller") on Monster Nation. From that band I got to know David (who quit the band at some point later on, and I got sacked because of lack of dedication). I knew David liked bands as Mercyful fate, Stormwitch, Dark Wizard etc. and during this period I made a recording of the song "Black hole of doom" in school which I played to him, and he liked, and we talked about starting a band in this vein for quite a long time. I wrote more songs on this satanic heavy metal concept and tried them out together with Anders in the rehearsal place. We asked Philip to try and sing them and he said yes. A week later he showed quite a lack of interest in recording his vocals at all, and I think this lack of dedication can be heard in some places unfortunately. Personally I think that the vocals on the album are good on most of the songs, but in some places they are not. It's not only his fault though, we should have been harder and more patient to get a perfect result maybe, but in the end it felt like we wouldn't get a better result anyway, and I think that he also said that he couldn't do things better than he had already done, so. Anyway, the album thing is one of many reasons for his departure, and apart from this there are some personal reasons as well which wouldn't make sense to anyone outside the band.

Yes, we probably have found a replacement now!

Have you had many good (or bad) surprises with the band? What has been the biggest obstacle for PORTRAIT up to now?

I think this singer situation has been the biggest obstacle for us this year. There has never been a question about if we will solve it or not though, of course we will...

All in all I think one could say that there have been many good surprises. The goals are set higher by the day.

Why did you call yourselves "Portrait"? Does it come from the KING DIAMOND "Fatal Portrait" LP or maybe "Portrait Records" - the US label that released some ACCEPT + IRON MAIDEN LP's?

A friend of mine came up with the name and I sort of stole the idea one could say. I didn’t (and still don’t) see it as a tribute to either KING DIAMOND or the US record label, because it was rather chosen because of the mystical “essence” behind the word, as with the Dorian Gray story, for example. The title song "Portrait" by COVEN also channels the energy of the word in the right way I think.

I think one of the strongest points in PORTRAIT's music is that you guys write INTERESTING songs but severely lacking in bands nowadays. Honestly, every time I listen to the LP, I hear something new who writes most of the riffs, and how do you guys stitch them together?

Thanks, that is really great to hear and it is also something that I of course agree on being the lack in many bands. There are lots of them playing a good 'style' of heavy metal but they simply can't write good enough songs.

Me and Richard wrote the songs on the album, and for the next one we are trying out stuff more together in the rehearsal place. I really look forward to start working on the new songs full time soon!

I believe Tyrant of NIFELHEIM did your logo... but does he also do all your artwork (besides the s/t painting)?

Yes, he did the logo for us and I think it’s perfect. He has not done any other artwork for us yet but I think I will have to ask him if he could do so very soon.

Obviously you have attracted quite a lot of good criticism from the underground, since the release of your demo "Welcome to my funeral". (Which I think is excellent, by the way!) Have you in the meanwhile do you get the most praise? Are there any surprising places where you have sent your recordings/merch to?

I believe Germany has been the best so far. Many orders and gigs over there. I think we have been playing more times in Germany than we have in Sweden actually.
The “strangest” place I have sent a shirt to is Chile I think. I hope we will get to play live outside of Europe some day.

After the demo, you released a two song single called “Into the Nothingness”... why a single? was it to induce salivation in hungry headbangers, who couldn't wait long enough for the full length? Aico, who drew the cover?

We thought that a single was perfect because it’s easier to spread the name with one of those before releasing a full album. The chance that someone picks up a single by a new band he/she haven’t heard of earlier is also bigger than the same case but with a full-length I believe. The cover was drawn by a girl named Stina Henriksson, who did a great job. I don’t think that she had done any covers before we asked her.

The split LP “NEW AGE OF IRON VOL. 1” sold out in one day. What the hell happened there? Did the label, New Iron Age (now Iron Kodex), sell like 50 of these LP’s and burn the rest or something? Hahahaha! Good thing I pre-ordered mine.

I don’t know, hehe. I heard something about Manuel giving them away for Christmas presents, but I really don’t know...

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How would you describe your live shows? What do you want to “recreate” on stage? Do you even like playing live? Haha... can/do you play with a few beers in your blood, or do you prefer to keep that for after the gig?

Our live shows are quite intense and good. We try to always bring some scene decorations and stuff but it’s often hard as we go by airplane when playing abroad, so... When we have more money we will emphasize this. We are not satisfied until we brand everyone in the audience with the mark of the Devil for the rest of their lives.

Of all the places you have played so far (Sweden, Germany, France, Norway, Finland), which was the rowdiest crowd, and how?

It’s either the Germans or the Finns I think. Fucking wild and supportive in every way. It really grants a lot of energy to see people banging and bleeding!

You had the chance to play with the mighty ANVIL... were you guys big fan of them before playing that show? Did that gig change your perception regarding these guys? They always put on one hell of a show...

Yes, it was a great thing for us and that gig went very well. I didn’t see the band members that much during our time there though, but from what I saw and heard they were pretty much exactly as I expected - very cool.

What inspires you, lyric-wise?

Everything that may raise the dead and put the living in the grave.

Were you always fascinated by the dark gulf that is Darkness? What triggered your fascination for it?

I guess so, yes. It started with horror movies/stories and god knows where it will end. What has triggered me the most is probably the times when you realise that the powers you are exploring are real, and not some fantasy. When you succeed with proving this to the “ego”, there’s simply no turning back.

What is your favourite...

...demo tape?

Probably TORMENTORs “Anno domini”...

...obscure 80’s Swedish metal LP and/or single?

Depends on how obscure it has to be. Don’t think there were so many good obscure full albums from Sweden actually, but quite a few singles. Anyway, my favourite 80’s heavy metal album from Sweden is probably “Death or glory” by HEAVY LOAD. Favourite single is the ZONE ZERO single I think. I also like the TROUBLE “Warrior” album because I traded it for the DANGER ZONE “Victim of time” LP, which is very good.

...punk band?

Black Uniforms

...guitar player?

K.K. Downing

I know you’re a huge JUDAS PRIEST fan. (so am I!!!) What do you think makes JUDAS PRIEST so special compared to other heavy metal bands?

Great to hear. It’s nice to talk to people that realise that PRIEST are better than all other bands. Not that you really said you do, but...

I think what makes them the best (apart from being the best song writers of course) is that they really dare to look beyond the horizon for what is “right” and what is not. They never cared for trends. OK, Rob left the band and blahblablah, butfuck off, he did what he felt was right although there must have been tons of pressure on him when making that decision. A man of his calibre doesn’t have to bow down to anyone at all. He created metal and can treat it however he
not really strange if he kind of thought that they had done everything in 1991. I would also consider quitting if I made a "Painkiller". I mean, how could you possibly top that? I am very glad that the band continued and that he is back as well of course. The two latest albums are fucking awesome. "Nostradamus" is easily the best album released in the last ten years. Or, easily the best since "Servants of Darkness" (NIFELHEIM album -ed) anyway.

What is on your current playlist – and what are your recent discoveries that you can’t stop spinning?

"Nostradamus" has been on the playlist since its release in June of course, but apart from that I listen a lot to the new AC/DC album which is great, and also "Chinese Democracy" which I find damn great so far. Recent discoveries for me include OPHTHALAMIA and THE DEVIL’S BLOOD, and I can’t stop spinning any of them. The OFERMOD album "Tiamt" is brilliant as well.

The debut album is already quite mature and developed – yet it is only the beginning! What will the next one be like? Do you have a lot of new songs written already? Will there be a new single/demo before its release?

There will be some progression of course, but I wouldn’t say it will be more technical than before (maybe a little, but also maybe a bit less technical in some places). It will be dark and heavy and evil just as the first one. We have some songs ready but they will probably change a bit before they are ready to be recorded. We had some plans for a single but we haven’t decided yet. We will also do demo recordings of the songs but we will probably not release them.

Do you have anything else you want to add to complete this interview?

Thank you very much for the interview and good luck with the zine. It’s a great honour to get to be featured. Keep on keepin’ on, for every man shall fall!

Check out PORTRAIT’s website here:
http://portrait.webb.se

or contact them here:
Christian Lindell
Skogsvägen 5 C
S-291 34 Kristianstad
SWEDEN
"God may show you mercy - We will not"

Out through I HATE in February 2009!

German thrash legends Minotaur hit back with their long-awaited NEW album.

www.minotaur-thrashers.de
I know, I had also written record shopping guides for Montreal in the past Morbid Tales magazines, but a lot of shops closed down and a few opened and changed places... so use this one as an update. By the way, the suggested route is 4km long, so don’t do this one in high heels, ladies!

1. Bring records that you don’t listen to anymore to sell. Sometimes you can trade too!
2. If you feel you must, it is possible to deal with record shop owners when you buy tons of records at the same time – or feel the LP is way too expensive judging on its condition.
3. Bring CASH with you. Not every place takes credit cards.
4. This guide should be followed either on Saturday or Sunday (but it can be done in the week too).
5. This is a serious record shopping guide for serious heavy metal hunters. You will dirty your hands and walk a lot. Forget about doing it if you are an mp3 “metalhead”!

**PREVIOUS PAGE OUTCOMES**

START AT 11AM –

**A VOLUME**
277 Rue Sainte-Catherine E

NOTE: Don’t go later than 11AM if you want to sell something there, because they go on lunch around 12PM and you will have to wait till they come back!

I always start with this shop because they give good money for used CD’s (depending on what, though...) and they have a huge selection of metal albums. Unfortunately, they don’t sell any vinyl LP’s at all... and the CD’s are quite expensive, but you can find some pretty obscure stuff in there.

**B X20**
3456, rue Saint-Denis

At first glance, this looks like a gothic/punk clothes and shoe shop, but it actually has a very good underground record shop on the second floor. They sell a lot of new CD’s and LP’s, but also have some small used sections. This is THE place in Montreal to find albums from smaller labels like for example Hell’s Headbangers, Asphyxiate Recordings, Morbid Moon Records, NWN! Prod – as well as extreme metal material like ABHORER, BEHERIT and tons of old school death, black, thrash, etc. Although they obviously also sell bigger titles too. If you still have some albums left to sell, don’t hesitate to sell them there too, as they give very good money for used stuff. (Smart move on their part, the word will get around and soon their used selection will be even more amazing). Oh yeah, they also carry great metal t-shirts, patches and books!

**C BEATNICK**
3770, rue Saint-Denis

Small record shop downstairs, with lots of used LP’s, and new CD’s. The CD section is OK – although I hardly bought any there. What is interesting though, is the used LP section... you can find some quite cheap gems in there if you look often. For example, on one of my last runs – I found SODOM’s In the Sign of Evil on Banzai records for $5 CAD! A steal! Recently though, every time they sell a rarity, it is from 50$ to 80$... in some cases (like old 80’s PANTERA stuff for example). Anyway, this store is the best place in town to get old heavy metal on wax! (Btw, useless fact, but the owner’s name is NICK – hence BEAT + NICK... harharhar.)

**D PRIMITIVE**
3828, rue Saint-Denis

This is a used only shop. They have a tiny metal CD section, but it contains like 10 albums. Their metal LP section is reasonably big, has good prices and has a heavy rotation of new (used) material. There are a lot of classics there, like JUDAS PRIEST, IRON MAIDEN, METALLICA but other cool stuff like GRAVE MURDER, GRIM REAPER, and a lot of French metal (found W-Bomb, Sortilege, Ebony records compilations, Satan Jokers, etc.). What is also cool about this place is that they have a listening station, so they get quite useful to discover new stuff!

**E SONIK**
4050, rue Berr!</p>

Small shop, but totally worth going. They mostly specialize in punk/hardcore/crust and especially local stuff (they also own a label – Sonik Chicken Shrimp records), but they have a fine metal CD and LP selection. I remember the first time I set foot in the place; I practically emptied their used LP section... they have really good prices and you can ask them for recommendations. Great guys and very friendly place. Also, don’t forget to say hi to their dog Becky. She is the dog with the biggest record collection. Always be nice to dogs with good record collections. They have A LOT of obscurities at INSANELY good prices. I found tons of great stuff there... some used SCALB, FLAMES OF HELL (not the LP obviously), ORDO DRUIN, ISEN TORR and in their used LP section, the MERCIFUL FATE MLP (10$!), DARK ANGEL stuff... (check it out downstairs). Totally recommended! I worship this place!

**F LE MARCHÉ D’U DISQUE**
793, rue Mont-Royal

One of my favourite record shops in Montreal, due not only to the fucking vast used metal CD section and small but quality used LP section, but also to the great people working there. They do trading with other record shops in other cities, so their collection is quite different, and they have A LOT of obscurities at INSANELY good prices. I found tons of great stuff there... some used SCALB, FLAMES OF HELL (not the LP obviously), ORDO DRUIN, ISEN TORR and in their used LP section, the MERCIFUL FATE MLP (10$!), DARK ANGEL stuff... (check it out downstairs). Totally recommended! I worship this place!

**G LE TROC**
819, rue Mont-Royal

Tiny used record shop. Microscopic metal CD section. Go there anyway, as you never know what you shall find... but beware, they put Bon Jovi in the metal section!!

**H LE L’ÉCHANGE**
793, rue Mont-Royal

This is a fairly new record shop that opened its doors in 2007, I believe. They wanted to open in London (England), but decided that the rent there was waay too expensive, so they came here instead. Anyway, they have a GIANTIC metal CD section (a lot of used and new stuff) and probably the biggest metal LP section in Montreal. It is the perfect place for KISS, METALLICA, MAIDEN and HELLOWEEN collectors as they have huge sections for ‘em. Prices are fairly good, but they tend to follow the “market”. They also carry some really cool stuff, like lame JUDAS PRIEST picture discs... ever seen the “Love Bites” PD? Hell yeah. I will buy it one of these days.

**I S TOURS**
1579, rue Mont-Royal

This is a fairly new record shop that opened its doors in 2007, I believe. They wanted to open in London (England), but decided that the rent there was waay too expensive, so they came here instead. Anyway, they have a GIANTIC metal CD section (a lot of used and new stuff) and probably the biggest metal LP section in Montreal. It is the perfect place for KISS, METALLICA, MAIDEN and HELLOWEEN collectors as they have huge sections for ‘em. Prices are fairly good, but they tend to follow the “market”. They also carry some really cool stuff, like lame JUDAS PRIEST picture discs... ever seen the “Love Bites” PD? Hell yeah. I will buy it one of these days.
FREESON ROCK
1477, rue Mont-Royal
This long-running shop is specialized in prog rock and metal. They have a good used metal section (sadly carrying lots of Russian bootlegs), and a huge new CD section. They carry a lot of imports of bigger names, but still quite some hard to find stuff. It is a bit hard to navigate through them, as they are locked behind glass and you constantly have to ask the key to look at the cases. They also have a good metal DVD section, a small "obscure black metal" collection and at the front of the store, some demos, a few vinyls and some fanzines.

PAUL'S BOUTIQUE
112, rue Mont-Royal
Do you like used metal LP's, CD's and tapes, used porn videos and magazines? Then, my friends, this is your perfect shop. Haha! This place is very small and crowded, but it has a fairly good selection. My friend found the first two Noise record VENOM's there for like 15$ each. They were also selling VULCAIN LP's for a little while... mmm. Don't ask Paul for a discount. He will tell you to fuck off.

SOUNDCENTRAL
4486, rue Coloniale
Small underground record shop, selling punk and metal CD's, tapes and LP's. Their LP section is actually one of the best in Montreal, even though it is not the biggest... I can say that this is probably the best place to find old thrash metal LP's at still reasonable prices. They are also very sensitive to their doom metal fans, as they carry a lot of doom CD's and LP's. Great place and great guys! They also have a couch to relax, as at this point you will be a bit tired... hehehe!

Ok, now you have finished my usual record hunting run!! You will probably be quite tired, unless you are you used to it hehe... Anyway, here are more record shops that are a bit out of the way, but are VERY worthy to visit:

PROFUSION
1843, rue Ontario Est
This is Montréal's only fully metal shop. Owned by Rémi, who used to have his own "Profusion" fanzine back in the 90's, this is a must-stop for any metalheads around town. They have mostly new CD's, but also they are starting to get more and more wax. For new albums, this is the place with the best prices in Montreal!!! For example, this is the only place that will order DARKTHRONE albums from Europe, so we can get them before anyone else around town. They also import great important albums from Metal Mind productions, Marquee records, and all sorts of killer re-issues. They sell tickets, also, as well as some t-shirts and a little bit of DVD's. Also, ask Rémi for recommendations, he will not deceive you. I just love this shop.

CHEAP THRILLS
2044, rue Metcalf
Located on the 2nd floor of a old crooked building, this shop sells mostly indie rock, folk and psychedelic, but also has a good black metal section (!?). They also carry some "Tour de Garde" releases and some other related stuff like EBM and other oddities.

HMV
1020, rue Sainte-Catherine Ouest
18 000 feet square, three floors, one expensive (but good) metal section is what you can find at Montréal's downtown HMV location. I hate listing this here, as I like to support smaller shops, but this place is great for hard to find Heavy Metal/NWOBHM and thrash metal imports. Go there when you have gift certificates!

KATACOMBS
1222, rue Ste-Catherine Est
Totally underground metal/punk cooperative bar with different music themes from Monday to Thursday (my very own metal night is on Wednesdays there... come and have a beer with me!) and shows on Fridays and Saturdays. They have a killer selection of beer (micro-brewery stuff) and cheap prices overall.

CAFÉ CHAOS
2031, rue St-Denis
Alternative/punk bar with a pirate theme. Has varied metal nights on Thursdays and Saturdays. They play viking/folk/black metal and brutal death but can play other stuff if you ask them to!
We spent only three days there, but still found quite a few record shops. Expect albums to be quite expensive, except for Gilbert. Don’t forget to have a beer break from noon to two, as all shops are closed!

**Gilbert**
34, boul. Saint-Michel, Paris 5e
If you are in Paris for just a day and want to visit its best record shop, I suggest you go to Gilbert – as it has BY FAR the best selection, the best prices and the best location. They do not have a vinyl section, but their used and new CD section is fucking HUGE and just incredible. They had really obscure NWOBHM Japanese slipcase CD editions (WHITE SPIRIT!!), the TANK boxset, BULLDOZER re-issues, every French metal album you dream of, SLAUGHTER CD’s for under 10 euros each, lots of doom, hell - lots of everyf*ckin’thing! I think I bought like 15 CD’s there. I wish I was still there right now! I could compare it to the Amoeba record shop in San Francisco. Good shop, highly recommended!

**Crocodisc**
42, rue des Écoles, Paris 5e
Small shop that have been opened for 30 years, Crocodisc has mostly used CD’s (encased in really nasty long old plastic packages) and LP’s. They have a big “hard” (as in hard rock) section with lots of grunge, mallcore, glam and metal. Their LP section is quite good, and has mostly old Heavy Metal and some 90’s popular “lame” BM stuff. I did manage to find BLASPHEME - Désir de Vampyr there for 12 euros, as well as an old version of TANKARD’s Chemical Invasion CD for 6 euros.

**R’n’R Voltage**
23, rue du Roi de Sicile, Paris 4e
This is a metal and hard-rock only shop, with tons of stuff - which is mostly waaay overpriced. They have a Black Metal section, lots of vinyls, CD’s and old picture discs hanging on the walls. The owners are really nice though, and know very well their stuff... although they show off a bit. Haha. I still remember talking about a band, and one of the guys pulling out his memorabilia.... Anyway, if you can’t find something - ask them as they might have a copy at the back. They carry lots of boxsets, too.

**Disque d’Or**
26, Rue Edouard Grimaux, POITIERS
We had two or three hours to wait for the TGV train from Poitiers to Paris and had nothing to do, but walk in the streets of Poitiers... when out of nowhere, we ended up in front of this little shop. I think we had something like 10 minutes before it closed for two hours. We entered anyway and I made my puppy eye move for the guy to keep his shop opened for me. They had tons of French metal which made me quite excited. I bought SATAN JOKERS’ Les Fils du Metal and the first MOTÖRHEAD 7”.

**Legion of Death Records**
Les Cueilles, Bellefonds
This is the L.O.D. headquarters, ran by SHAxUL (Deathspell Omega, Arphaxat, etc.) There were no record shop per-se when I visited, but only a room with a shitload of records, t-shirts & zines. They sell underground metal only, focusing on the more ‘exotic’ side of it. ShaXul told me that in the summer they will open a real shop which will be located in a Yurt (structure used by nomads in Central Asia) outside of his home. E-mail him if you are in this area: shaXul@orange.fr

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**FRANCE Metal Tourist Guide 2008**

Call me crazy, but my trip to France lasted only one week. Me and François went to Saint-Malo, Mont Saint-Michel, Carnac, the Poitou region and then Paris. Yup! One week! It was very speed metal, but it was my first trip to the country of my ancestors and I truly enjoyed it!!
Coming from ARES KINGDOM in 2009: The new 9-track armageddon "Incendiary". Relentless and unorthodox in scope and execution. Gathering the eagles to purge the beasts that perish...

www.areskingdom.com
myspace.com/areskingdom

ARES KINGDOM shirts, patches and shoulder straps also available, as well as ORDER FROM CHAOS and VULPECULA merchandise.
I absolutely worship VOIVOD. Everything from their artwork, music and lyrics were ahead of their time, and its originality was just unmistakable. They showed the world that it was possible to go beyond borders in metal, and they have influenced 1000's of musicians and bands. They evolved in all aspects, and is still going strong. Sadly, there have been through many obstacles on their way, and the biggest one of them was the death of one of the founding members, the legendary Denis “Piggy” D’Amour in '05. His last show was with an Aut’Choix reunion (70's hard rock from Montréal). In any case, we will review the history of the band (excluding Eric Forest years), told by Snake. Interview done in person over 2 days in Dec '08.
I know that the concept and name of VOÏVOD was there way before the foundation of the band. How did the idea for it come by?

When we were looking for a name, we came up with all sorts of odd names... strange things like "WHIZ" and... anyway, we had a few but we all agreed that they were quite lame. We all into heavy things and we were also looking mostly for a name that has a special ring to it. How the name up for the first time is when Away read a Bob Morane book when he was about 12 years old, and inside there was a thing called the "Talismes des Voïvodes" and the Voïvod was the Lord of all Gipsies in Bohemia... then it appeared again in Bram Stoker’s book "Dracula". I remember when Away told us that name; I thought it sounded really cool and original. It sounded quite different because it was completely foreign to us. We could have chosen an English word but that would have been too easy and not unusual enough. I was even more interested when he explained that it had to do with Dracula, and how Vlad Dracul lived as a prince in Vojvodina (Voïvodine in French).

Did all the members react to the name the same way?

Well, yeah pretty much, but when we started telling people about our new band name, they were like "What? Voivoi? Voivoi? Voivoioid?" We had all sorts of different spellings... When that happened, we asked ourselves "hmm... is that really want we want? A name that nobody can say?" But I admit that it made no difference... like for example, « Dimmu Borgir »... I don't know how they pronounce it, but that's a fucked up name too and they became famous! After a while, people got used to the name even though there are still big fuck-ups today!

I hope so, after 25 years! Haha. Ok, so you personally had been chosen by the band because you were good at improv theater - which gave you great front-man attitude. Can you tell us more about this audition process? How did the first "jam" go?

I was doing alot of improvisation and acting, and I was with the levesque & turcotte group, the same ones that later formed the “Groupe Sanguin” comedy group. We all went to school together - I was with Marie-Lise Pilote, Dany Turcotte, Dominique Levesque (all famous Quebecer comedians - ed). I really enjoyed being on stage and could have probably been a part of them if it would have not been of me putting all my energy towards VOÏVOD. When I was really young I would write plays, and do small shows in front of my family in my living room around xmas time... it's part of me to do shows. But I was nervous when came the time to audition for VOÏVOD. I never thought I had a chance. I did know Michel (Away) because we went to school together and we had done some small pranks as kids... I had met him again in Cégep (some kind of college in Quebec) and he had told me he was playing with Denis D’Amour - who was already a fucking legend in my town. One hell of a guitarist! He told me that he was starting up a band and that we were looking for a singer. I really liked rock music and at my parent's place in their basement I had a sound system where I'd crank up the volume and imagine singing... But I never sung before!! Ok, I played a little bit of bass at my house, but was really bad. But singing!! Ahhh! I needed to learn words and I couldn't even speak English... "Damnit", I thought, "they would completely reject me and kick me out of the band in not even two minutes! And on top of it, I wasn't used to holding a microphone or dealing with that technical stuff!"...so I was quite hesitant as you could see. Anyway, I still went and told myself that what will happen, will happen. I had learned one JUDAS PRIEST and one IRON MAIDEN song... I remember that I was reading the songs and tried to sing them phonetically because I had no clue what they meant. Haha! I did basically like a rock star... I would posture myself if it was like a show and I think they really enjoyed my efforts. The singing was horrible though - I was singing in a guitar amp and it sounded really bad. It didn't matter too much in the end, as they liked my attitude and could see that I already had stage experience.

Did it take a long time for you to find your "voice"?

Yes, definitely. My voice changes often...

...depending on how tight your pants were?

Haha yeah, I'd sing more in a soprano style with tight jeans! Haha. No really, for the first album I would use more my throat to sing - since I didn't have the right technique. I'd sing from my head... it'd sound more like a kind of
raptor “RAAAAAA! RAAAAAAA! RAAAAAAA!” (I tried to imitate Snake’s sound there, haha – Ed). It took at least two albums to be satisfied with my vocals and then I started experimenting a little bit more. I tried to have them to sound more melodic, but by screaming at the same time... I was trying to progress because I thought what I was doing was too plain. The music would always progress in VOIVOD but I was always doing the same thing so I had to do something about it. It was getting too complex. Also, being vocalist for this band is not like learning an AC/DC song... it’s not like singing in a traditional way. We always had to push the boundaries, make the songs interesting but complicated, so that was a lot of pressure. Just picture yourself singing for RUSH – but you had never sung before. It was like that for me! So I obviously had to work hard on it.

Yeah, I understand, hah! So I believe the first bassist in VOIVOD was Jean-Pierre Fortin – who then went on to form DEATH DEALER/DEAF DEALER. Can you tell us how that happened?

Well, that was actually before it was called VOIVOD. I think J-P would have loved to play with Dennis D’Amour (Piggy), but on Piggy’s side – there was no spark. First of all, he had a bass playing style a bit similar to Stever Harris, which had a lot of notes and melody, while Piggy was looking more for a bassist that would be more rhythm oriented and that would support the drums. Our album album came out a bit before DEAF DEALER’s and we had some sort of competition going on – like what was going on in the days between Beatles and Rolling Stones fans. People would ask “are you for DEAF DEALER or for VOIVOD?” hahaha... it was in Jonquière you know, there was nothing else! It was quite something to actually have two metal bands at the same time! I personally didn’t see why there would be competition, but after a while it started to get a bit out of hand. There would almost be fights over it... hahaha. Let’s just say that Blacky was very good at pissing off some people.

Is he still like this nowadays? Haha. Well, he is a grown up now, but Blacky always stayed a kid... I mean, we’re in Japan at the airport, and him and Dan Mongrain were in carts they were racing and running into luggage each other you know? Haha. I was a bit freaking out because you know, there are cameras everywhere and we’d most likely get searched at the customs. I still like him a lot though.

Speaking of Blacky, he was a DJ in a local pub back in the early 80’s... Piggy had asked him if he knew how to play bass, right? How did it happen?

Piggy thought he had great taste in music. He was spinning MOTORHEAD, BUDGIE, TYGERS OF PAN TANG... pretty rare stuff for the time. It was always a fun time at the pub. It always smelled like hashish, hahaha. Anyway, Piggy thought Jean-Yves was a good mixer, and had a good musical ear. He came up to him in his booth and asked him if he knew how to play bass... he said “no”. Then he said that he could teach him how to do it because he played guitar. Piggy preferred to teach somebody that was “worthy” than to take anybody and break their minding. For him it was simpler. Blacky was a good person, and he was very funny.

Ok, let’s talk about hardcore punk! You guys were all fans of these genres, except for Piggy right? Who were your favourite bands? What did you like so much about that style of music?

Yeah, Piggy was more into progressive and complicated music. (BUUUURRRP – Annick) Haha. That burp was for you Piggy! Anyway, I discovered punk after heavy metal, which is usually the other way around. The SEX PISTOLS arrived in ‘76, but at that time I wasn’t much. I first got into IRON MAIDEN and then into other metal bands... One of my friends in school introduced me to the Pistols and when I heard it for the first time; I thought it was complete shit... I said “Arghhh!!!! What is this?? It’s all over the place and the singer is not even singing on the right tone!” I really hated it. I told the guy that I didn’t know what this crap was and I didn’t want anything to do with it. About two months later, I met a girl that was into B-52’s, Stray Cats and all the New Wave stuff. She was also into the SEX PISTOLS, of course. I told her that it was fucking shit, but she told to listen to it again, and so I did... That’s when I understood all the meaning behind it. My logic was that if people made that, it was because there was a reason behind it. It wasn’t to win money, to win girls, but to rebel against the politicians of their time. That’s when my world shifted and I understood that I too had that protesting side to me! They weren’t even good musicians, but that didn’t matter – they had the will. These guys really threw me off my chair because they were worshiping the “No Future!” In 1976!!! I also enjoyed that they were trying to paint...
the ugly side of men as music... I understood that music could be used to be artistic, make money, be known or show off your musician skills, but it could also be used to protest!! I then got into the RAMONES...

What about the Montreal punk scene at the time... with bands like UNRULED?

Well, I wasn’t THAT much of an UNRULED fan but Mario, Michel and the entire gang were really fucking great guys. It was parties after parties in those days. They really welcomed us warmly when we moved to Montreal. They saw VOIVOD like people from “Lac Saint-Jean”... living with cows and all... hahaha. I remember them calling us “La vache à Voivod!” But we did make our place, and fast! People were making a bit fun of us also at the beginning – just like I was making fun of punk before, because we were much too heavy. Back then, rock in Montreal was very basic and straightforward... but yet, we were from the woods, listening to VENOM, you know? I remember hitchhiking from Jonquière to Quebec-city for three hours to get the newest IRON MAIDEN imports that we’d pay 25$! Why?? Because these albums wouldn’t even get to our town!! I remember buying first IRON MAIDEN album from a guy that had bought two copies, and considered myself really lucky. Speaking of Quebec-city, I remember going to a MOTÖRHEAD show in ’82 (Overkill tour), but the show got cancelled... Eddie Clark had quit the band. I said “wow... this is a big moment in MOTÖRHEAD’s career!”

Haha, I totally agree on that tool! Ok, at the beginning of your career, your songs were mostly on nuclear subjects and apocalyptic battles. Would that shock a lot of people?

Back then, there was very bad communication between the Russians and the Americans and we were really really close to a world nuclear cataclysm... this atmosphere was perfect to talk about these subjects. They would show us movies on how to protect us from nuclear attacks with mannequins in fake houses that would then blow up... they’d do models of cities and have them explode... they’d actually show that in school! It was the perfect ambience!

Can you tell us about your very first shows – and the ambience reigning at them?

Well, I was so nervous at that show I couldn’t say a word in between the songs! I couldn’t even say “potato!!” it was one song after the other. That show was at Place Nikitoutagan, which was an outside venue close to the river (Rivière au Sable) in our town. It was us that had organised everything - we did tickets, shows, promotion, etc. It was actually a good turn out!! ...Raaaahh, put it on pause, there is no more wine!!

(later...hehe) During the early years, you had spage costumes with lots of spikes and bullet belts, like the german thrashers DESTRUCTION... did it piss off a lot of people in the days?

No, but it was really hard to go through the borders with our bulletbelts – and on top of it we made our own pyros so we also had gunpowder! It was actually illegal to go through borders with that, even if it was just the U.S. To get gunpowder, we’d empty 12 cal bullets to get the powder out or after a while, just bought big containers of it... hahaha. We also had 8-inch nails accessories... it was really hard bringing all that stuff back to Canada. Even in Canada it was quite illegal... I burnt the face of two kids with my insecticide machine once.

Can you explain what this machine was?

Haha

I was wearing a gas mask, and I’d put baby oil in my insecticide machine. That thing had a burner, which would warm up the oil and then shoot out smoke. But yeah, the machine was made to pulverise insecticide! What happened once is that the pipe warmed up the oil but it didn’t come out as smoke, but as hot oil that went directly on the two kids’ faces Anyway, for stage accessories, we had a drum riser, but that’s about it.

Who was making all your leather and spiked gear?

It was our girlfriends at the time, mostly, that did them. My mother actually had made me some “snake-like” pants made in a fake snake skin design. We’d also use razor blades to “rip” up our t-shirts and we’d get our bulletbelts and gasmasks from army surplus store.
Haha wow!! Hey, can you tell us about Jonquière, your hometown? How was it, and how did it influence Voïvod?

Jonquière was a working-class town. It was a really cool place – even though we often spoke badly about it. I remember this ancestral house on the main street (St-Dominique) that turned into a big biker party house... there were always a big line of choppers in front of it, and the entire house was painted BLACK! Girls were always topless there, even in the afternoon... hahaha. When I was at the end of my teenage years, I had made the city mine. I was doing all the pranks that I could and the police was starting to keep an eye out on me. It was time for me to leave... People-wise, everyone is really nice. You'd be stuck there – just known on any door and they'd welcome you like family and serve you hot soup. It was very isolated, so if you had the courage to go thru the park, we'd welcome you with open arms!!

In 1984, you released War and Pain... how did you get received by the media – and how would you get described in reviews? Was it a big success?

The critics were much divided: either it was very good, or that we were the worst band on earth... which is actually a good thing because it created quite an impact to be called that!

How was it recorded and how did you guys afford to do it?

My mom had gave me 2000$ to record that album! We recorded in Laterrière, which was a town neighbouring Jonquière. There were some people there that owned a studio – a good one, where they mostly recorded radio jingles. Sometimes they had musical projects, but nothing close to rock music. We were the first heavy band there. We were total novices, and it was quite experimental!!

Ok, so November 30 1985 was the day of the legendary World War III festival. It was the first international metal festival in Canada – with bands from the US, Switzerland and Germany. Do you remember well this concert? How would you describe your performance?

Yeah, it was quite an event. We had done everything ourselves again, with the help of our manager Maurice Richard. It was a lot of organization. We chose the bands, CELTIC FROST, POSSESSED, NASTY SAVAGE and DESTRUCTION because they were really important metal bands at the time. For our set – we had pyrotechnics. Blacky had made some kind of bombs, but he had exaggerated on the amount of gunpowder used... before the show, he had told me “our bombs will be fucking huge, just wait”. So the bombs went off during the song “Nuclear War” and well, the explosion was so big that the ceiling tiles fell and everything was burnt! The soundman was at the back of the venue, which was very far from the stage, and he said that his hair actually moved. Also, it got so hot on the stage that my skin got almost burnt... were you guys pissed off at Blacky? Haha

No, but the detonation was just so big!! We could have burnt the place down. Back then, there were no laws – we'd do whatever we want.

Haha it must have been so fucking cool! And how were Tom G Warrior, Nasty Ronnie and Schmier in person?

They were all really cool. We didn’t know then before, but we got to know them at the gig. I remember that Tom Warrior was a bit different – I wasn’t expecting him to be “like that”. The rest of the guys were all crazy metal heads – but him, he didn’t really want to mingle with us. He
was in his own "kingdom" if I could put it that way. Nasty Ronnie was crazy; he would roll in the glass after crushing tv's on his head. There's nothing he wouldn't do... he was a very extreme person! He was covered in scars, cuts and blood after the gig.

F*ck I so wish I had been there! Haha. Shows are not rock'n'roll like that anymore. Anyway, sometime after WIII, you did your first show outside of Canada. It was at the Ritz in New York, with VENOM and RAVEN. How was it to play with bands that actually had influenced you in the past?

Well, we were just really excited to be playing in New York! It was kind of a dream to play there, especially with bands that we liked. There was a great reaction from the crowd, and it was quite full.

You guys evolved very fast from album to album... how many times would you practice per week?

We'd actually practice every day at the very beginning - 7 days a week. To arrive where we are now, we had to work very very hard. Also, in Jonquière, there was not much to do, especially in the winter. It was better to go out and practice than watch two shaky channels on TV. We had no internet, we had absolutely NOTHING to do, so it was not a loss to go out and practice - we had fun every night. I remember walking to the practice space because I had no car, and I had to walk through deep snow, creeks, snow storms... I was asking myself where all this would lead me to... haha. I was there, walking, knee deep in the snow and thinking of what we'd write about... "Warriors of Ice" just came to my mind!! We also felt that there was metal was starting to boil, that it was getting more and more popular... first there was the first METALLICA, then SLAYER, then us.... It came out of everywhere! We had to come out of our woods and let the music out. But back on topic - we practiced a lot in Montreal when we had moved there and lived together, but after a while, we were practicing less often, because we started getting girlfriends, jobs, apartments, etc. We'd practice like 2-3 times a week, to keep the momentum.

Where was your practice space in Montreal, back in the day?

Well, we had many, but to name some - we had "Chez Emile" located on de la Gauchetière, where we played in a very gloomy jamming space. I remember that the walls would not go up to the ceiling, and so we could see in other rooms. (Just like in public toilet stalls - Annick). We sneaked up at the top to see what there was beside us and it was boxes of dynamite. Hahaha! Just beside us... We were also the first ones that rehearsed at "Cité 2000" (old storage facility that also has practice spaces - Annick)... it was nothing before us; we had to turn a big twin switch on to get electricity.

In 1986, rrröööaaaarrrr came out on Noise records, and you have played the No Speed Limit Festival. You were getting known internationally and you were evolving very fast, concept and music wise. Were you realizing the impact of VOIVOD at the time?

Well, not really then, but we knew that metal was getting more popular. There were more people at the shows and all. But while you attract people, you attract fights. Some people were meeting at shows just to fight other people... like skinheads for example. They were ganging up at the entrance. I remember that at that festival, there
were about 10 cars of police... it was almost the anti-riot squad!

Haha, damn... good thing it is not like this anymore. Now we have the anti-racist action (ARA) people kicking the ass of black metallers. Haha. Anyway, I’d like to know more about your «Iron Gang» fanclub. How did that start and what would you do in it for your fans?

Well, it started when we started it! We'd reply to every letter, one by one. At the beginning it was very manageable – we'd get just a few letters... but after a while, fuck, it was impossible to manage it. We had a mailbox that was ALWAYS full. At the beginning we'd reply to 10 letters a week but then after a while, we'd get 150... after a while we handed it down to a guy that was doing it full-time.

Yeah I assume it was... what else would you do for the fans of your club?

Just replying to letters was quite a lot, I'd say! (Haha, sounds like it really scarred him – Annick), but we were also selling demos that we'd do ourselves. We'd get a master tape and then copy it on other tapes... after 50 copies, the sound would be terrible... hahaha.

Would you receive a lot of tapes that people would send you? I imagine that you have thrown them out or gave them away since then?

No actually, I keep quite a lot, but I didn't even have the time to listen to them all yet. Haha!

Wow, you must have a few treasures in there. Haha. Ok, so Noise Records release Killing Technology in 1987. That album had been recorded in Berlin, when Germany was still divided. The album was way more progressive but there were still the aggressive sounds of the early VOIVOD material. What were you listening to back then?

Everyone was listening to different things. Piggy would listen to fucked up prog music, but we'd also listen to contemporary classical music, like Bartók, Stravinsky... I'd listen to a lot of punk, like DISCHARGE, or movie soundtracks like MAD MAX’s. Anyway, all these influences created quite a cocktail.

How long did it take you to write and record it?

We used to write one album per year, so we were quite productive... when we signed to Noise records, we'd tour a lot and this album was actually written between 6-8 months - mostly in between shows. The recording had lasted maybe a month.

Do you think that the fact that it was recorded in Berlin, Germany, when it was still separated, brought an apocalyptic side to the recording?

Well, it was when the wall was up – so armies were all around. You heard helicopters and all sorts of army sounds... we'd visit the wall and it was quite scary because the army guys had the right to shoot you anytime. They wouldn't give you a chance to do a bad move. Once we wanted to go to the east part of the wall, just by curiosity. We asked the guard if we could pass, and he said “Ha, you look too funny”. We had to take the metro back to where we came from...

Damn, that definitely sounds like a perfect atmosphere. Haha. Anyway, you had done some music videos, like Ravenous Medicine - that was banned on MTV... how did that happen?? Hahaha.

It's just because there was a scene that had a syringe with "AIDS" written on it. At the beginnings, we didn't know that AIDS was going to become so big. We found it almost funny at first... but then we realized that it was a deadly disease and more and more people were dying because of it. On our side, we thought it was a disease like all others, we wanted to create a fucked up scene where that disease was made in a laboratory... It was almost a bad joke - which didn't turn out too well because it got us banned.
Yeah, although I did see it a few years ago on TV... but you had many more videos, like for Tribal Convictions and Astronomy Domine. It really created an impact on people eh?

Yeah, well back then it was THE new thing to have if you were a band. It was almost even more important to have a good video than to have a record!!

It changed a lot since, haha. In 1988, all the « thrash » bands that were popular a few years earlier were already releasing washed up albums and most were going on boring directions... on your side, you have surpassed them with Dimension Hatröss, which was very different - more technical, complex and progressive. How long did that take to write?? I mean, it must have been quite something!

We wrote that album between shows and tours, and recorded small parts here and there. After a while, we had enough material to release the album.

1989 was pretty much your peak year success-wise, because of the album Nothingface. How were things for you back then? Why did you guys choose Astronomy Domine as a single, anyway?

Nothingface was our big album, yeah. Astronomy Domine was spinning everywhere. Why did we choose that song to cover? Well, our label was putting alot of pressure on us to make covers, because they wanted a hit... it was a marketing thing. Piggy eventually came up with the idea of doing PINK FLOYD'S Astronomy Domine. When I heard the original version, I thought it was really over the top, especially with its 8-minute solo! I couldn't conceive us covering this song to make a hit... and seriously thought it would way too different from the rest of the album. I didn't even like the idea of recording a cover. Finally, I had challenged myself to do harmony vocals for the entire song, but I still didn't quite believe in it. Two days after the recording of the song, I heard a mix that Glen Robinson did, and I was really fucking impressed. I almost felt that it would rival against the other ones on the album!

Your album was nominated at a gala for a « Félix » as well as a « Juno ». How was the experience? Were you dressed in tuxedos?

Haha, no! We arrived in the VOIVODO style, with leather jackets! Obviously we didn’t win, as we were rivalling with Celine Dion!

Where was your favorite place to do shows, back in the days? Did you enjoy the tour life at all?

I really liked playing at this place in New York called « The Cathedral »... it was an actual cathedral which was really cool as the ceiling was very high and the sound was great. I remember that there was also stairs everywhere so you could go at different heights to watch the show. It was really special. Touring is cool as you get to learn more about the others and about yourself. It's hard to eat well, to sleep well, and it is very exigent but at the same time it is so thrilling with shows and parties everyday that it doesn't matter. When you come back from months of touring thought, you come down from the bus and you arrive home, and then nothing moves anymore...

Yeah, it must be quite a shock... damn! Well, you were speaking of parties and all, did it ever happen that you ended up in strange situations?

Yeah, it happened before. Sometimes it would actually be scary situations... you'd end up in unknown parts of the city and you're with people you don't know... You always have to make sure that nothing bad happens - like getting arrested by the cops or get in trouble somewhere. Sometimes it was actually drug dealers, ex-cons and over all real tough guys. They don't know that you are the singer of a band and just don't care!

Hmm, ok – Angel Rat (which got released in 1991) was the last album with the original line-up. The band went on a slightly different way - from lyric and artwork-wise. Did Blacky leave right after the recording. What happened?

Blacky left during the recording. Piggy had finished up his parts. It really wasn’t a good experience, and ruined the exciting vibe of releasing a new album. He pissed me off for a long time... I hated him; I was waking up in the middle of the night to hate him!! But you know, after all that happened - including Piggy's death, we are back as a live team! We are on great terms now.

Good!! So after that incident, you left after recording The Outer Limits – in 1993. They got destabilized for sometime...
and then found Eric Forest to replace you. Were you still going to see them in concert? Why did you leave anyway?

Yeah, it was weird at the beginning, but we stayed in very good terms. I left because I felt like I had been in the band for too long (12 years at that time) and I was at an age where I was searching myself, and I wanted to live something different.

An early mid-age crisis...haha. But anyway, three years later, in 1996, you had opened your own restaurant that did not survive too long. What kind of food were you serving? Why did it not last too long?

Yeah, it was called « Merguez Frites », which was a kind of "European" fast food restaurant. I had started it with an ex-girlfriend of mine called Louise. She really liked cooking and so I started up this business with her. There were tons of problems at the beginning, like lots of renovations that were REALLY not anticipated. We pretty much had to rebuild everything. It cost us tons of time and money that we didn't have. Also I have to tell you one thing: starting up an enterprise with your girlfriend is not an easy thing. I then sold to "Frites Alors!" which is still standing up. It is located on 5405 9e avenue (Masson) in Montréal.

I'll check it out one day... too bad that it turned so badly... anyway, let's fast forward to nowadays. In 2003, You have come back in the band and replaced Forest — and then recorded an album. What is the story behind that?

The story is that I did the PROBOT projet with Dave Grohl, and I felt that Piggy wanted me back. The PROBOT project plunged me back into music — and it kind of woke up the band, which asked me to come back... I wanted to, so it clicked and it felt like nothing has happened for the past 10 years! We kept on going where we had left.

Great that you felt that way!! Two yeard ago, your bassist - Jason Newsted was part of a bad national TV show called "Rockstar Supernova". How did that affect you as a band?

Well, Jason was quite busy with that — as it was every week and all. It was in his contract to wear a VOIVOD shirt because it was very important to him... he was the only "member" that was aloud to wear a logo on a t-shirt. There was still an impact, as millions of people were watching that.

Ahh ok! And also, Sam Dunn, the guy behind "A Headbangers' Journey" wanted to do a documentary on your band. How is that going?

I think it has been shelved because there was a lack of fund somewhere... I know he wants to do it, but there are still a few things missing.

Annie (Snake's girlfriend): Speaking of documentaries, there is also Jean-Marc Roy from Chicoutimi that made some kind of VOIVOD docu-fiction that lasts around 25 minutes. It’s called "Panorama: Seeking Voivod". It's really funny. You will be able to see it in theatres on the 14th and 15th of February at Les Rendez-vous du cinéma Québécois.

Cool, I'll check that out then! Ok, back to the interview... there aren't many questions left. Haha. A few days before his death, Piggy told you that there were a few songs recorded on his laptop — and told you guys how to go and get them. How did you react when you heard them?

Well, we were in the process of writing new material back when Piggy fell ill. He had decided to record everything, two albums in total... maybe he sensed something was coming, that he didn't have much time or that he had something to finish. I honestly don't know what motivated him.

And how long did you guys know about Piggy's cancer before he passed away? How long did it take time to progress?

It went very fast, but it was already too late to do anything. He was 46 years old.

Do you know if it had anything to do with the cancerous brain tumour that he had gotten, in '88?

No, I don't think it had anything to do with it - but we are not sure.

Were the songs recorded well structured?

Yeah, he had done absolutely everything! What you hear on Katorze is exactly what he had written.

Fuck... that's crazy. And how was it to record without him?

It was a very emotional and screwed up experience. Especially at the beginning — as he had died not that long ago. It was very hard to do promotion and everything. We'd always be thinking about him because, well, we had his riffs play through our headphones.

Yeah I can understand that... Well, best luck in whatever you guys want to do! Now, can you please tell me a bit about the reissues of all the VOIVOD albums?
I don’t really know what will be reissued but all the NOISE albums will be re-done. As for extras or layout-wise, I really don’t know what will be done... but I really liked what Metal Blade did for "War and Pain".

Yeah me too! So, you have been very productive in 2008: you played a big festival here (Heavy MTL), you opened up for JUDAS PRIEST and headlined the Trois Rivières Metal Fest. You have played with Daniel Mongrain from MARTYR on the guitar – and Blacky has came back on bass. How did that all happen? Also, how was it to play with them for the first time?

I think that the death of Piggy really brought us together. Of course, there are always little things between bands members. When Piggy started to get sick, Blacky really wanted to make peace with him - and he did it, and he did peace with us at the same time. It was sad for all of us... he lived it differently than us, but he found it hard also. The turning point was Dan Mongrain – he had already done projects with Blacky so he felt safe with Dan. I don’t know exactly how it happened, but at the beginning we absolutely didn’t see the solution of replacing Piggy. I had a black wall in front of me and I didn’t see any light. Andreas of SEPULTURA offered to play, but I told myself... fuck, SEPULTURA is FROM BRAZIL!! We’d have to bring somebody from Brazil just to do band practices!! He’s a nice guy, and we toured months together, but it just wasn’t right at the time. Anyway, we tried Dan Mongrain out for a jam session, and when I heard him play... I fell on the floor. I had huge goosebumps! He did all of Piggy’s notes and tricks. It was perfect. Right there. Not in three days, right there! The first practice! I also felt like I was travelling back in time... it’s been 15 years since I haven’t seen Blacky play – with his big spiked up blower bass, and then I hear Piggy – almost exactly the same! It really felt like a time-warp. This guy was a revelation! On top of it, he was really, really nice!

You didn’t know him much before, I assume?

Well, I always had seen him live with MARTYR as well as with Blacky. One day, we were at the airport – going somewhere for the promotion of our newest album, Katorze, and Away had mentioned that Dan Mongrain was a fucking great guitarist. Back then I said, yeah yeah... there are tons of great guitarists around. For me, I was completely closed to the idea of replacing Piggy! Nobody would have been good enough. Then I actually looked back and thought, yeah... he does some pretty complicated stuff, but playing Pig’s riffs? It’s Voïvod... Anyway; Away had told me some good words about him and said that we should try him out. You know, it takes a totally long time to go through a mourning... you are closed up on yourself; you have to pick yourself up. You have to accept death! In my brain, to imagine somebody replacing Piggy was a glitch... but I came to the conclusion that the best way to honour Piggy and to keep him alive is through his music. If we mourn and stay at home, the band will stay dead! When the Big Heavy MTL fest came – it was really something. It was the first show without Piggy, EVER. It was very meaningful and there were a lot of emotion in the air. We had broken the ice, and went past mourning. We will never forget Piggy, but we had taken a step forward. It was very important to us. I still have shakes talking to you about it... it was the end of years of what seemed to be a bad trip!

Great!!! But after you run out of Piggy compositions – are you guys going to call it quits or keep on going with Mongrain?

I have no clue, although I’d like to write with Dan – it’d be a good experience I’m sure. I am not taking anything from Piggy, but he is not there, and I have to move on...

Also, will Blacky record with you for future albums, or you guys will keep on going with Jason Newsted?

Well, the line-up with Jason Newsted is actually part of the albums with Piggy’s music and all. Jason really wanted to be part it... he started this project and want to go until the end. We will keep on playing live with Blacky though.

How is the recording of the new album coming along? Will it be pretty similar to the last one?

Actually, no! It will be quite different. It stays "metal" but the songs are more bizarre than on Katorze, even thought it was taken in the same bunch of songs from Piggy’s laptop.

Alright, to finish up with this interview (Finally!) what do you think of technology nowadays? Do you think that we will be digging our own graves?

Technology is very good in one way but on the other way, it changes things... people lose jobs, people buy less albums... if you would have said 25 years ago that everybody would have a computer and would download songs instead of buying albums, people would probably have thought it was going to be a bad move. And also, downloading mp3’s is not the same thing as tape trading like many people say, because to be a tape trader you really worked hard and you actually deserved the songs! Also, you had the excitement of waiting for a certain demo in the mailbox...

Yeah, I was like this a long time ago... very exciting!! Anyway, the interview is done! Thanks for your precious time!

It was very long, but it was a VERY GOOD interview. Hahaha!
The years 2007 and 2008 surprisingly spawned many quality albums and EP’s, which makes me happy because it only means that the scene is WELL! Also, I have received so many demos and material since the last ‘zine that I was not able to fit them all in these pages... but be aware your un-reviewed stuff are being passed on to worthy hands. Furthermore, I tried my best to be constructive as possible, but you are an idiot if you get pissed off with what I say in certain reviews, because these are just my opinions and should be regarded as guidelines only.

SLAUGHTER

SLAUGHTER – Tortured Souls CD Boxset
Marquee records, 2007

This is a 4 CD, 95-song compilation of SLAUGHTER material released on Marquee records from 1984 (the ones that brought you the amazing SACRIFICE re-issues in 2005)! It features the Meatcleaver, Bloody Carnage, Surrender of Die and The Dark demos – as well as the Strappado – Fatal Judgement unreleased album, some rehearsals and live tracks. The Meatcleaver demo (summer ’84), recorded in Ron’s basement, is a basic outline of very early SLAUGHTER stuff, which sounds more like one-chord primitive punk than anything else. I had never heard about half the songs on there, like Children of the Fire or Hell Hath Returned (really catchy tune). They are alright, but it’s obvious why they aren’t on the later stuff. After this is the heavily traded filthy Bloody Carnage demo – again recorded in Ron’s basement in ’84. It’s funny to hear these two demos one after the other, because you can definitely see a small improvement with their playing. In any case, they were already destroying everything in sight. Next part is a very familiar demo “Surrender or Die”! This one, my friends, is the best demo that ever came out. Every song is perfectly deadly. Sometimes I wonder if I like this even more than “Strappado”, their debut album! The title, it just brings tons of pictures in my mind, imagine these guys playing a strange mix of Black Metal and Rock’n’Roll, trapped in a thick punk gas cloud. They actually manage to start a very punk-influenced song with a wind intro! (“Frost Storm”) I am totally digging this, haha. There are 10 songs in total, and they are all very different from each other... some are more rock’n’roll, others are total thrashing black metal, etc. I guess that’s a strange mix also, but I presume that’s what makes that album interesting! The song titles are quite evocative, the one that stuck me the most is “Knee Deep in the Dead”... what an awesome title, it just brings tons of pictures in my mind! The only minor complaint I’d have with this album is that sometimes the vocalist sounds a little bit of a pop-punk style on some songs (“Mindsweper” and “Wastelander”), but you soon forget about it, when listening to the awesomeness of the songs. Anyway, get this if you’re a fan of MIDNIGHT, TRENCH HELL, BARBATOS and later DARKTHRONE. “It’s all over, can’t you see? We’re on our way to WWIII!” Visit them here: myspace.com/thewasterlander (sorry, no snail mail address provided!)

SKIN SLICER – Made in Hell CD
2006, End Records

This album spins quite often in my hellhouse – and for a reason! This is pure Motor-vemon worship. Catchy, simple and straight to the point. “Made in Hell” has 13 tracks total (with almost half of ’em having “hell” in the title... haha). As funny as this sounds, SKIN SLICER actually achived to have their own riffering style, although still worshipping at the Cronos/Lemmy thrones. It is for sure a hard thing to do nowadays, when so many bands want to do the same things. My fav track on it is the very catchy “Hellfire 666”. Oh yeah, how can I forget to talk about the insane amount of delay used on the vocals...! It is mandatory for SKIN SLICER, and it sounds fantastic! Order this CD for around $15 USD to End Records / 816 Du Roi, App. 1, 6T K 255 / Québec, CANADA.

SERPENT SAINTS – Leather Lucifer
2007, EnanimeMetal records

Released by the band in 2007, “Leather Lucifer” is the debut 4-song (+ 1 bonus) EP by Danish heavy metallers SERPENT SAINTS. They play traditional metal overshadowed by the great Danish gods MERCYFUL FATE and WITCH CROSS. This band has some really good potential, as some songs have insanely killer riffs – but I am afraid to say that I cannot stand the vocals... they sound like modern DEATH SS vocals, which really get on my nerves. Argh! Maybe I just need to get used to them or something. Anyway, check them out anyway if you like this genre, you might find a gem. You have been warned! EnanimeMetal Records / 41 Rue du Capitaine Aubert / 59100 ROUBAIX / FRANCE
MIDNIGHT – Farewell to Hell CD 2008, Nuclear War Now! Prods

Finally, some new MIDNIGHT! Expect no progression, only regression! This is pure pissed off punkish black metal in the most ancient way. Think VENOM, SATAN and HELLHAMMER meets DISCHARGE! ARGH! Anyway, the CD contains 6 killer tracks + 3 bonus SPLIT covers from their ‘7” and the ‘10” LP covers. All songs but one have a cover version has an extra ‘?” with an interesting live Toronto show event... hunt it down! Nonetheless, this is PURE FILTH. You will like it. Contact Jamie "Atenarn" Walters at 3515 Nautilus Tr, Aurora, ON 4R2 022

V/A – WE DON’T GIVE A F**K!!! CD 2008, Kuravilu Prods

Here is a really fucking cool compilation of metal bands doing some old and obscure hardcore/punk covers. Released by the mighty Chilean label Kuravilu productions, it features 10 bands doing 15 covers. BARRATAS does a cover of “Fifteen” by Japanese shock punk band the Stalins, featuring some really disturbed vocals by Sonomi, a crazy Japanese chick from LUNAR (?). HATEFUL AGONY does a total thrash version of "Pain in the ass" by Broken Bones (probably the best cover on this album!), OPPRESSION covers "Dry Heaves" (D.R.I.), "In your Eyes" (Circle Jerks) as well as Book Attack (Scholastic Deth!!). FASCAPSE did the amazing "City baby attacked by rats by S.H.R., MISERYCONE does a FUCKING great version of Slapshes' "Step on it", SCALELACE does "Altbraum" by SLIME (I don’t know this band, but the cover is not very good haha), Italian bastard band THE KRUSHES does VERY raw deathgrind version of "Marijuana Punk (Underage), "Ribelle per Moma Ribelle per Ninete" (Wretched) and "Politicians" (Raw Power) - which was also covered by NAPALM DEATH. The ANA FRANK PIMPS does a fucking heavy version of the Ramones' "Blitzkrieg Bop"... hah, it rules. OBSEST does a catchy cover of "Fantazija", which is from an Estonian garage/punk band that only released one tape in ’94. The comp finishes off with ETERNAL PAIN doing death/thrash metal version of "Pretty in a Casket" by Blitzkid, and then jumps right into "Beat the Bastards" by the Exploited. Overall an insanely good idea, and FUCKING well executed. You should see the quality of the artwork used for this one. The cover is a perverted Jesus in undies, nailed on his cross - beaten up by G.G. Allin, Wendy O Williams and a bunch of other stuff!! The album comes with a poster on it which is airbrushed. The paper used, also, is very thick and of nice quality. This is a stayer, and I suggest you order your copy for the cheap price of 15$ USD PPD. Kuravilu / P.O. Box 548 / Valdivia / Chile

V/A – LIVE METAL!!! Acte Premier 2008, EnanesMETAL records

This is the first compilation released by French metal label EnanesMETAL records. I love compilations in order to discover new bands, but on this one some bands are really DISGUSTING, like SILVER CYPER (with sounds like watered-down metal that would play on TV and BLISS OF FLESS, some modern French Black Metal band). The HERAX song, Satan's Fall, is ok as a thrash song, but the drums are horrible! It sounds like the drummer has this huge fucking drumset with a miniature bass drum. It's just not full enough in my opinion. Best bands on it are RESISTANCE (French heavy metal), RISING DUST (French doom-rock doing their Motohead cover), LONENWOLF (aha! A discovery! Really good trad heavy metal from France!), THE BOTTLE DOOM EASY BAND with their SAINT VITUS cover (Living Backwards) and HANDFUL OF HATE (occult Italian Black Metal... another good discovery!). The rest I don't really enjoy... Anyway, it is worth it for the good tracks, and on top of it, this release has the spirit of 80's metal comps on vinyl!!

TRENCH HELL – Southern Cross Ripper MCD 2008, Hells Headbangers

I knew this wouldn't deceive me... After waiting for 4 years of re-releases of the same three "Alcoholic Disaster demo" songs comes an insanely good Mini CD from these Aussie bastards!! This MCD is a Bonded by Blood of evil riffering... It contains a total of 5 songs + 1 evil speed metal intro - which are very good continuations of the demo. The ONLY thing I do not like about this release is the cover artwork. A metalhead raping an innocent woman in a backstreet... it's just fucking lame. It should have been a metalhead woman raping an innocent man for once. That would have been nice for a change, HAI! Anyway, this MCD is a F**king MUST for fans of MOTÖRHEAD, IRON ANGEL, SPECIAL UNDERGROUND and old CELTIC FROST/BATHORY. Simply delightful!!!! Send about 15$ USD to HHR / 3593 Medina Rd #109 / Medina, OH / 44256 / USA

RUINS – Satanic Bitchpenetration CD 2008, Fistbang recordings

Insanity! Pure insanity! RUINS is a fairly new German one-man band, having released two demos so far since 2006. This is their first full-length, released via Fistbang records. It features pure dirty black/thrash with an emphasis on DIRTY. This 11-song album features totally distorted vocals (like MEGIDDO/COU NTESS) screamed on top of an insane satanic orgy of riffs (picture 1983/1984 dem-era BATHORY). In all honesty, this album is actually VERY refreshing! My favourite songs on this are probably "Inhale The Cries Of The Impaled Children" (awesome title!!) which again makes me think a bit of MEGIDDO with less repetitiveness, and "The Rituals", the last song of the album, which closes it in the most malefic and torturous way. I am shaking right now! What a killer of an album. Get it. NOW, YOU F**KING!!!!!! SVEN KLAKA / MUHELGASSE 13A / 63654 BEUDINGEN, GERMANY or ruinsohn@hotmail.de

KRAHTRÆKION – Necromurobores XXXIII CD 2008, Kuravilu Prods / Pagan South

KRAHTRÆKION is an incredible goat worshipping band from Santiago, Chile - featuring members from AMMIT. This is their first album after three demos (which I haven’t heard unfortunately). This great album consists of 11 black/death thrash tracks, including really cool and drony ambient riff loops?? I don't know how to describe it! In fact, I would call this album very original and I should I say... well-seasoned! I have no clue what the lyrics talk about (they are all in Spanish), but music-wise; you can clearly tell the influences - although it is actually very different from most black/death. Expect no compromises, sure, it has fast blast beating parts, but some other times it has incredibly dommy build-ups that leaves you (erm, me) drooling for more... Also, the vocals on this one are a bit similar to those with more feedback added at some parts. Fucking right! I have no clue where this has been recorded, but the production is fucking THICK as hell (think REPUQUANT production), which really helps to bring out the hellish feeling out! Excellent album all around, I VERY STRONGLY recommend it to all maniacs craving a good dose of satanic ass-kicking! Send 15$ USD PPD to Kuravilu Prods / P.O. Box 548, Valdivia, Chile

VULCANO – Tales of the Black Book CD 2004, re-released in 2009 by I Hate Records

I got the three first VULCANO albums and never actually bothered to check out their later stuff, as I didn't think it could be as good. Well, fuck! I am quite surprised at this - it is obviously not the bestial insanity that was once VULCANO, but they now play amazing mid- to fast tempo black/thrash with an ancient death sound. Also, the production is perfectly fitting as it gives the album a vibe of Darkness. This album is interesting from the beginning to the end. Highly recommended! Hail! I Hate records for the re-release... they are also doing ROOT re-releases for the interested! (They already did Hells Symphony and will do JFenwei & The Temple in the Underworld in FEB ’09). I Hate / Box 15023 / S-600 13 Norrköping / Sweden

DARKTHRONE – Dark Thrones and Black Flags CD 2008, Peaceville records

This is fourteen! Wow, already fourteen albums released by the mastersminds behind DARKTHRONE. I worshipped the old Black Metal material, but fucking love the new black/thrash stuff. I did not get the first MCD, and was not impressed. This album is a good following to F.O.A.D. and actually regrses even more! (There is some sort of ’70s proto-metal riff in "Hanging out in Haiger") Anyway, "Dark Thrones and Black Flags" features 10 tracks in total, each of them worshipping the old metal ways. My favourite tracks on it are "The Winds They Called the Dungeon Shaker" (it is just so fucking catchy) as well as the already classic "Hiking Metal Punks". The epic solo in the later song is just too fucking incredible! The other songs have all pretty much a different "main style", while still obviously keeping the DARKTHRONE negro-style. Great album overall, not as good as F.O.A.D. in my opinion, but maybe I still need a few more listens. By the way, what is the newer duper mega 15 course thing? Mine is already broken at two places and I can’t replace it. Ahh well! Get this from your local record shop. They will have it for sure.

NAILGUNNER – Apocalypse, Now or Never CD 2008, Areadeath productions

This is the first full length from Finnish hellbangers NAILGUNNER! Released on Wang's
EVIL ANGEL are a Finnish Black/Thrash band playing in a very bestival style. This album is sick! Chill. Cheers to Rodrigo of Blood Harvest records for this magnificent release. Send 20$ USD to Blood Harvest / Box 7092 / 200 42 / Malmo, Sweden

NADEZ - Ready to Suffer... Nadez Attack Again!!! CD 2008, Eternal Blasphemy Prods

Just by looking at the very "Cannibal Holocaust" inspired cover, I knew this was going to be very... juicy sounding! Hailing from Lima, Peru, NADÉZ play an abysmal breed of Black/death metal with borderline gurgling vocals (which is not really the style). The album features 8 tracks with added live samples in between (strange, I know!) followed by 5 bonus live songs recorded live in 2001. Great material, very necromantic - that's for sure! For fans of MORBID ANGEL, AUTOPSY and ROTTREVORE. Contact the band at John Capcha / Jr Rio / Pucaartambo 5667 / Urb. Villa del Norte / Los Olivos (Lima 39) PERU

NADES ARCHER - Penis Metal EP CD 2008, Kuravuli Prods

YES!! The already infamous Penis Metal album! Well, you wonder what is this "Penis Metal" sound? According to NADES ARCHER, it is metal for men and fuck. On my part, I think it simply describes the primitive South-American Black/death style (hammering sounds of Satan's penis entering the Virgin Mary's tight cunt.) No need to compromise your masculinity here, guys! Hahaha!! Anyway, this EP features 5 fucking violent short blasting songs, and finishes off perfectly with some sort of hidden track, which is an insanely good SODOM cover! (Einkos). Get your own penis some metal for 15$ USD: Kuravuli / P.O. Box 548 / Valdivia / Chile

GRIMORIUM VERUM - S/T Digibook CD 2008, Satanist Art Productions

GRIMORIUM VERUM is the oldest black metal band from Ecuador. After only 15 years, they release their first full-length! Released on a “digibook” (like a digipack, but taller), it features 8 glorious black/thrash songs, a GG Allin cover (BITE IT YOU SCUMB!!!) and finishes off with an instrumental outro. Top of that, there is supposed to be a video on the CD when you insert it in the computer, although it doesn’t work on mine... strange. Anyway, the 6 first songs are absolutely perfect, but then the last song and the GG Allin cover has added goregrind vocals that I really didn’t enjoy. Also, the artwork is a bit too modern/photoshop for my tastes. I mean, you can barely see the penis in the middle of the booklet because it is so blurry and photoshopped... HAAARRAAAA! What truly counts is the music though, and you need this important piece of Ecuadorian metal! Contact them at... gvluc@hotmail.com / equidnos@hotmail.com

RESUSCITATOR - Ingestion CD 1993, re-released in 2008 by MM! Prods

How can such a gloomy and evil band emerge from a very sunny country? It must be a Virgin cannot process... (a bit like GOAT LORD and Las Vegas!). RESUSCITATOR is not the tightest band of its time, but it is delightfully evil. They play some sort of doom/black-death which sometimes is slow and doomy, then other times gets intensively fast for a few
 seconds and out of nowhere turns into fucked up Black Metal!! The overall garage feeling reminds me a lot of RENAISSANCE’s 888 Metal (Isn’t the band name similar as well?) with a touch of ancient Greek BM. My absolutely favorite ritual chant on this album is “Black Funeral”, which has a really powerful build-up part that just creeps me out. Anyway, this album is just insane for the weak-hearted. I recommend it highly to fans of IMPALED NAZARENE, VARATHRON and GOATLORD. Originally released in ’94 by Wild Rags and now - 14 years later by NWN! Prod. www.nwnprod.com

CARDIGAN ARREST - Cadaverous Presence CD 2008, Epitomite Productions
US Death metal in the vein of early DEATH meets OBITUARY. It is fast, blast-beating and straight to the point. The vocals are not too much my cup of tea, but it is still well executed and the overall album has a nice fitting production! Order the album and support the bands: CARDIGAN ARREST c/o Adam Scott / 1855 Brentwood Lane / Wheaton, IL, 60187 USA

FUNEROT - Nova II 12” EP 2007, Imnical Productions
Still as refreshingly impressive as “Invasion from the Death Dimension”, their last CD, Nova II is a 6-song 12” EP featuring fast/high-energy thrash with “punk” vocals (just imagine the VIO-LENCE vocalist with more range). Style-wise, it sounds like a mix of SLAYER, TANKARD and VOIVOD - for the weird discreet parts. Skillful solos are played in every song... which makes me quite happy! Bands lack that nowadays, in my opinion. The lyrics are about diseases, mutations, weird human experiments and are... quite poetic if you read them! They convey detailed images of 50’s style b-movies in your head. Haha! This EP is not all original material though... as it contains a cover of WHIPLASH’s excellent “Spit on Your Grave!!!” On top of it, the overall packaging is effectively simple and well done. Reuben (drummer) took charge of the artwork, which is comic/gory like, as well as the type (all made with a REAL typewriter!). Ah, it feels good to know bands like these are out there. Available for $12 PPD as a MLP and the packaging is effectively simple and bonus track, from the ‘05 demo ’prices for US... if you are elsewhere, send more or contact the band before: FUNEROT / c/o Max Gorbman / 177725 25th Ave, NE / Lake Forest Park, WA / 98155 USA - metalforbreakfast@hotmail.com

HAIVE - Mieli Maassa CD 2007, Northern Silence
Haive is the project of Varjoisielu, with the help session-vocalist Noitavasara. The entire album is in the interesting sounding Finnish language. So, you are curious of what the music sounds like, eh? Well, they consider themselves “folk metal” but to be honest, it is way deeper than that. It is quite a unique hybrid - and sure, they use a lot of traditional instruments like mouth-harp and Kantele, but it is done very strange. It is very soothing and sounds organic and natural on this album... Haive’s sound is just insanely powerful. The riffs and melodies are very epic, but still make you want to headbang (which is quite an important element for me). Take the chanting vocals on ULVER’s Kveldssanger, the beauty of MAYHEM’s freezing Moon and a “je ne sais quoi” that probably comes deep from the Finnish soil. In any case, this album is an excellent soundtrack to a walk in the forest, or a train ride in a snowstorm (haha, this is where I am now). Order from Northern Silence Prods / P.O. Box 100151 / 09441 Annaberg-Buchholz / Germany

VALUATIR - I CD 2008, Armageddon Records
Hailing from the Poitou region, this is VALUATIR (previously known as INIS GWENVA)’s first full length. Be forewarned - if you can’t stand celtic/folk melodies and instruments, stay away from this. I’m not going to bother to read this review. This is a mix of trad. melodic French BM mixed with BATHORY and very well performed traditional The album mostly keeps a very dark and morbid side - often paired with glorious melodies remining of ancient-times. The lyrics are beautifully written in French (they words are very strong, they totally add to the atmosphere!) and the words are audible when sung, but the vocalist has more of a raunchy scream than clean vocals. I thoroughly enjoyed it, and love that the music is not another of those annoying NS bands!! Get this either from Armageddon records (Japan): c/o Sekine / 3-32-1 Higashi-Ueno Taito-ku, Tokyo / 110-0015 JAPAN or the Legion of Death mailorder - www.legendofdeathrecords.com

TERRORAMA - Omnipotence CD 2008, Nuclear War Now! Prods
Fucking hell!! This is speed banging, deaf raising, dark death/thrash in the vein of early NIFELHEIM meets OBSURITY meets very raw early 80’s demo-style thrash metal. Fucking chirst, it is unbelievably great. They released 8-tracks in total, including an intro (I am not a fan of intros but at least it’s short). The songs mostly blast and thrash, but there are some mid-tempo, and obviously some fucking good riffs. Expect a lot of solos, and screams from the depths of hell!! The artwork takes an important part in this release as the cover art is very different for this style of metal - but I really like it personally. It is very strange indeed, and helps bring out a very uneasy vibe when you listen to the album! I am getting shivers as I write this! This is in my opinion what death/thrash SHOULD be. You can obtain it on CD or vinyl, whichever you please: www.nwnprod.com

DEGGIAL / MALEFIC ORDER / GODSLAYING HELLBLAST - TMH Deathscound CD 2007, Final Blasphemy records
United under the banner of Lucifer, these three Turkish hordes play uncompromising raw Black Metal. These bands all have their very distinct style... “GODSLAYING HELLBLAST” is decapitating blasting BM, a bit like a melodic VON, as absurd as this sounds! DEGGIAL plays mid-paced “Panzerfaust”-ish BM with nasal screamed vocals, while MALIFIC ORDER summons a younger Quorthon with their fast blasting hammers. M.O. is the best band off this split, although GODSLAYING HELLBLAST comes quite close! Support these hellish bastards: BARIS SİLAY / PK Z78 / BEYOGLU / ISTAMBUL / TURKEY or finalblasphemyrecord@hotmail.com

KATHARRA - The Complex Void of Negativity 2008, End All Life Productions
Prepare to plunge into the subterranean world of KATHARRA - where Black Metal cliché’s are left behind and pure evil is the path. The two men behind KATHARRA created a very avant-garde style of progressive complex Black Metal that is already quite mature for a first album! Their talent level and personal style is a great achievement, and will please the listener more than just another typical BM album. The production on these seven tracks is perfectly cold, and the cover artwork is remarkably simple, yet effective. I cannot really name any bands to whom they sound like, you will have to check it out for yourself... Opulus / Schillerstr. 11% / 45988 Mari / Germany

ULTLAG - 1066 - Blood and Iron in Hastings CD 2007, Sepulchral Productions
ULTLAG is a fairly new band from Quebec-city. They have released a demo in 2005, and this concept album is their first full-length. It is great later BATHORY/MOONSORROW/ENSELVIDE-like black pagan metal played with great talent. The songs are catchy and are well written. Lyrics-wise, it speaks about the historical Battle of Hastings, where the Normans defeated the English and then conquered England. Quite glorious, isn’t it? Hehe. Maybe it will get repeated one day in Quebec. In any case, if you are a fan of the bands mentioned and seek something good, buy this album for 13€UR / 15$USD or the Legion of Death mailorder - www.legionofdeathrecords.com

MONARQUE - Fier hérétique CD 2007, Mankind’s Demise
This album is the first full-length from MONARQUE, a depressive Black Metal band hailing from Quebec-city. Entirely written in French, “Fier hérétique” (Proud Heretic) consists of seven melodic/epic BM songs surrounded by storm, wind and explosion samples. Some tracks are excellent, especially the fifth one; “Extinction”. It starts very doomy, and then builds up in heavy, doomy, fast, epic aggression. Unfortunately, I personally think that it is not raw and destructive enough for my tastes, as it fails to summon the possessed demon that sleeps within me... although I am quite curious to hear what else they have in store. In any case, whoever designed the cover did a great job with it. It almost seems like the figure is saying “enter my realm; I have to show you a few things...” Very mysterious! Send 105 USD to Mankinds Demise records / 2770 St-Narcisse #1 / Beauport, Quebec / G1E 6V8

COLD NORTHERN VENGEANCE - Omination and Servitude 2008, Bindrune Recordings
Hailing from New Hampshire, US, COLD NORTHERN VENGEANCE is a two piece that plays a very different breed of Black Metal. This album is no exception, as it starts up with an excerpt from the movie Huxan (William S. Burroughs voice) and then slowly shapes up into this unique occult monster, where bass is loud and roaring, and atmosphere is king. The 10-track album brings forth a very ancient and magical feeling to the listener’s ears. It also includes some folk, piano and mildly
TALMYUS – ...In These Days of Violence LP 2007, Prodisk

This band was described to me as thrashy viking metal from Canada. I was quite curious to check them out after that description! What I am reviewing now is their second album, “In These Days of Violence”, and it contains almost no thrash elements to it...also, it was “Viking” as in AMON AMARTH and not later BATHORY or something. Damn. Me and my false assumptions, haha! (I am not a fan of AMON AMARTH – so you fans out there might think this is actually a great album). Anyway, some riffs here and there are good (like in “God of War” and one on “Violent Faith” that sounds great), but overall I am not a huge fan of the album. Also, the production is a bit too modern for my tastes. On the other hand, the cover is fucking fantastic, one of the nicest around!!!!!! Cheers to you guys for getting Mr. Kris Vervimp!!! Get this for $15 CAN / $15 US / $18 USD WORLD from CAUSTIC RHYTHMS / P.O. Box 5705 / Ste-Julienne (Québec) / Canada, J0K 2T0

HORRORS OF THE BLACK MUSEUM – Gold from the Sea 2008, Obskure Sombre records

French un-orthodox horror doom is how I would describe this weird experiment. It is very conceptual, and presents itself as a late 20’s “Horror Tales” kind of magazine. As for them music, I never heard anything quite like it before! It is slow, dense and VERY heavy. You hear apocalyptic synths throughout the entire album, which only adds to the twisted ambiance. On top of this insanity resides... clean vocals! I guess you could say it balances it off. Haha! The lyrics are really scary, lovecraftian-like storylines. They are true for the most part (Harbor)! This awesome concept album also contains a THE OBSESSED cover (Hiding Mask) which is almost not recognizable. I love it when bands totally take a cover and make it theirs! Anyway, if you are interested in setting foot in the unsettling underworld of HOTBM, contact them at horrorsoftheblackmuseum@gmail.com or check out the label’s website at www.obskure-sombre.tk


RISING DUST band comes from the ashes of DARK WHITE – which is the first doom metal band in France. I fucking had never heard of them before! Damn!! Well, RD plays doom rock a bit similar to THE OBSESSED, but not exactly the same. The vocalist has this insane haunting voice that pairs perfectly with the heavy doom riffing featured on this EP. Sadly, there are only two original songs (which are really, really really good) – and two covers (Forever by Queen – PENTAGRAM and IRON HORSE/BORN TO LOSE/MOTORHEAD), and I would have loved to hear more material. Fans of traditional Maryland-style doom be sure to check them out! EmantesMetal Records / 41 Rue du Capitaine Aubert / 59300 ROUBAIX, FRANCE

MANILLA ROAD – Voyager CD 2008, My Graveyard Productions

First MANILLA ROAD album in three years, “Voyager” is a concept album based on a bloody Viking story written by Mark Sheldon himself. Read the story before hearing the album! The cover depicts a beautiful painting depicting a long-ship full of Vikings, navigating the troubled sea. All of these elements create an atmosphere that helps a lot to enjoy the album at its fullest. The album starts with an intro with Mark’s voice over it, and then it jumps straight into the epic greatness of the album! There are 9 tracks in total, all of them except for the intro and “Free of Life” (which is more an acoustic progressive song) – glorious epic metal anthems, that should be worshiped by all fans of the “true metal” genre! The only downside to this is that I have a small problem with the overall production on the recording. It gives the solos and riffs a “different” sound that you have to get used to. I could write more about this, but I think you should have a listen for yourself!!! MyGraveyard Productions P.O. BOX 202 / 25018 Montichiari (Brescia) – Italy

RESISTANCE – Bang your Fucking Skull CD 2008, EmantesMETAL Records

These guys have everything right... they listen to the finest metal bands around, recorded their debut album in an analogue (!) studio, and even did a MANILLA ROAD cover (Necropolis)! Their playing style is quite unusual though – it is a complex breed of progressive doom metal... They don’t really sound like anybody else actually! The album contains 10 fairly long songs, which pays homage to the Gods of Metal. Good release! The only thing that slightly bothers me are the clean vocals going a bit off-key from time to time... that’s it! Contact the band by this address: resistance667@hotmail.com

THE BOTTLE DOOM LAZY BAND – Blood for the Bloodking CD 2008, EmantesMETAL Records

Excellent follow-up to their demo, this album is an heavy slab of putrid doom, rising up from the ancient Poitou marshes. I can’t say that this is traditional doom, but it isn’t extreme or anything... It is...
I found out about this band through the killer Olof Pegasus records comp "Hellebangers Metal Forces" and不间断 to listen to the song "Opium Trail" on it. Honestly, I think I must have spun it about 40 times about death, diabolical legends and occult subjects. It contains 7 tracks in total, which one song reaches 10 minutes! Also, the production is fucking great - I wouldn't change a thing on it! Every instrument proudly stands out and brings a unique atmosphere. Get this album, as they totally deserve it! EmanesMetal Records / 41 Rue du Capitaine Aubert / 59100 ROUBAIX / FRANCE

This is one of the vilest, most evil recordings to have been pressed on wax. These two songs are the best material WEAPON ever put out so far, and they simply fascinate me. The malefic aura on this album is so thick and dense, it sounds as if it was recorded in hellish depths, and then filtered through human ashes. Both songs are long, doomy Black Metal masterpieces that have forever scarred my mind. I am happy this is not an LP because it would have been almost unbearable! haha.

The layout and even band pics, this album is one of those rare gems you've been seeking for a while... Too bad everything has an end! Contact the band at: Alberto Beri / C.da Marinuccia 11 / 63039 S. Benedetto del Tronto (AP) / Italy

XIBALBA – Ah Dzan Poop Ek LP
1994, reissued in 2007 by NWN Prod

Mayan culture was fucking bloody and violent – and this album represents it incredibly well. XIBALBA (pronounced Shee-bah-bah-bah) is a primitive Mexican Black Metal band sounding like a breath-taking mix of "Under a Funeral Moon" and "BATHORY", with sometimes CELTIC FROST riffs and BATHORY vocals. That sounds great doesn’t it? Some melodies used are very original too, which makes them a “different” kind of Black Metal band. I actually managed to shake while listening to it for the first time – imagining nasty ritualistic sacrifices with this album playing in the background!! I really enjoy the sound effects – they carry you to ancient times, in the middle of the jungle... then, a fucking lethal riff starts and you know you’re in trouble! The LP, recently re-issued by NWN Prod (original is from 1994), features two discs with 3 songs on each side. It’s hard to tell which side to put on first, because nothing is written on the labels. (But I’ll tell you a secret – if you look closely at the LP in the middle where the engravings are – you will see a letter “A”, “B”, “C” or “D”) I really enjoy this album, although my favorite song is probably the barbaric tribal instrumental “Boloniku Vahom”. It sounds fucking disgusting!

WEAPON – Para Bhakti... Salvation 7" 2007, Full Moon Productions

This is one of the vilest, most evil recordings to have been pressed on wax. These two songs are the best material WEAPON ever put out so far, and they simply fascinate me. The malefic aura on this album is so thick and dense, it sounds as if it was recorded in hellish depths, and then filtered through human ashes. Both songs are long, doomy Black Metal masterpieces that have forever scarred my mind. I am happy this is not an LP because it would have been almost unbearable! haha.

Good job to the person that did the master! – if you look closely at the LP in the middle where the engravings are – you will see a letter “A”, “B”, “C” or “D”. I really enjoy this album, although my favorite song is probably the barbaric tribal instrumental “Boloniku Vahom”. It sounds fucking disgusting!

ENVENOM – Christfukk 7" 2008, Iron Bonehead Productions

This is the first 7" by the mighty ENVENOM from Malaysia! Expect a total terror assault of thrashing black/death metal that will turn every bone in your body to (gun) powder. 3 tracks are offered on this 7", with a religious chanting intro on top of that. The lyrics are written in evil engrish with total worship to SABOT, with their many “kk”s! This is honestly one of the best bands from Malaysia nowadays. They truly carry the Black Fire heritage. Also - the front artwork is simply insane, one of the coolest U.G. metal drawings I’ve seen in a long time! Another great work by the artist “Sickness 666”. Contact the band at Iskandar / P.O. Box 10428 / 50712 Kuala Lumpur / Malaysia. No rip-off here my friends!
BESTIAL RAIDS/HELLISH - Heretical Rights 7" 2008, Bird of Illomen records

This is a split between two infernal Polish hordes; BESTIAL RAIDS summons two diabolical tracks ("Christ Inversion" and "Impaled Holiness"), which is pure bursting black/death while on the other side we have HELLISH (a band I have never heard before) which plays even faster than BR! They bring forth three songs, "Death Blast", "Lake of Blood" (sounds like Hate of God when he simply puts the call of Azathoth), and "I cannot stand the drumming in these songs, but the rest is fucking great. My favourite track off this 7" is probably the mid-paced parts in "Call of Azathoth" - and I hope you continue releasing songs in that vein because it sounds incredibly sinister!! Contact BESTIAL RAIDS at: Lukasz Adach, Tumlin Wkien 87 / 26-085, Miedziana Gora, Poland / Contact HELLISH at: Adrian, P.O. Box 20 / 02-919 Warsaw 76, Poland - www.birdofillomen.com

DETHPHAGO - Satan Cult Baphomet 7" CD 2008, Morbid Moon Records

This 7" is fucking great bestial black/death cross desecration. The first side (Satan), contains an intro of distorted cricket sounds - and then jumps into the long and insanely primitive "Satan Cult Baphomet". The second side features "Sadistic Ritual" as well as the almost grind-core like "Y.O.M.B.M." (F'k off melodic Black Metal). Yeah! I think it will piss off more than one person. Hehe! I am not a big fan of the drums on this one, but the rest is really great. Limited to 500 copies, this 7" picture disc features the incredible artwork from Sickness 666, and the first 900 copies comes with a patch and poster. For fans of SADISTIC EXECUTION, ARCHGOAT, ABHORRED and BEHERIT. Support or die! // Morbid Moon Records / P.O. Box 70814 / Succ. Chabanel / Montréal, QC / H2N 2L2.

RIPSPREADER - Vicar Mortis 7" EP 2006, Midnight 666 Records

RIPSPREADER sure sounds like a "gore" Death Metal band - but really isn't. It's more Swedish Death-Thrash in the vein of ENTOMBED mixed with REPULSION, GRAVE and a bit of SLAYER. The vocals are not really my type of thing, but the music is really fucking powerful! You will not only find any blastbeats or breakdowns, but nice building thrashing madness... and even d-beat styled drums (which is a refreshing addition in my book). It's nice to see new Swedish bands take on the torch of their forefathers. The 7" comes with a sticker and are available for 7$ + shipping. midnight666_records@yahoo.com


To those unfortunate who don't know Martire (not to be confused with the technical Quebec band Martyr) - they are bestial, archaic and chaotic Death Metal from Australia. (But way ahead of their time!!). They sound like a mix of SADER, ANGELCORPSE and first-LP era BOLT THROWER. This 6-track EP was originally released as a 7" in 1991, a 7" and now as a glorious gatefold 12" EP by Nuclear War Now! Prods. Played in a time when Death Metal actually meant morbidity, annihilation and evil, the meat on this EP is so thick, it will certainly blow your brains off. The artwork is a beautiful 3-color job, with the original artwork inside, and a crusty evil drawing on the cover. Music-wise, the guitars are savagely played, grinding and riffing throughout the songs - on top of dirty speed/blast drums and vicious vocals. The production is surprisingly good for a release that is still not good enough for some purists out there (you know who you are!!). Stay away if you don't have balls... but rejoice if you enjoy your metal death-like and raw. www.nwnprod.com

CARDIAC ARREST - Beast among Many 7" single 2006, Famine Records

CARDIAC ARREST is a US band playing old-school style Death Metal with lyrics and artwork about gory subjects. There are three songs in total on that single. Most of them have parts that develops into a speeding deadly frenzy quite reminiscent of ASPHYX and DISMEMBER. The cover, which is drawn by hand and colored on the computer, is ok but a bit amateur. Nothing compared to their first full-length Morgue Mutilations which has really fucking killer artwork! Sadly limited to 325 copies, you can still try to order this thru Al at Famine records (Chicago): faminerecords666@aol.com or thru select distros like NWN! Prod (www.nwnprod.com) and Hellsheadbangers (www.hellsheadbangers.com). It sound cost around 50 plus shipping.

ALCOHOLIC RITES - Metal Alcoholic Destructive 2008, Iron Bonehead

This is what you get when you summon Satan through a beer bottle! ALCOHOLIC RITES are a very chaotic and black/thrash band from Ecuador, and this 7" consists of a bunch of drunken songs recorded in 2005/2006. It is very raw and sounds more like a rehearsal, but the feeling is what counts here, as it is total destructive material!!! You get 6 songs in total which is actually entirely sung backwards! First time I hear this in recent times. Haha. It sounds really fucking evil! My favourite side is probably Blood - the songs are a bit tighter and thrash more than the blasting ones on side Alcool. In any case, I would describe ALCOHOLIC RITES as an alcohol soaked demo-days DESTRUCTION, lit on fire and then being fed amphetamine pills. Yeah! 7" is 5 euros + postage: Iron Bonehead Productions / P. O. Box 49 02 25 / 12282 Berlin / Germany

TIGER JUNKIES - Sick of Tiger 7" EP 2006, Destroy records

Woops, I didn't review this before... I am a bit late on that one. Anyway, this EP was recorded in 2005 in Yasuyuki's bedroom amidst his used-up kleenex piles (haha). Music-wise, this is total d-beat madness and the "d" in d-beat stands for "drunk" in this case. It features the song writing and vocals from Yasuyuki (BARBATOS, ABIGAIL) and Joel (TOXIC HOLocaust). It's cool because they exchange vocals on each song, and the lyrics sound like they were written the same day as they were recorded - as they are very simple! (If you don't like Motörhead, FUCK YOU!!) Overall, a great EP and I hope they have enough for some pussies out there (you know who you are!!). Snif. I think this is sold-out so no point in putting contact addresses.

CUTTHROAT - Thrash Metal Crazy Night 7" 2008, Wacromanerc records

Another one of these great CUTTHROAT EP's to add up to the good ole collection! This one features one 2008 track, "Power through Darkness" (Necrophagia cover) as well as three old live songs from 1999. (Bonded by Blood/EXODUS cover, Blitzkrieg Air Attack from Rape! Rape! Rape! album and Sacrifice by SACRIFICE). It is a fun EP to have, but nothing necessarily really... I suggest to get it if you are a maniac only (well, most of you are... hahaha), bloodynecromancer.de

G.A.T.E.S. / DISCLOSE - Black Plague/ Nuclear Hell split 7" 2008

Split EP with two of Japan's finest bands in the underground punk/metal scene. With members of CHURCH OF MISERY, COFFINS and other cult Japanese heavy metal bands, G.A.T.E.S. could be described as really killer speed metal/motörpunk with coarse vocals (they are different from Lemmy's but just as good). The first song they play - Born to Lose - is a bit more crust'n'roll (a bit like TANK MEEKS) while the other one, Black Plague, is more in the Motörhead. It's really fucking dirty and raw just like I love. On the other side is DISCLOSE (RIP Kawakami) - which is more like... you guessed it right: DISCHARGE! Both songs are really violent and straight to the point. The drums are played louder than almost all of the instruments and the vocals are mostly shouted. It came out in '05 but I think it's still available... Here's the address to obtain your own copy: Masayasu Futatsugi / 1-61-1-105, Shiraitodai, Fuchu, Tokyo 183-0011 / JAPAN


Ahhh, G.A.T.E.S.!!! The true flame carriers of Japanese metalpunk. This is their new 12", beautifully packaged in a folding guillotine blade (!) There are sadly only 5 songs on it - the first side being more metal, while the other two are more axed towards punk'n'roll. GREAT fucking material! I would love to hear more songs in the vein of "Devastation" and the rocking "Bloodsucker". I'd be really great also to have lyrics in order to sing along, beer in hand, in totally broken Japanese. Hah! This is already sold out unfortunately, but maybe if you're lucky you can still score a copy... you can try asking Boy Record (Japanese record shop). Ps. SAMM, ex-SABBAT/SACRIFICE (Crest of Black!!) is now the new drummer. Oh yeah!!!

AFTER THE BOMBS - Relentless Onslaught 12" 2007, The Total End Records/Vex

Well, I haven't heard something this fucking apocalyptic in a long, long time! AFTER THE
TELLURIAN is one of those rare NWOBHM Doom bands and the two songs found on this 7” were just based myself on good reviews I read. To be totally honest, I had never heard of them before! DAMN, every time I receive a package from Axe, it becomes a goddamn event... and this time around it is even greater - as what I got in the mail from them is a full blown LP!!! It features pro-recordings of songs from '80 and '83 (but sung by a different vocalist?). ANYWAY, TEALES OF MEDUSA is pure regressive Vancouver heavy metal - sometimes speed-like, sometimes doomy, but always majestic. It sounds like it was written somewhere between 1980 and 1985 to tell you the truth! Simply amazing stuff and memorable songs. Ancient Greek verses are summed on 8 songs, all of them exceptionally good (although I slightly prefer SK as a vocalist). Thanks again Axe for this great release. Albums like this makes me feel fucking alive! PAGAN ALTAR – JEX THOTH – Walking in the Dark/Stone Evil split 7” EP 2007, I Hate Records

Ahh, PAGAN ALTAR - one of my favorite bands ever! I was very excited to hear about this new release. Walking in the Dark” is an unreleased song recorded originally in ’76... which is 32 astonishing years ago! It has more of a rock feel to it (a bit in the vein of Lynyrd Skynyrd) but with Alan’s magical guitar soloing and singing sliding in from the beginning to the end. What a treat! Next side is “Stone Evil” by American heavy band JEX THOTH (formerly TOTEM). In my opinion, it doesn’t really mix well with PAGAN ALTAR’s tune... but I guess it gives me a bit of a diversiy. The song starts off sounding like SABBATH’s “Planet Caravan” and then gets way doomier. It’s good, but it gets a bit repeti-tive... although it’s way better than most shit that comes out nowadays. The package itself is quite notable: the cover art is drawn by Albert Witchfinder (REVEREND BIZARRE vocalist) and the wax itself is so thick that it will probably still be around in the next century. I think it is sold out by now, but I am almost sure there will be a second pressing. $7 + shipping - I Hate / Box 13023 / S-600 13 Norrköping / Sweden (e-mail here for availability: bth666@yahoo.se) THE LAMP OF THOTH - Cauldron of Witchery 10” The Miskatonic Foundation, 2007

Eagerly awaited, this heavy 10” vinyl is the first “pro-release” of TLOT (which followed shortly after their amazing demo). As a big fan, I got the die-hard version which came with patch, a tiny “leather” hand-bound book (all made by Randy Reaper...), and a beautiful high quality gatefold sleeve. The book is a really cool addition to the package - it explains the mystic and interesting history of the order of The Lamp of Thoth. As for the album itself - well, it sounds absolutely amazing! Expected! There are three songs in total. Side one has The Lamp of Thoth, which was on their demo (aside from the production - which is better - the mood is still same) and Sunshine (don’t be fooled by the title - it’s actually really dark and heavy) which is probably my favorite on this 10”... I just love how melancholic it sounds at the beginning and then out of nowhere, there is a supreme ass-kicking riff... it actually made me shiver! Flip the 10” over and you get a cover from the mighty CIRITH UNGOL (Frost and Fire) but it is completely Lamp of Thoth-ified, I admit I had a hard time recognizing it at first, but did when I heard the lyrics. It’s just that everything is played twice as slow! It’s really cool - it makes a killer doom song. Overall, if the world would be perfect, all the pubs would have The Lamp of Thoth background and everyone would be drunk. So, help the cause and join the legions! www.miskatonic.cc
**Piledriver**

By the Piledriver himself

There are variations, but, here's the simplest one, happily with Coke instead of the prune juice that is usually found in the 'original' Piledriver recipe... that's where it got its name from - how your hemorrhoid piles are slammed by the shits that you get after drinking too many Piledrivers. Yup! It's the Coke (or even better - if you can afford/find it - Pepsi) version for ME! Here's how ya whip one up:

**INGREDIENTS:**

- 2 parts dark rum,
- 2 parts vodka,
- 1 part Coca-Cola,
- 1 part orange juice

**HOW TO MAKE PILEDRIVER RECIPE:**

Add rum and vodka to a beer mug. Top with Coca-Cola and orange juice, and add ice if possible. Drink as many as humanly possible and fall down a lot... now get up and flip the album over to side two without drunkenly scratching the hell out of it, cuz, it's like a classic, right? It's not like there's another Piledriver album coming soon... is there... hmm... how many of these have I drunk now... I'm not as think as you think I am... these things are addictive, progressing, etc... even though I'm not much of a drinker, I'm not as think as you think... how many of these have I drunk now... I'm not as think as you think I am... these things are addictive, progressing, etc... even though I'm not much of a drinker, I'm not as think as you think I am... these things are addictive, progressing, etc... even though I'm not much of a drinker

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**CAULDRON:**

Heavy/Traditionnal metal band from Toronto, Canada

**DESOLATION ANGELS:**

Heavy New Wave of British Heavy Metal band from London, England

**ABIGAIL:**

Black/Thrash from Tokyo, Japan

**BARBATOS:**

Black/Punk from Tokyo, Japan

**LAMP OF THOTH:**

Eccentric traditionnal doom metal from Keighley, United Kingdom

**EXCITER:**

Speed metal band from Ottawa, Ontario

**OGRE:**

Heavy/Doom rock from Portland, United States

**MASTER:**

Death metal from Chicago, United States (now Czech Republic)

**ANVIL:**

Heavy metal from Toronto, Canada

**MASTERS OF STUHMEIT:**

Heavy/Thrash metal from Hamburg, United States

**AGITIVE:**

Speed metal band from Hamburg, United States

**LUMP OF MOUTH:**

Eccentric traditionnal doom metal from Keighley, United Kingdom

**BABEYONDE:**

Black/Punk from Tokyo, Japan

**ALCATELL:**

Black/Thrash from Tokyo, Japan

**REVEREND BIZARRE:**

Traditionnal Doom metal from Lohja, Finland

**ORNE:**

Progressive rock from Turku, Finland

**HOLOCAUSTO:**

Black/Thrash from Belo Horizonte, Brazil

**PILEDRIVER:**

Heavy metal from Toronto, Canada

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**WARNING:**

Don't drink and drive. Be safe and enjoy your drink responsibly! This recipe is for entertainment purposes only and should not be consumed in moderation.
Yasuyuki’s Toasted Rice Balls
by Yasuyuki of ABIGAIL/CuTTROTH/A
This is my favorite Japanese food recipe. It’s good for after hangover.

INGREDIENTS:
1 cup (240 ml) of cooked rice for every 2-3 rice balls required
Flesh of pickled plums (“umeboshi”)
Shaved bonito (“katsuo bushi”)
Tuna fish, teriyaki chicken, or “takuan” (yellow pickled radish)
Soy Sauce, Salt

STEP 1: Cook the rice in the normal (Japanese) way, but decrease the amount of water by 20 percent. One cup (200cc) of rice is sufficient for 2-3 rice balls.

STEP 2: Wet your hands thoroughly, sprinkle salt on them and rub them together. Shape the rice with pressing and rolling motions. The rice ball should be firm.

STEP 3: Poke a hole in the rice ball and insert the filling. Shaved bonito should be mixed with a small amount of soy sauce before insertion.

STEP 4: Toast the rice balls on a grill over a slow flame. A stove top fish grill is often used in Japan, but a barbecue grill is also suitable. Step 5: Toast them on both sides, giving care not to let them burn.

STEP 5: Baste both sides with soy sauce at least once while they are being toasted. When both sides are a golden brown, the rice balls are ready to serve.

Caribbean
by HOLOCAUSTO

INGREDIENTS:
1 lime, 5 spoons of fine sugar, Cachaça (sugarcane brandy), Ice

The ingredients are the traditional ones. The preparation is what differentiates it. After to wash the lime, Ipeel partially the same (some people do not like it flavor supreme it the rind it lemon). The central part (white) of the bagasse is cut to the lemon in two halves, removing of each one. This prevents that the drink if becomes bitter. Despite that never it gives time for this. After the usual procedures use two equal cups, glue well between itself to effect the mixture, as it was a coqueteleira.

MORBID CHEF’S COMMENT:
Confused? So was I, until I did some research and saw...

Southern VInlander
by GRAVEWORM

INGREDIENTS:
Jack Daniels Whiskey
Coca Cola

Put 90% Jack Daniels Whiskey with 10% Coca Cola and enjoy!

Rusty Nail
by Peter of ORNE/REVEREND BIZARRE

INGREDIENTS:
4 cl (1 oz) Grant’s Scotch Whisky
2 cl (1/2 oz) Southern Comfort
NOTE: It’s a British drink, but doors the job.

It’s a fucked up drink, but does the job. After ten of these anyone learns to speak Finnish. And the Finns forget how.
Can you believe I actually made that one? It was a long process to make, and actually looked good at the end. Unfortunately, I don't like seafood and made it for a friend of mine - but he never showed up. I wonder why. Haha!

**THAT MOST MELANCHOLIC OF MEALS**

### INGREDIENTS

2 lb small fresh whole squid with ink sacs  
1 onion, finely chopped  
1 clove garlic, finely chopped  
olive oil for frying  
Yorkshire (flat) parsley, chopped  
bread crumbs

### SAUCE:

1 onion, finely chopped  
1 clove garlic, finely chopped  
crust of bread  
Ink from the sacs  
1 potato  
250g/9oz black pudding  
salt and freshly ground black pepper  
a quarter of Hasish (or the finest Chinese opium).

#### STEP 1:

Take apart and clean the fresh squid, taking care to remove the ink sacs without breaking them. Set the ink sacs aside.

#### STEP 2:

Fry one onion and one garlic clove in olive oil. When the onion begins to take on color, add the chunks of squid tentacles and cook slowly while stirring in the oil. Add the chopped parsley and bread crumbs and stir until well thickened.

#### STEP 3:

Black pudding, like a dark, mysterious stranger, remains slightly outside the culinary mainstream. Perhaps that's because one of its major ingredients is animal blood. Yet, from Yorkshire breakfasts to Spanish tapas, blood sausages have kept livestock at home. If you want to make your own black pudding, first and foremost a strong stomach is required. Then you'll need access to some pigs' blood. Fewer abattoirs seem willing to supply fresh blood (unless you're having your own animals butchered) so it's not that easy to get hold of. As an alternative you can use dried blood, but you'll need to locate a specialist trade producer. Talk to your local butcher about how to find both dried blood and the sausage casings you'll need to make the pudding.

#### STEP 4:

Then peel the potato, dice and cooking a pan of salted boiling water until tender. Dice the black pudding and fry in a pan for 3-4 minutes until beginning to go crisp and crumble.

#### STEP 5:

Stuff the squid tails with this mixture, being careful not to overfill. Seal the openings with a toothpick. Fry the stuffed tails in a small wok or olive oil, turning gently, until golden in color. Meanwhile make the ink sauce.

#### INK SAUCE:

Take the squid tails out of the wok, let the ink water settle to a small amount of olive oil, turning gently, until golden in color. Strain the ink water and strain it over a fine sieve (strainer) over the bowl and puncture carefully. Blend the ink and broth. Add this liquid to the onion and garlic and cook slowly. Add the tomato puree and continue to simmer for a short time.

Drain the potatoes, add Hasish to the black pudding and continue to fry for 2-3 minutes. Meanwhile add the hasish to the black pudding and continue to fry for a short time. Add the black pudding to the squid tails and continue to fry until golden in color. Mix the sauce into the squid tails and serve hot.

From the other end and garlic crisp in olive oil, and add a crust of bread. Place the squid tails and bread on a small plate, place the sauce on top, and serve immediately.

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**Macaroni Against Monotheism**

by orlok of Countess

just like my music. This recipe goes back to my days as a student, when of course I had very little money and was too busy either studying or partying to pay much attention to food. I used to cook simple meals in large quantities (so that I could single day for weeks in succession.

### INGREDIENTS

- 666g of pork
- 333g of beef (of the lowest possible quality)
- 1 6oz can tomato paste (no salt added)
- 1 15.5 oz can "Brooks" chili beans (hot + spicy)
- 1 28 oz can whole tomatoes
- 1/2 tbsp Parsley
- 2 tbsp Chili pepper
- 1/4 tsp Cayenne pepper
- Garnish: Cheddar cheese, sour cream, chopped onions, hot sauce.

#### STEP 1:

Take equal amounts of macaroni (the cheapest you can find) and minced meat. Let's say 1000 grams of each. Cook the macaroni until al dente to get the exact result we're looking for here.

#### STEP 2:

Once everything is done, throw it all in a single pan. Do not add anything else and most certainly not fresh vegetables.

#### STEP 3:

At the same time, prepare a sauce, based on the cheapest little bag of powder-based sauce you can find in a supermarket, or herbs or anything that will refine the taste. Then mix it all together and serve it.

The taste should be really primitive because of the equal amounts of meat and macaroni and the very limited presence of the sauce.

Consume with large quantities of the cheapest beer (preferably pilsner) you can find in a proletarian supermarket (the kind of place where you can find both cheap beer and the sausage casings you'll need to make the pudding.)

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**Ronnie Cole's Turkey Chili**

It's a football thing, you start one hour before kickoff, and you are eating at halftime.

### INGREDIENTS

- 2 tbsp Olive oil  
- 1 whole Green pepper  
- 1 lb. Ground turkey  
- 2 cloves Garlic (minced)  
- 1 med. Onion (chopped)  
- 1 to 2 Serrano pepper (or Jalapeno) – stemmed, seeded + chopped  
- 1/2 cup Tomatoes  
- 1/2 cup Tomato paste  
- 2 tsp Cumin  
- 1 tsp Coriander  
- 1/4 tsp Cayenne pepper  
- 1 bottle Worcestershire sauce  
- 1 bottle Chili sauce  
- 1 bottle Salad dressing  
- 2 bottles Hot sauce  
- 4 bottles Tomato juice  
- 1 bottle Worcester sauce  
- 1 bottle Cider vinegar  
- 1 bottle Ketchup  
- 1 bottle Mustard  
- 1 bottle Hot sauce

#### STEP 1:

OK, here we go: take equal amounts of macaroni (the cheapest you can find) and minced meat. Let's say 1000 grams of each. Cook the macaroni until al dente to get the exact result we're looking for here.

#### STEP 2:

Once everything is done, throw it all in a single pan. Do not add anything else and most certainly not fresh vegetables.

#### STEP 3:

At the same time, prepare a sauce, based on the cheapest little bag of powder-based sauce you can find in a supermarket, or herbs or anything that will refine the taste. Then mix it all together and serve it.

The taste should be really primitive because of the equal amounts of meat and macaroni and the very limited presence of the sauce.

Consume with large quantities of the cheapest beer (preferably pilsner) you can find in a proletarian supermarket (the kind of place where you can find both cheap beer and the sausage casings you'll need to make the pudding.)

#### STEP 4:

Once everything is done, throw it all in a single pan. Do not add anything else and most certainly not fresh vegetables.

#### STEP 5:

At the same time, prepare a sauce, based on the cheapest little bag of powder-based sauce you can find in a supermarket, or herbs or anything that will refine the taste. Then mix it all together and serve it.
Can you believe I actually made that one? It was a long process to make, and actually looked good at the end.

BLACK PUDDING AND SQUID IN ITS OWN INK, WITH A HASHISH GARNISH

INGREDIENTS

- 1 clove garlic, finely chopped
- Olive oil for frying
- Yorkshire (flat) parsley, chopped
- Bread crumbs
- 1 onion, finely chopped
- 1 clove garlic, finely chopped
- Crust of bread
- Ink from the sacs
- 1 potato
- A quarter of Hasish (or the finest Chinese opium).

PREPARATION

STEP 1: Cut the tentacles into one inch chunks.

STEP 2: Fry one onion and one garlic clove in olive oil. When the onion begins to take on color, add the chunks of squid tentacles and cook slowly while stirring in the oil. Add the chopped parsley and bread crumbs and stir until well thickened.

STEP 3: Black pudding, like a dark, mysterious stranger, remains slightly outside the culinary mainstream. Perhaps that's a long and morbid history... Making blood sausage at home is no easy task, as the recipe harks back to a time when everyone kept livestock at home. If you want to make your own black pudding, first and foremost a strong stomach is required. Then you'll need access to some pigs' blood. Fewer abattoirs seem willing to supply fresh blood (unless you're having your own animals butchered) so it's not that easy to get hold of. As an alternative you can use dried blood, but you'll need to locate a specialist trade producer. Talk to your local butcher about how to find both dried blood - and the sausage casings you'll need to make the puddings.

STEP 5: Stuff the squid tails with this mixture, being careful not to overfill. Seal the openings with a toothpick. Fry the stuffed squid in olive oil until crispy.

INK SAUCE:

STEP 6: Brown the other onion and garlic clove in olive oil, and add a crust of bread. Place the fish broth in a small bowl. Place the reserved ink sacs in a fine sieve (strainer) over the bowl and puncture carefully. Blend the ink and broth. Add this liquid to the onion and garlic and cook slowly. Add the tomato puree and continue to simmer for a short time.

Run the mixture through a blender. Place the sauce in a large skillet, add the fried, stuffed squid and simmer for 15 minutes. Drain the potatoes, add Hashish to the black pudding and continue to fry for 2-3 minutes. Season.

Add to the squid, consume and enter a world of nightmarish gastric visions. Lament on the appetites of man which chain him to this cold earth. As Nietzsche said, 'The belly is why man does not readily mistake himself for a god!'
**TOMATO-GARLIC HELLFIRE CHICKEN**

**Jori of NAILGUNNER (FIN)**

This is a recipe I developed with a good friend of mine. We wanted to get

**Ingredients:**

- 500g pack of puff pastry
- 1 tbsp of butter
- 1 tbsp of olive oil
- 1/2 tsp sugar
- Salt and pepper

**Preparation Time:** 20 minutes

**Cooking Time:** 45 minutes

**Portions:** 6

**Instructions:**

1. Pre-heat oven at 450 degrees.
2. Roll out one piece of pastry until it fits the baking sheet. Lay it on the tray and when cooked, add sausage meat mixture over the top. Ensure all edges are sealed.
3. Stir, bring to boil, put lid on and turn down to a simmer. Cook for about 10 minutes, stirring now and then.
4. Meanwhile, remove puff pastry from packet and cut in half along the shortest width.
5. Open out and place on top of other pastry sheet and sausage meat mixture. Press edges down, then trim any excess. Roll out the second piece of pastry – slightly larger than the first – and fold over so the two long edges meet. Make long slats along the folded edge, leaving just under 1" uncut.
6. Score edges (i.e. make lots of small horizontal cuts around the two edges of the pastry sides), brush top with milk and place in the oven for about 10-15 minutes on gas 6 until golden brown. Serve with creamy mashed potato and baked beans.

**TIPS**

- Use different spices to get a level of spiciness suitable for you. You can also add bits of vegetables like carrots.

**MORBID CHEF’S COMMENTS:**

 Gryeddubrass’s creation of Dana (keyboards, rhythm guitar and vocals)’s chef Michael Smith. Dana’s restaurant Little Louis’ is an exceptional place with great food and the best of many wonders. Please visit www.gryeddubrass.com to read more about this amazing creation.

**PORTIONS:**

- 6 each lamb shanks (400 grm each)
- 1/2 cup celery chopped
- 1 medium onion (chopped)
- 1 can chopped tomatoes
- 1/2 cup tomato paste
- 1 litr chicken stock
- 1/4 cup white wine
- Salt and fresh ground pepper

**Preparation Time:** 1 hour

**Cooking Time:** 2 hours

**Instructions:**

1. Pre-heat oven at 450 degrees.
2. Stir, bring to boil, put lid on and turn down to a simmer. Cook for about 10 minutes, stirring now and then.
3. Meanwhile, remove puff pastry from packet and cut in half along the shortest width.
4. Open out and place on top of other pastry sheet and sausage meat mixture. Press edges down, then trim any excess. Roll out the second piece of pastry – slightly larger than the first – and fold over so the two long edges meet. Make long slats along the folded edge, leaving just under 1" uncut.
5. Score edges (i.e. make lots of small horizontal cuts around the two edges of the pastry sides), brush top with milk and place in the oven for about 10-15 minutes on gas 6 until golden brown. Serve with creamy mashed potato and baked beans.
**Sausages & Vegetables**

**Ingredients**
- 3 tbsp extra-virgin olive oil
- 1 red bell pepper-seeded and sliced
- 1 large onion in 1/4 inch slice
- 1 green bell pepper-ditto
- 1/4 cup tomato sauce thinned slightly with water
- pinch of salt and pepper
- 1 lb (500 g) of hot or sweet Italian sausage
- 1 can chopped tomatoes
- 2-3 tablespoons of salsa
- 2-3 teaspoons of minced garlic
- 1/2 tsp sugar
- 1 medium onion (chopped)

**Preparation**
1. Preheat oven at 450°F.
2. Step 2: Place sausages on a baking sheet and drizzle extra-virgin olive oil all over them.
3. Step 3: Place in hot oven and roast until casings are crisp and juices run clear. (15-20 mins)
4. Step 4: While sausages roast, heat skillet with 3 tablespoons extra-virgin olive oil and thin sliced garlic for ~3 mins and add peppers and onions. Turn heat slightly with 3 tablespoons extra-virgin olive oil and thin sliced garlic for ~3 mins and add peppers and onions. Turn heat slightly with 3 tablespoons extra-virgin olive oil and thin sliced garlic for ~3 mins and add peppers and onions.
5. Step 5: Place Italian sausage over the top, serve with favorite dinner bread. Rock on!!!
**Roller Flank Steak**

**INGREDIENTS:**
- 2 x 250g Thin Flank Steak
- Bacon
- Onions

**PREPARATION:**
1. Remove the nerves in the veal, and then cut thinly.
2. Chop the peppers, garlic and onions very thinly.
3. Cook the meat in olive oil or duck fat.
4. Add salt and pepper.
5. Add the vegetables (which should be almost in a paste) to the meat.
6. Add the wine and allow to heat for 5 min. Add the broth to the meat, bring to a simmer, cover and place in the oven.
7. Tip pot to skim off fat. Check and correct seasoning.
8. Add the peas, stirring frequently.
9. Tip in roast Beef Brisket
10. Spread on the meat, in the casseroles and serve with potatoes, rice or pasta. Serve with a hearty wine.

**COOKING TIME:**
35 minutes

**PORTIONS:**
2 lb (1000 g) boneless beef shoulder

**INGREDIENTS:**
- 2 lb (1000 g) boneless beef shoulder
- 1 tbsp butter
- 1 tbsp cooking oil (more if needed)
- 2 cloves of chopped garlic
- 1/2 tsp Thyme
- 2 tsp fine chopped parsley
- 5-6 grinds of pepper
- 1 stalk of celery
- 1 large tomato
- 1/2 tsp oregano
- 1 big red pepper and two big green peppers (or opposite)
- 2 chicken broth cubes
- Parsley, salt & pepper

**PREPARATION TIME:**
20 minutes

**COOKING TIME:**
110 minutes

**MORBID CHEF NOTES:**
Under Ing roast Beef BrIskit

**INGREDIENTS:**
- 1 beef brisket of 1,5 lb (750g)
- 6-7 cloves of fresh garlic

**PREPARATION TIME:**
3 hours

**COOKING TIME:**
6 hours

**INGREDIENTS:**
- 1 package of Lipton Onion Soup Mix
- 1 beef brisket of 1,5 lb (750g)
- 6-7 cloves of fresh garlic
- 2 tbsp soy sauce
- 2 tbsp tomato paste
- 1 big red pepper
- 2 nice onions
- 2 garlic cloves
- 1 bouquet garni (bundle of herbs)
- 1/2 tsp oregano
- 1 big red pepper and two big green peppers (or opposite)
- 2 chicken broth cubes
- Parsley, salt & pepper

**PREPARATION TIME:**
2 hours

**COOKING TIME:**
7 hours

**INGREDIENTS:**
- 20 medium potatoes
- 2 nice onions
- 2 garlic cloves
- 1 tsp oregano
- 1 bouquet garni (bundle of herbs)
- 1 big red pepper and two big green peppers (or opposite)

**PREPARATION TIME:**
3 hours

**COOKING TIME:**
7 hours

**INGREDIENTS:**
- 20 medium potatoes
- 2 nice onions
- 2 garlic cloves
- 1 tsp oregano
- 1 bouquet garni (bundle of herbs)
- 1 big red pepper and two big green peppers (or opposite)

**PREPARATION TIME:**
3 hours

**COOKING TIME:**
7 hours

**INGREDIENTS:**
- 20 medium potatoes
- 2 nice onions
- 2 garlic cloves
- 1 tsp oregano
- 1 bouquet garni (bundle of herbs)
- 1 big red pepper and two big green peppers (or opposite)

**PREPARATION TIME:**
3 hours

**COOKING TIME:**
7 hours

**INGREDIENTS:**
- 20 medium potatoes
- 2 nice onions
- 2 garlic cloves
- 1 tsp oregano
- 1 bouquet garni (bundle of herbs)
- 1 big red pepper and two big green peppers (or opposite)

**PREPARATION TIME:**
3 hours

**COOKING TIME:**
7 hours

**INGREDIENTS:**
- 20 medium potatoes
- 2 nice onions
- 2 garlic cloves
- 1 tsp oregano
- 1 bouquet garni (bundle of herbs)
- 1 big red pepper and two big green peppers (or opposite)

**PREPARATION TIME:**
3 hours

**COOKING TIME:**
7 hours
STEP 2: Put floured...

STEP 3: Put bacon slices on thin flank steak and add cut up onions on top. It's great with beer... It is a German recipe after all.

INGREDIENTS:
- 2 x 250g Thin Flank Steak
- Bacon
- Onions
- 1 bay leaf
- 1 cup dry red wine
- 1 cup canned beef broth
- 4 medium carrots in 1/2 in (1,5 cm)
- 2 medium onions cut in 8 wedges
- 4-6 medium potatoes, halved

C). Dry the meat in paper towels. It won't brown when wet.

C). or whatever temp. to maintain simmer.

3. Sprinkle flour on the meat, in the casserole and stir with a wooden spoon until the flour is absorbed.

3. Mash the garlic with salt on a saucer using a strong fork. Add to the casserole with the other seasonings.

4. Add the wine and allow stew to heat for 5 min. add the beef broth to barely cover. Bring to a simmer, cover, and place in the oven.

5. Cook 1-1.5 hrs. or until beef is beginning to tender. Check the stew occasionally to make sure it is not too dry. Add hot water to the stew of if True does.

Karl of The Gates of Slumber

PREPARATION TIME:

20 minutes

2,5 hours

COOKING TIME:

20 minutes

35 minutes

4

MORBID CHEF NOTES:

It is not possible to obtain the same mix. Replace the meat. We are doing less and don't have to cook as fast as when we are living in the studio. When we are the band chef... I cook most of our meals when we are living in the studio. When we are the band chef... I cook most of our meals when we are living in the studio.

Glen of ANVIL

INGREDIENTS:
- beef brisket of 1,5 lb (750g)
- 1 package of Lipton Onion Soup Mix
- 2 onions
- 6-7 cloves of fresh garlic
- 1 beef brisket of 1,5 lb (750g)

INGREDIENTS:
- 1 beef brisket of 1,5 lb (750g)
- 1/2 tsp basil
- 1/2 tsp thyme
- Salt and pepper

INGREDIENTS:
- beef brisket of 1,5 lb (750g)
- 1 package of Lipton Onion Soup Mix
- 2 onions
- 6-7 cloves of fresh garlic
- 1 beef brisket of 1,5 lb (750g)
**CHILLI MAC ATTACK**

Preparation Time: 15 minutes
Cooking Time: 17 hours
Servings: 4

**INGREDIENTS:**

- 1/2 package tofu, soaked in water and cut into small cubes
- 20g wakame seaweed, cut into bite-size pieces
- 4 1/2 cup dashi (fish soup stock)
- 3 tbsp miso (soy bean paste)
- 1/2 green/welsh onion, sliced
- 1 pound (500g) of ground pork and a few links sausages of
- 150g of tofu, drained and crumbled
- 50g of chives
- 2 medium-sized potatoes
- 2 teaspoons sugar
- 1 teaspoon salt
- 1 teaspoon pepper
- 1/4 teaspoon chili powder
- 1/4 teaspoon ajinomoto
- 50g (9oz) of baked beans
- 1/4 cup of white macaroni

**METHOD:**

1. **STEP 1:** Boil dashi.  //  **STEP 2:** Add taros, miso and dissolve completely. Be careful not to overcook otherwise the miso flavor will weaken.  //  **STEP 3:** Boil simmer gently about 3 minutes, then add Wakame seaweed, fried bean curd and soybean curd.  //  **STEP 4:** Boil for a while and turn off the heat and add chopped Welsh onions, then serve.

**MORBID CHEF’S COMMENTS:**

Very tasty and really healthy. If taros cannot be found, it can be replaced with potatoes— or completely removed. 156
**SPECKMANNN’S CHILI MAC ATTACK**

**INGREDIENTS:**
- 1 lb ground beef, turkey or 1 bag of klobasa (slovak sausages) and 2 breasts of boneless chicken
- 1 medium red onion
- approx. 10 lg white mushrooms, chopped
- 3 tbsp minced garlic
- 1 diced bell pepper
- diced jalapeños

**PREPARATION TIME:**
- 2 large onions
- 4 cloves of garlic
- Regular peppers: 1 green, 1 red
- Hot/Jalapeno/Habanero peppers: 1 red, 1 green, 1 yellow or whatever you have

**STEP 1:** Chop up onions and add them to the pan with a few tablespoons of oil and the garlic. Cook over medium heat while chopping up one regular red and one green pepper.

**STEP 2:** Dice up one red, one green, and one yellow hot pepper available in any American supermarket. They obviously go by different names Jalepeno, Habanero, etc. You decide what to try. Also, if you are in a hurry, you can just add a can of hot peppers available at any specialty or Hispanic store.

**STEP 3:** I live in Europe (Czech Republic) now, and so I use klobasa and chicken or ground meat, pork, beef whatever I can find on a particular day. In North America, one pound of ground beef and a few turkey sausages grounded up are the best. Add this to the pan.

**STEP 4:** Cook all the ingredients for about 45 minutes or until tender. Get rid of the grease if you care, I usually don’t bother. Add all of the cans as well as one 16 oz can of water. After mixing, add the sugar, salt, pepper and chili powder. Here in Europe, chili powder is difficult to find, so you can use a package of Chili Con Carne add a few tablespoons.

**STEP 5:** After about an hour, check the flavor, as you might need more salt or chili powder. Don’t overdose on the salt because it can be a difficult thing to judge. Two to three hours of stirring is the best advice I can give. I think great food takes time, so be patient.

Serve with macaroni, cheese, and sour cream. (optional)

**SERVINGS:**

**COOKING TIME:**

**MORBID CHEF’S COMMENTS:**

“Excellent chili recipe overall, very filling and gives you loads of energy! Perfect for cold days.”

By ogre

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**EASY CHEESY BEANS ON TOAST**

**By Emma of Lamp of Thoth**

**HERE’S MY IDEA ON HOW TO MAKE A BORING MEAL SLIGHTLY LESS BORING!**

**INGREDIENTS:**
- 16 oz (444 ml) can of baked beans in tomato sauce
- A handful of grated, extra strong cheddar cheese
- 2 slices of white bread (I have experimented with whole meal and baguette)

**PREPARATION TIME:**
- 5 minutes

**COOKING TIME:**
- 5 minutes

**PERIODICAL TIME:**
- 5 minutes

**STAIRCASE:**
- 1

**RECIPE FOR DISASTER / TOUR BUS MOLOTOV COCKTAIL**

**By Dan Beehler (Ex-Exciter)**

In 1987 we, Exciter, toured with an opening act called ‘Crypt’ in Montreal (awesome band). Both bands and crews shared a bus. Crypt soundman ‘Sylvain’, who was massive, would ask us if we wanted anything at all, and we’d say ‘plenty’. He would choose the bottom bunk.

**INGREDIENTS:**
- 2 large ‘strong’ eye-cryin’ onions from Hell
- Mayo
- 1 garlic clove

**PREPARATION TIME:**
- 20 minutes

**COOKING TIME:**
- 15 minutes

**PERIODICAL TIME:**
- 4

**STAIRCASE:**
- 1

**SERVINGS:**
- 4

**MISO SOUP**

**INGREDIENTS:**
- 1/2 package fried tofu, pre-boiled, drained and cut into small 2cm cubes
- 8 small tofu teriyaki (soy vegetable... go to your local Chinatown!)
- 1/2 package fried tofu, pre-boiled, drained and cut into small cubes
- 1/2 package fried tofu, pre-boiled, drained and cut into small cubes
- 1/2 package fried tofu, pre-boiled, drained and cut into small cubes
- 3 tbsp miso (soy bean paste)
- 1/2 cup de-chopped white onion (from soup stock)
- 1/2 cup de-chopped white onion (from soup stock)
- 1/2 cup de-chopped white onion (from soup stock)
- 1/2 cup de-chopped white onion (from soup stock)

**PREPARATION TIME:**
- 20 minutes

**COOKING TIME:**
- 15 minutes

**PERIODICAL TIME:**
- 5 minutes

**STAIRCASE:**
- 1

**SERVINGS:**
- 4

**MISCELLANEOUS**

**Morbid chef's comments:**

“Excellent chili recipe overall, very filling and gives you loads of energy! Perfect for cold days.”
HAIL, and welcome to the cookzine section of Morbid Tales! Hell Bent for Cooking is a crazy idea I got a few years ago... I started developing a certain obsession for cooking and food and thought that it would be nice to mix both together... because, well - even metalheads have to eat to stay alive! So yeah, here are some alternatives to your usual beer and goat blood. All recipes are either the band’s favourite - or it is something that appeals to them. Enjoy!

**Jason Decay’s Welfare Nachos**
by Jason Decay of Cauldron/Goat Horn

What I do is mock a dish they make at Sneaky Dees (a Toronto Mexican restaurant/venue). I make the welfare version. It works really well on a day off, or if you’re hung over (which is usually my day off).

**PREPARATION TIME:**
Varies how you are hung-over

**PORTIONS:**
Varies how you are hungry

**INGREDIENTS:**
- A bag of nacho chips (200g)
- 1/2 cup (2/3) of white rice
- 1 cup (250g) of black beans
- 1 cup (80g) of Cheddar cheese

**STEP 1:**
Line a glass bowl with nacho chips and throw in a big scoop of refried beans. Chop your favourite vegetables and throw them in on top. Then shred some cheese on top and throw it in the toaster oven on 500°F (260°C) for 10 minutes. Then you can top it with a fried egg (or not) and douse it in some hot sauce. That’s it! Or, if you’re rich, just take a cab to Sneaky Dees in Toronto and order the Traditional.

**Yorkshire Pudding**
by Desolation Angels

New Wave of British Heavy Metal band Desolation Angels shows us how to do one of the most traditional British sides-dishes.

**PREPARATION TIME:**
40 minutes (30 min wait time)

**COOKING TIME:**
Varies between 15 - 35 minutes

**SERVINGS:**
4-6

**INGREDIENTS:**
- 300ml (1/2 pint) 2% milk
- 110g (4 oz) plain flour
- 1 egg
- Oil, lard or dripping

**STEP 1:**
Place the flour in a bowl, then make a well in the centre and break in the egg. Mix in half the milk using a wooden spoon, work the mixture until smooth then add the remaining milk. Mix in well. Allow to rest for 15 to 30 minutes. After the mixture has rested, heat the tins or muffin tin. Preheat oven to 220°C (425°F).

**STEP 2:**
Beat or whisk until fully combined and the surface is covered with tiny bubbles. Allow to rest for 15 to 30 minutes. After the mixture has rested, heat the tins or muffin tin. Preheat oven to 220°C (425°F). Place the tins or muffin tin on the oven. Pour the batter into the tins or muffin tin. Bake for 10 to 15 minutes. The puddings are cooked when they are golden brown.
hails, and welcome to the cookzine section of MorBId tales! hell Bent for cookIng is a crazy idea I got a few years ago... I started developping a certain obsession for cooking and food and thought that it would be nice to mix both together... because, well - even metalheads have to eat to stay alive! so yeah, here are some alternatives to your usual beer and goat blood. all recipes are either the band’s favourite - or it is something that represents them well. enjoy!

**Jason decaY’s welfare nachos**

by Jason Decay of caUldron/goat horn

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**PREPARATION TIME:**
Varies how you are hung-over

**PORTIONS:**
Varies how you are hungry

**INGREDIENTS:**
- A bag of nacho chips
- 16 oz (444 ml) can of refried beans
- Favorite vegetables (Jason usually uses tomatoes, onion and green pepper but mentions you could be budget and just use salsa)
- Shredded cheese
- Fried egg
- Hot sauce

Line a glass bowl with nacho chips and throw in a big scoop of refried beans. Chop up your favourite vegetables and throw them on top. Then shred some cheese on top and throw it in the toaster oven on like 500°F (260°C) for 10 minutes. Then you can top it with a fried egg (or not) and douse it in some hot sauce. That’s it! Or, if you’re rich, just take a cab to Sneaky Dees in Toronto and order the Traditional.

**YorkshIre pUddIng**

by DESOLATION ANGELS

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**PREPARATION TIME:**
40 minutes (30 min wait time)

**COOKING TIME:**
Varies between 15 - 35 minutes

**SERVINGS:**
4-6

**INGREDIENTS:**
- 300ml (1/2 pint) 2% milk
- 110g (4 oz) plain flour
- 1 egg
- Oil, lard or dripping

**STEP 1:**
Place the flour in a bowl, then make a well in the centre and break in the egg. Mix in half the milk using a wooden spoon, work the mixture until smooth then add the remaining milk. //

**STEP 2:**
Beat or whisk until fully combined and the surface is covered with tiny bubbles. Allow to rest for 15 to 30 minutes, whisk again before use. Pre-heat oven to 220°C; 425°F. //

**STEP 3:**
Place a teaspoon of fat into 12 individual deep bun tins or a single large tin and place in the oven until the fat is very hot. Pour the batter into the tins and bake for 10 to 15 minutes for individual puddings (or 30 to 35 minutes if using a large tin) or until risen and golden brown.

Hell Bent for CookIng
Cooking
Hell Bent