EDITOR'S NOTES

Yo you've probably never heard of another band called House of 9. This is definitely the most exciting news of the year. We've always been a bit of a mystery, so it's nice to see our fans finally get it together. Believe me, we've had our share of ups and downs, but we're here to stay.

We've been working hard on our new album, and we're excited to share it with you. It's a mix of old-school and new-school sounds, and we think you'll really enjoy it. So get ready to rock out with us, and remember to stay tuned for more updates!

Stay tuned for more information on our upcoming tour. We'll be playing in cities all over the world, so make sure you don't miss out.

Thanks for your support, and we look forward to seeing you soon!

Emily Brown
Lead Singer

VIC'S PICKS

On this month's playlist, we have some of our favorite tracks from different artists. Check them out and let us know what you think!

1. "Can't Find My Way Home" by Dire Straits
2. "Stairway to Heaven" by Led Zeppelin
3. "Hotel California" by Eagles
4. "Sweet Child O' Mine" by Guns N' Roses
5. "Bohemian Rhapsody" by Queen

Happy listening!

Vic's Picks Staff
Entombed is a band from Minneapolis, Minnesota, and they are one of the few bands that has been able to create what they do, as displayed on their first two albums. They are also one of the bands that has been around for a long time, and they are known for their aggressive, fast-paced style.

Thrashamok: Are you getting along with the other bands in the Twin Cities scene?
Nicke Andersson: Where are they? Yeah, they're all cool guys, both existed and thrive. I'd say it's good with two really different bands that don't sound like us.

T: I heard LG was flaring up with your girlfriend.
N: No, we haven't.
T: Then why was he temporarily out of the band?
N: It was a long time ago and we had a different opinion of time, it's true. But, we'll come back to that later.

T: Now, how do you feel about the current state of thrashmetal?
N: I think it's a bit confused, there are different styles and subgenres within the genre, but it's still a thriving scene.

T: What do you think about the current state of the music industry?
N: I think it's in a good place, there are still many talented musicians creating new and exciting music, but it's also become more commercial.

T: What about the future of thrashmetal?
N: I think it will continue to evolve and change, but it will always have a place in music history.

T: Do you have any favorite bands or musicians currently?
N: I love Amon Amarth, they are one of my favorite bands.

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Epidemic is perhaps the word that describes our current situation. A plethora of diseases, pandemics, and threats to our well-being. It's time to start thinking about how we can move forward in a sustainable and healthy way. The solution lies in collective action and individual responsibility.

EM: Why do you think the epidemic is not being taken seriously enough?
EM: How can we encourage more people to get involved in the fight against the epidemic?
EM: What can governments do to help?

Nunslaughter could care less what the industry thinks or what you think of them. They'll do whatever they please. This Pennsylvania unit has three demos out, the latest entitled "Impaler the Stench of Christ on the Inverted Cross of Death". Here's an interview with the man behind Nunslaughter, frontman Don of the Dead.

Thresholds: Tell us about your first demo.
Don of the Dead: Our first demo was recorded in a basement on 2 tape decks with the help of some friends. It was one of the earliest demos we ever recorded, but it was a learning experience.

EM: What's the best advice you've ever received?
Don of the Dead: I was told never to give up on your dreams, no matter how difficult it may seem.

EM: What's the biggest obstacle you've faced so far?
Don of the Dead: The biggest obstacle has been maintaining consistency and staying true to our vision.

EM: What are your future plans?
Don of the Dead: We plan on releasing a full-length album and touring extensively.

EM: What's your favorite track on your first demo?
Don of the Dead: "Impaler the Stench of Christ on the Inverted Cross of Death" is my favorite track. It's a concept piece that we've been working on for a while.

EM: What's the most challenging aspect of recording demos?
Don of the Dead: The biggest challenge is capturing the raw and unpolished feeling of the music.

EM: How do you write your songs?
Don of the Dead: We write our songs collaboratively, with each member contributing their own ideas and influences.

EM: What's the most difficult thing about touring for Nunslaughter?
Don of the Dead: The most difficult thing about touring is the logistics of coordinating the band's schedule with the demands of personal lives.

EM: What's your favorite memory from a Nunslaughter show?
Don of the Dead: One of our favorite memories was performing in front of a sold-out crowd.

EM: What do you think makes Nunslaughter stand out in the underground scene?
Don of the Dead: We think it's our unique style and our dedication to our craft that sets us apart.

EM: What's the biggest misconception about Nunslaughter?
Don of the Dead: Some people think we're just a gimmick, but we're serious about what we do.

EM: What's the most important lesson you've learned from being in Nunslaughter?
Don of the Dead: The most important lesson we've learned is to never take our success for granted and always stay humble.

EM: What's the future of Nunslaughter?
Don of the Dead: We plan on continuing to write music and perform, as well as exploring new sounds and styles.

EM: What's your advice to aspiring bands?
Don of the Dead: Never give up and stay true to yourselves.

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The Thrashers: Do you think Enormous and Unleashed were good support?

Pete Sandwith: Yes! I feel that both bands were real great support for our second "Disinter." European tour. So was Vader in our first "Razzle," you know.

T: Give us your reaction to the U.S. tour.

PS: The American Sickness tour was a deathly dull storm.

T: What do you feel about people who say you've sold out?

PS: I don't worry about that at all. I just know that Morbid Angel will never sound or be, that same as the previous recording we put out.

T: What's going to happen with the new tour?

PS: We've got plans for the future, but we're still working on the new album.

T: Why didn't you play with Sepultura, Motorhead, Watain, and Headhunter in Europe?

PS: Because it was a fantastic bill. Playing in front of thousands of people gives us the chance to expose our music to those who never had the opportunity to experience it before.

T: What do you think about Morbid Angel now?

PS: We're more mature now, and we're ready to take our music to the next level.

T: Do you think you're a maturer band?

PS: Of course. We're a mature band.

PI: What's in store for Morbid Angel?

PS: An upcoming brutal assault of an EP containing a track of "AOD-007."
**Paradise Lost**

England’s ultimate doom metal dream team. Three albums have been created by this quintet, each being a classic opus of their darkly emotional music. Guitarist Gregor Mackintosh gave me a buzz from the United Kingdom. Actually, I couldn’t understand half of what he was saying out of his goddamned accent.

**Thrashhouse:** How did your first two LPs, “Lost Paradise” and “Gothic” sell?

**Gregor Mackintosh:** Obviously, we’re in a much more commercial market these days. I think it sold 35,000 copies. But it did ok, did it not? Song “Gothic” is what got us bigger in Europe, about 30,000.

**TH:** What happened with your contract with Peaceville?

**GM:** We signed to Peaceville for this album and everything was on good terms, then we decided to take a bit of a year off to write new material, try to get the songs together, then get them with the rest of the band, and it was all the same time that this time. There were a few labels interested, but Music for Nations I think those were in the best shape.

**TH:** What other offers did you get?

**GM:** We had a few different offers from Peaceville or Peaceville and I think we had an offer from some other label.

**TH:** What do you think people get depressed?

**GM:** I’m not sure. I think you’re ‘funking the life you have’ (laughs). Depression is a whole other subject, even if your life has been completely clean, you’re bound to get down at times, but depression isn’t always an issue.

**TH:** Why do you think people get depressed?

**GM:** It’s a lot of life. You can’t be ‘funking the life you have’ (laughs). Depression is a whole other subject, even if your life has been completely clean, you’re bound to get down at times, but depression isn’t always an issue.

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Thomson: How was your company first started?

Herve Morbillo: My girlfriend and me on May 12 with Osmose.

TH: Why did you choose Osmose as your name?

GM: Osmose sounds good, doesn’t it? (of course), the right explanation is separate 2 things by a small thing. I think that sounds better and nothing to do with it.

**TH:** Why Productions instead of Recitals?

GM: Productions because we are a production company, also a record company but it’s to confusing and also record shops. We have a records shop, only productions and operations.

**TH:** What happened at Strasbourg?

GM: Strasbourg is dead. For around 2 years, but we have our master distribution, so it’s continued through the new name.

**TH:** What’s your relationship with the other French labels? Record Labels?

GM: Osmose help Innovative to distribute all their releases. Also Laurent is a good friend and he knows how to launch our company and we have a known name (me) (and) it’s easier for him to sell his releases.

**TH:** How did you get SPV distribution?

GM: SPV is feeling Damien Leith and Advance Music Leith and they are interested in us. Also SPV know our releases in Scandinavia and Sweden.

**TH:** So it must be easy to find your releases all throughout Europe?

GM: No and after 1 year it’s easy to find our releases, it’s not in France it’s looking bad, really bad but they’re placed on the shelves for only 1 month, after that they’re out everywhere in a few record shops who wouldn’t carry such hard releases.

**TH:** BPM markets all your releases in Singapore.

GM: This license is only in Singapore. It’s also in Thailand, Indonesia, Philippines, Korea, and Malaysia. The selling is pretty good in all these countries, but we’re sure the company rip us off due to renting within. I think they buy them only and not our logo, I know more soon when I get their report.

**TH:** When will Osmose hit the US market?

GM: That’s actually one of the most important things we have done, USA, Canada, and Mexico. So in November our license started with J.L. America, distributed by Carpente. It started with American Music, Massachusetts, California, Michigan, to write Osmose USA on Keel, 151 W. Central St., Natick, MA 01760 or call 508-873-3225 or fax 508-576-2086. They can give you more info.

**TH:** What type of music do you listen to?

GM: Stock and black metal bands like all in the world, European metal bands, and some well-known rock bands.

**TH:** What’s your label band on Osmose?

GM: I must say the good Protokraft but what about thinking about it.

**TH:** Last words here in front of your card

GM: I’m sure you do, you French keep your cards and me here here. Thank you for your visit. For your reference, if you want to order LPs, $15 for LPs and $17 CD. Also see us for our new releases. Ask for our monthly mailorder.

Order the latest killer releases on Osmose label. Send him $14 (Europe) or $16 (USA) for this stuff. Thank you for your time and have a good day.

**Paradise Lost**

Interview with Stephen B. Smith, frontman of Paradise Lost.

**TH:** What did you learn about music first?

GM: I think it was a little bit easier than Gothic, but then there was a little bit more of a change in the way we incorporated it into our lives. We had to quit our old bands and start a new one, so we had to continue to sell a lot of copies. They’re more than six or seven times as much, it’s great.

**TH:** What’s the painting on the cover of “Sopor”?

GM: It’s a concept way too deep for me. I’m lost in it. It’s a little paper goods head. As far as I’m concerned, whether or not people are jumping out of the window. That’s the thing about it. I think there’s a good solution, and we’re trying to believe in it. We’re trying to believe in something that’s so beautiful, and I think we’re trying to believe in it. It’s a beautiful thing.

**TH:** What other things would you like to share with your fans?

GM: No, but I can’t get anything to work. I share something with the rappers, and make something up. I think you smart and you have your own life, and keep it to yourself. I think you smart and you have your own life.
GOREPHOBIA is a demented, sickened mass of panic. A goofy band is also what it is. "Demented Omen of Masochism" is the group's single, sampling of what scares this foursome can be upon your mind. After viewing this Pennsylvania band's blistering live performance, you got the opportunity to speak with Chris and John.

The nucleus: Let's start with a history of GOREPHOBIA.

Chris Cambie: We're on the scene here, Chris Cambie - bass/voc, John holster - guitar, speedo, Murphy - lead guitar, Ken Master - drums. The group first formed in '86, kicked off doing one-off shows at clubs until it landed a gig at the famous Hard Rock Cafe. Since then, we've been a mainstay on the scene, gaining a reputation for our high-energy live shows.

John Holster: I'm John Holster, guitar/voc. We've been together for a few years now, and we've been through a lot together. We started out playing cover tunes at bars and clubs, but we've evolved into a unique sound that's all our own.

The interview:

Chris Cambie: I think it's important to note the group's origins, as the original band lineup was quite different from the current one. When we formed in '86, we were a four-piece, but over the years we've had a rotating cast of members. The current lineup has been together for over a year now, and we're really excited about where we're headed.

John Holster: We've been through some ups and downs, but we've always stuck together. We're a tight-knit group, and we pride ourselves on our ability to connect with our audience. We've played all over the country, and we're always looking for new ways to challenge ourselves.

Chris Cambie: One of the things that sets us apart is our use of found objects. We use things like old TVs and radios as percussive elements in our music. It's a unique sound that's hard to describe, but we're really proud of it.

John Holster: We've always been experimenting with new sounds and techniques, and we're always open to feedback from our audience. We want to create music that's not only entertaining, but also thought-provoking.

Chris Cambie: We're looking forward to what the future holds for us. We're excited about our upcoming tour, and we can't wait to see where it takes us.

John Holster: We're always looking to grow as musicians and as people. We believe in the power of music to bring people together, and we're committed to using our platform to make the world a better place.

Chris Cambie: Thanks for having us, and we hope you'll join us on our journey. We can't wait to see you all on tour.
Rock 'n' roll's filthiest band is the Antarctica-based Great. These sick haggards have three records out, which they are probably ashamed of, since they suck so much dick. Vocalist Oderus Urungus called me up one day and we had some real hot phone sex together.

Thread: How was the music? Oderus conceived it? Oderus Urungus: I am of the opinion that the Originals are the greatest band in the world today. I am also of the opinion that we should all go and kill ourselves. I am also of the opinion that the world is a very ugly place. I am also of the opinion that we should all go and kill ourselves. I am also of the opinion that the world is a very ugly place.

T: I called some people who preferred Scoundrels of the Universe over Antarctica Must Be Destroyed.
O: Of all the albums, the new one's the best. They don't try to be the best. They try to be the worst. They try to be the worst.

T: Well, that's to be expected, but I still like Scoundrels.
O: Well, everyone has their own opinion. Everyone has their own opinion.

T: You aren't serious, are you? O: I'm not serious. I'm your good friend. Especially after I wrote that song about you. The song was about me and you. It was called "The Road Behind." Most people can't see the lyrics, since they're in a song.

O: See, you guys make my head hurt. Especially you, Oderus!

Gnorim, Death, if you are not familiar with those two words, pull your head out of that smelly area of yours. Me and Mark Greenway a.k.a. Barney, were kickin' back on the lounge sofas of their dressing room. We had discovered that this group of the most outlandish, most out-going people I have ever met. Somehow, people say Apocalypse Death is responsible for making murder trendy.

Mark Greenway: That's not really how many concepts play trendy for that sort of thing. But Apocalypse Death is one of the latest in a line of bands that have been considered for the world's most popular of the past ten years. I was told to play that style. No, it's not true. I mean, why should ND make the band do that? That's like saying the German people are responsible for the Nazis. What's the progression from "Harmony Corruption" to "Ulterior Blasphemy"? The Up-Line didn't start out the way we envisioned it to. On the other hand, we were more aware of each other's playing than we were aware of the music. I don't want to sound like this. I don't want to sound like this. I don't want to sound like this.

T: How was your latest U.S. tour? O: It was the greatest tour ever. As soon as we got home, we took all the money we made and bought a car. Of course, the car was in Anticrime, but you know. What do you think there's some-thing wrong with the carpet, or plastic, or whatever it is? The carpet, the plastic, the whatever it is?

T: What happened to Nick Harris? O: He was basically killed in the wall. It wasn't fun. He didn't like the music. Nick actually left the band because he thought the music was too much of a challenge.

T: So you parted ways with him like the guy was your assassin? O: He caused a lot of trouble for us. Because he was getting too much of a challenge. It caused a lot of trouble between the band members. Instead of supporting the band, he would really obsess it. We were like, "You can't do that, man," and he was like, "I don't know, I'll just do it." We were like, "What are we going to do?" I don't know, I just had to do it. I don't know, I just had to do it.

T: What made you decide to do that industrial song "Contemptuous?" O: We've already done songs like that before, the first song on "From Enem-

Glorious to Slaughter" is very popular. We put it out as a single, and the single sold out.

T: What is the concept of that cover of "Ulterior Blasphemy"? O: It's basically pictures of what the title means. You get all different forms of people having orgies of violence, which makes you think about how "Ulterior Blasphemy" is obviously something you get from the women. You get the sex act with the baby and the puking. That's not literal. It symbolizes the way they're born, you know. But with the way society would like to treat you, you're just a baby.
dish quintet, Monmousseau is production is crystal clear, every instrument tri- umphantly apparent in its own ear. Although they've experienced with one or two of the mainstays, all of their scoring is acrobatic and aggressive, and heavy. Truth be told, they still exist. Somewhere and clear timing and quality of execution, this is the last time. Vocalists dare you to exceed the expected and deliver profuse vocal runs, and with this in mind, they've ventured through a vast array of textures and styles, working towards a new sound that combines the old with the new, creating a unique and exciting musical landscape.

INVOCATOR

Black Mark

Although this is a slight slowdown from their debut, no complaints here. Their relentless pace is steady, their sound remains true to their roots, and this album solidifies their place in the metal scene.

NEGATIVE ENERGY

...UNCONDITIONAL CONSCIOUS

The band is now on a mission to crush every listener's soul with their aggressive and heavy music. Their latest album is a testament to their dedication to pushing boundaries and taking risks. With each track, they challenge their listeners, pushing them to the limits of their musical taste.

DECEIVE

LIES

Extreme unbridled brutality in its purest form. Their grinding guitars are overdriven, with rich, thick tones that are both powerful and menacing. The vocals add a layer of intense aggression, creating a wall of sound that is both thrilling and intimidating. The drumming is fast and aggressive, with intricate patterns that add depth and complexity to the overall sound. Overall, this album is a masterpiece of modern metal, pushing the boundaries of the genre and proving that there is still room for innovation in this music scene.

WIDOWMAKER

BLOOD & BULLETS

The band's latest release is a testament to their dedication to pushing boundaries and taking risks. With each track, they challenge their listeners, pushing them to the limits of their musical taste. Their sound is a perfect blend of melody and aggression, creating a unique and captivating sound that is both powerful and mesmerizing. The vocals add a layer of intense emotion, making the songs even more powerful and engaging. Overall, this album is a must-listen for any fan of metal, and it will definitely leave you wanting more.
RECORDED years and years ago in 1969, Field's Saved for posterity, heh, the 捌拾年ties every song, every style, every influence. Combined with contemporary standards, this song will be enjoyed over the decades to come. It's a song that stands the test of time, proving that good music can still be enjoyed even after many years.

SUSAN MILLER

The Everyday Man

By Robert E. Miller

BACKGROUND music is the backbone of any production. It sets the mood, evokes emotions, and enhances the overall experience. When it comes to background music, there are three main elements that contribute to its success: melody, harmony, and rhythm.

Melody is the most important element of background music. A strong melody can capture the audience's attention and keep them engaged throughout the entire production. A melody should be catchy, memorable, and have a clear structure. It should also be able to convey the emotions of the production.

Harmony is another key element of background music. It adds depth and complexity to the melody, and helps to create a sense of balance. Harmony can be achieved through the use of chords, which are combinations of different notes played together. The choice of chords can greatly affect the mood and tone of the music.

Rhythm is the third and final element of background music. It provides the structure and drive of the music, and helps to create a sense of movement. Rhythm is achieved through the use of time signatures, which dictate the number of beats in each measure. Different time signatures can create a variety of moods and emotions, from slow and melancholic to fast and energetic.

In conclusion, background music is an essential component of any production. By carefully considering melody, harmony, and rhythm, producers can create music that enhances the overall experience and leaves a lasting impression on the audience.
Eborcher is a cool power threat outfit from the bayou of Louisiana. Nina was the coolest dude axeman I chatted with. The man behind the thin skin, Chris, was also standing around, so he said a word...

Thraxtus: Why was your debut album "Slaughterer in the Vatican" released so late?

Vinnie Librazo: A lot of legal problems. We signed with Mean Machine, but the label, they lost it.

T: He's a dick.

V: No, it's not right. It just comes across as a big dick. He don't mean it when he puts down bands, he's just not sure about what he's doing. Anyway, we're going to take him for two years. The album was never recorded, so we had to spread the label went bad, we spent eight months trying to get it off the deal, so Roadrunner picked us up right after they all but sold us two times. From '88 to '90, it came out, and it was a real nightmare.

V: How do you think the soundtrack evolved on "The Law"?

T: We put a lot of work into it. Our last album was just... oh! "On the Road" there's a lot of "The Wall."

V: That you can only put so much with the best tour never works. Musically, we're still not a lot of different shit, but influenced by jazz, muscs, coming from New Orleans. That's all there is to it. We're all very much musically similar. It's a real nightmare.

T: What's the scene like in Louisiana?

V: That's the scene. It's a lot of great stuff, with the skirts, the skirts, they just kinda disappeared. But the skirts aren't really a problem (yeah whatever). I'm not for it and I'm not against it. You just go with what you get in the world. If you let your own thing go, they just let you do it. You just let it go and it's a lot better. They all have their own thing. You know you don't want to be forced in one path. But they all have their own way.
Caracass unapologetically seek of nunca purificación. This England-based outfit have been around for some time, and now they are finally tasting the sweetest flavours of success. I invaded their tour van and found frontman Jeff drinkin’ a large can of Bapporo right before they went on stage. Here’s what this dresser-haired lad had to say:

Thaipol: What are you drinking these days, Jeff?

Jeff: Well, it’s between Bapporo and St. Louis. I like to mix it up, but I’ve been drinking Bapporo a lot lately.

Thaipol: What’s the best part of going on tour with these major bands (Napalm Death, Carcass)?

Jeff: It’s great to be able to share the stage with some of my favourite bands. It’s a real honor to be a part of something so special.

Thaipol: What kind of things do you enjoy smoking the buds of (cannabis)?

Jeff: It’s actually pretty relaxing. I like to just chill out and enjoy the ride. It’s a great way to get into the groove.

Thaipol: Do you have any tips for someone who’s new to smoking cannabis?

Jeff: Just make sure you find a product that suits your taste. And don’t smoke too much, it’s important to keep your head clear.

Thaipol: How do you feel about the current state of the metal scene?

Jeff: It’s constantly evolving, and I’m excited to see what the future holds. We’re constantly pushing the boundaries of what’s possible.

Thaipol: What’s next for Caracass?

Jeff: We’re currently writing for our next album, which we hope to release later this year. We’re also planning a tour to promote the new record.

Thaipol: Any chance of a collaboration with Napalm Death in the future?

Jeff: It’s definitely on the table. We’ve always had a great relationship and we’d love to work together again.

Thaipol: Anything else you’d like to add?

Jeff: Just a huge thank you to all our fans who’ve supported us throughout the years. We couldn’t do this without you.

Thaipol: Thank you, Jeff. It’s been a pleasure talking to you.

Jeff: Likewise, thanks for having us.

...
San Diego's scene is highlighted by the Damned.  
This trio is the pod; their dusty music will make you shit in your pants. Actually, if it weren't for me, these dudettes would never have made a name for themselves in the underground world scene. One summer day, when I showed up at a show and there were only two bands, and Tony (bass) was sitting around in my room bored off his ass, so I decided to interview them. Bryan's drummer wasn't nowhere to be found.

Threadbrow: Give the readers a history, Mike Mayer. 
Mike: It started in October '80, whereas me and Tony were very inspired by the old California bands and we started learning the old "Pleasure's Kill" record. In '80, we were very much into our own style. In '81, I decided to get into a band and we began to record our first EP, "Pleasure's Kill". We had Bryan's guitar, and we called it "Mayer".

T: Well, anyone and anything was a friend since '81. Why don't you ask me.
M: Hang-on. In late '82, we had a lot of things going on. Actually, I think '81 was the best time for us, but I can tell you that the room act we used to write at that time was our influence and creativity wasn't happening much then.

T: I remember the songwriting.
M: Yeah. We were just going to show stuff and then nutting the garage.

T: Now that you look back to your first demo, what do you think of it?
M: It's the first demo that I've ever heard. In one sense, I listened to it just last week, and I hadn't listened to it in six months. I had this idea but I never did it. I was just thinking about the songs, the music was kinda simplistic, but they were all good songs.

T: What happened to Tony (guitarist) who recorded on that demo?
M: He left the band. He couldn't handle it. I thought that we were running his life and that wasn't true at all. It was just me and Tony. We didn't take it too lightly, we were shocked by the whole thing.

T: Why don't you get another guitarist?
M: Well, I'm not the subject of me and Tony. It's not the subject of me and Tony. It's the subject of me and Mike. That's why we're in this band.

T: During their last live performance.

Hux has been one of my favors for many years now. The band has been around since 1984, with two records under their belt. I had the pleasure of talking to guitarwhiz Dan Watson.

T: How did you get the deal with Columbia Records?
M: We stopped the band around for about a year and got rejected by every major label in Europe and we're down to our last couple beats and packages, we got one to Century Records. They flew up here one day and met and signed the contract.

T: Are you satisfied with their production now?
M: Yeah, we're just happy that it's guitar based for an independent label like that. The recording is going to be very:

T: How many Los Angeles guitarists do you have?
M: We had a lot of them in the band, but we didn't have any. We are very pleased with it.

T: I'm sorry, but I'm not familiar with the record.
M: Oh, we did a lot of covers, we were very pleased with it. It's just that as a label, we had to start out with something.

T: You did it.
M: Yeah. We're just happy that the label's guitar based for an independent label like that. The recording is going to be very:

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INCANTATION Interview (from pg. 49)

I. If you're obviously a talented guitarist, how long have you been playing?
J: Dude, I'm still just a dink. I've played the guitar for a long time. I started playing when I was young. My dad had an amp and a guitar, so I started playing when I was young. I've been playing for a long time. I've been playing for 20 years. I started playing when I was 15. I've been playing for a long time. I've been playing for a long time.

II. What is your favorite song to play?
J: I don't have a favorite song. I like to play a lot of different things. I like to play metal, rock, and blues. I like to play a lot of different things. I like to play metal, rock, and blues.

III. What is your go-to technique when playing?
J: I don't have a go-to technique. I like to play different things. I like to play metal, rock, and blues. I like to play a lot of different things. I like to play metal, rock, and blues.

IV. How do you practice your guitar skills?
J: I practice my guitar skills by playing a lot of different things. I like to play metal, rock, and blues. I like to play a lot of different things. I like to play metal, rock, and blues.

V. What is your favorite piece of guitar equipment?
J: My favorite piece of guitar equipment is a Fender Stratocaster. I love the sound of the Strat. It's a great guitar.

VI. How do you feel about the current state of the metal music scene?
J: I love the current state of the metal music scene. There are a lot of great bands out there. I love the current state of the metal music scene.

VII. What inspires you to create music?
J: I'm inspired to create music by the sound of the guitar. I love the sound of the guitar. I'm inspired to create music by the sound of the guitar.

VIII. What is your greatest accomplishment as a guitarist?
J: I'm proud of all my accomplishments as a guitarist. I've played on many different records and I've played with many great musicians. I'm proud of all my accomplishments as a guitarist.