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O.K.D.
SINISTER
SATHANAS
REACTOR
PRIMORDIAL
EXCISION
DEMONOMACY
DEFORMITY
AITTALA
MALICIOUS OBSCURITY
MOSEZ
CONSOLATION
THE ETERNAL
ASTRAL RISING
MOURNING
SIGH
SHEET MUSIC FOR GUITAR
DECORYAH
BLIND JUSTICE
HOMICIDE
TATTOO'S
RADICAL RETARD

FROM YOUR TIRED AND FUCKED UP EDITOR:

Hi there! This is the first issue of Avalanche Magazine, former Death Zone Magazine. We tried to make this magazine a 'metal lifestyle' mag' with a wider range of styles and subjects (like tattoo's and concert reviews), we're planning to expand this wider range even more, but in order to keep this magazine interesting for you, you should write to one of the addresses below and complain all you can. We'll see what we'll do with it.

This is the last issue with Dennis as first or second editor. He's leaving because of 'motivation problems' as I'll call them (very discrete of me, right?). As a replacement we recruited Marijn. He has experience with interviewing (for local radio) so that should work out fine. In the future we want to work with freelance reporters and contributors, but if you want to tell us all about the time when your dog was sick and died, stay home! But if you seriously think you can improve the quality of this mag', just send in your goodies (we, that's Marijn and me, maintain total control and may do anything we like with your stuff, like burn it, use it as toilet paper or even publish it!!!) and we might just name you in our list of co-editors!

We plan to release the next issue of Avalanche Magazine at the end of May, but that all depends on the tour Avalanche Entertainment is organizing (is was forced to go with them, or else Frank would show his beer belly to me (that's a joke Frank!)).

We'll keep you up to date about the release date (with flyers and adds and stuff) but until then.....See ya and stay...whatever!!

Cheers,
Lennert Cense, First Editor

THANK LIST:

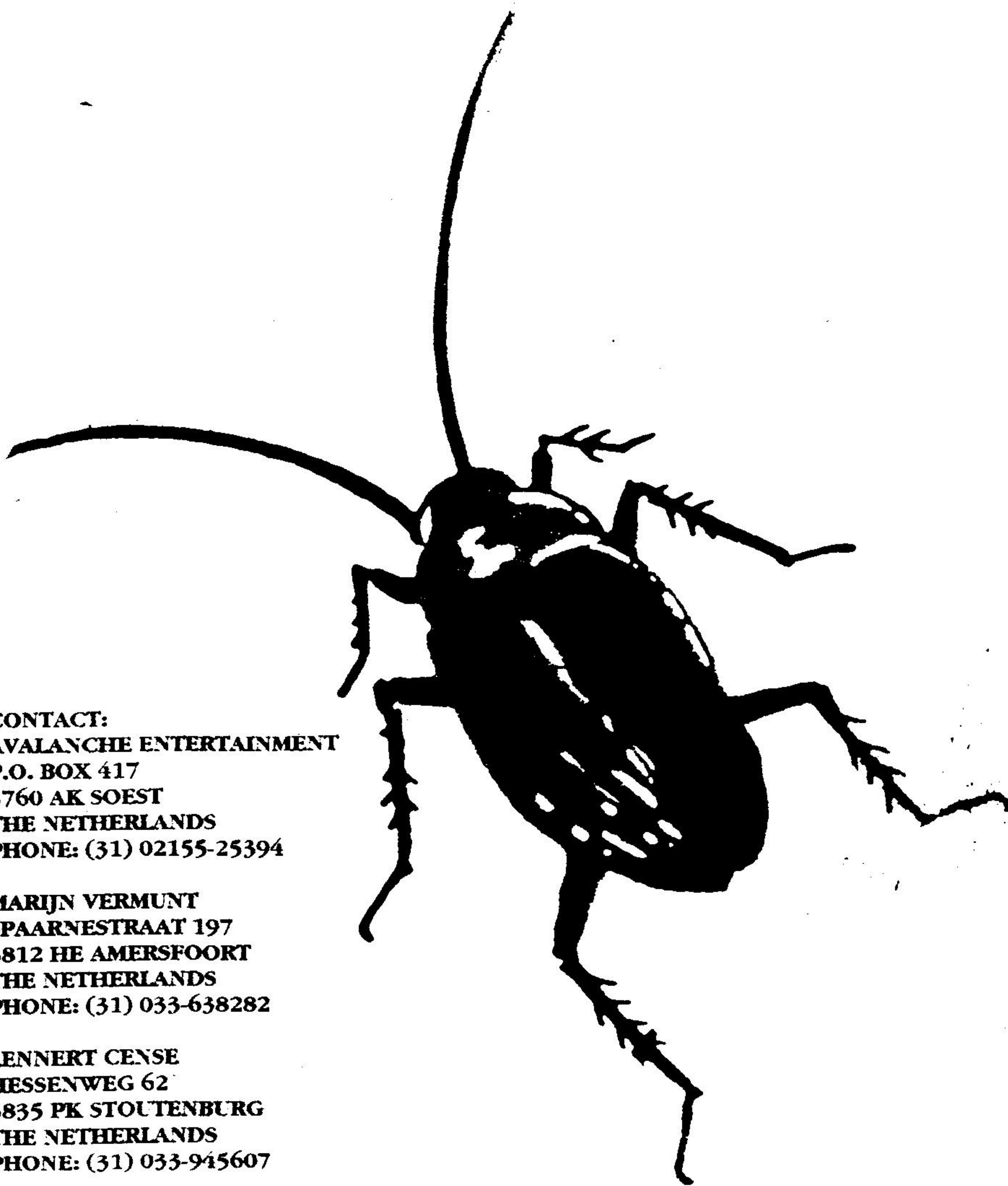
We'd like to thank everyone who helped to make this magazine, especially Astral Rising, Malicious Obscurity, Near Dark (R.I.P. ?), Blind Justice (& Gwen, for selling more T-shirts than me), Steph (stay alive in France!), Dave (stay Radical dude!), all our friends, girlfriends (woops, I don't think putting that in plural is very smart), all the people we got drunk/stoned/ whatever with & all the places we got that, the Pleurisy dudes (Dennis krijgt nog een demo!), Paul v/d Burght (get in contact), Holy Records, Century Media and all the other labels, Amstel Bier, Anthony v/d Berg (koude spier?) and every fuckin' one who thinks he/she should be on this list!

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Sadness
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SWITZERLAND

Yes people, this is O.K.D., a band from Holland that plays a New York hard-core style! They've released their first demo under the name Opel Kadeath, but they've changed their name, so they wouldn't be prejudiced as a funcoreband. They've recorded 2 demo's ('M.D.C.' & 'Open Up'). Demo's are available for Fl 10,-/6 US\$ (pro-copied, 2 demo's on 1 tape. Guitarist Andre tells us what went wrong during the recording of the 'Open Up' -demo:



The 'Open Up' -demo, which first was meant to be on the 'Against All Gods' compilation CD, was recorded in a professional studio that records CD's on a daily base. But they never had a hardcore band before, so they didn't know what to do with the sound. They also had bad monitors, so we got a deformed picture of the sound, so the drums were recorded too loud. When we, after many delays, finally sent the mastertapes to the recordlabel, they discovered that of the four tracks we recorded, only one could be used.

Give you comment on the neglected attention to hardcore bands.

There's more than one reason. There aren't many big bands in the hardcore scene, there are just a few European tours of famous bands and the market is overwhelmed by death/ thrash/ grind releases, so the hardcore bands don't get a chance to appear on stage. There used to be divided crowd. Hardcore gigs were only visited by punks and skins, but fortunately there have been changes.

Give us some reasons why a programmer should let you play?

They gotta let us play because they get an evening of professional music (after all these years we've become a very tight playing band). Everything is brought to the crowd with full dedication and devotion and we have an aggressive, moving stage-act. And what counts most: they get 100% hardcore for little money.

What do you think of the hardcore- scene (global) & can you name some good Dutch bands?

The scene in Holland is very small, but growing. On a global level there are many good bands that have technically developed a lot, 'cause of their long existence. From Holland I know just one good HC band, namely Brainless (What about Right Direction, Crivits, Radical Retard, Sjolmord, Anc-estral Sin and N.A.O.P., to name a few?! - D).

Every HC band has got a couple of points of view, which they express in their lyrics. What are your points of view?

Our points of view are both private as in the lyrics anti-drugs, anti-violence and pro- good things in life.

How is the demo selling, and how is the response?

The demo is selling great and we get good reviews, especially in the Aardschok. We also get much positive response from our fans

Do you get a lot of mail from magazines, labels and fans?

Yes, we get a lot of mail from fans, magazines and labels, we also got offers for a recorddeal, but they're financially unattractive

What's the deeper meaning behind you O.K.D. logo (that drawing)?

The logo is brought forth from our interest in tattoo art, especially tribal. The ring of our logo is taken from a tattoo from the U.S.A. and the core is O.K.D. in tribal style.

How's O.K.D. doing in foreign countries & have you ever played abroad?

We get a lot of mail from Belgium and Germany, but we haven't had offers to play there.

Do you have any new songs & could you describe them?

We've written a lot of new songs since the 'Open Up' demo and we've definitely made progress in our New York style hard-core like Biohazard, Sick Of It All and Judge.

Has one of you played (or plays) in another band?

I've played in a thrashband and together with Max in a new wave band and Peter used to play in a punk band.

What do you think of the new AGNOSTIC FRONT stuff compared to the old material & what do you think of the fact that they've splitted up?

The opinions are divided about that. I think the new material is just as good as the old stuff, Erik thinks the old stuff is better, but we all think Last Warning is an absolute masterpiece, 'cause their live sound is very good. Ofcourse it's a shame that they've split up, because they're the godfathers of today's hardcore and that they've inspired a lot of bands.

Aren't you afraid that people won't notice you because you're yet another band with an abbreviation?

Popularity must not come from the name, but from the music. And there are enough popular bands with abbreviations, like C.O.C., S.O.D., M.O.D. and M.D.C.. And above it all: 'What's in a name, it's the music that counts!'

Do you think you're ready to record a CD?

That's one of our future plans, because CD's sell a lot better than demos, and then you reach a bigger audience.

Have you got any big future plans?

We're absolutely going to continue the style we now play for a long time, and we hope to do a European tour with a New York HC band one day.

What kind of Amps, guitars, bass, drums, etc. do you use?

Our backline consists of: For guitar 2 Marshall stacks (stereo), for the bass 1 Marshall stack. Bass and guitar both use Boss multieffectors (ME-5) and they're wireless (so is the microphone because of stage-violence). I play on 2 Kramers that are partly built by myself and I play on a Charvel no2. Peter plays on a Yamaha bass. (all the guitars and the bass are carried out active with pre-amps) The drumkit is an 8 part Tama Rockstar assembled on a rack, with 5 crashes, 1 hi-hat and 1 china cymbal from Zildjian. We've also got a small P.A., which we use for small places. Fortunately we're the owners of our own luxurious rehearsal room, so we can leave all our stuff behind and play when we want to.

Question for Erik: Did you ever try singingleasons & do you think tour vocals sound good on the demo?

Erik: No, I think singingleasons stink. All I need is that it must come from out of my toes. The vocals on the demo don't sound aggressive enough 'cause of the limitations at the studio.

Question for Peter: Does the bass just play along with the guitar, or are the bass and the drums one tight rhythm section?

Peter: This varies from playing along with the guitar to playing along tight. And you can bet on it that Max and I are supertight with sudden breaks (on a tenth of a second precise)

Question for Max: Can you beat the maximum out of your kit during a whole gig?

Max: I always do so, even when they have to carry me away afterwards. But the set is fortunately well balanced, so everyone can handle it.

Back to you Andre: Do you always use powerchords & do you have the problem that in almost every riff there's an E note?

Andre: I use many different chords, or parts of it, to make it sound as fat and edgy as possible and we're always trying to avoid the E note to maintain variety.

The last question...A last word?

We want to thank you and Onno Cro- Mag because you also pay attention to bands other than death and thrash. And for the readers of this magazine: See you on stage!

Thanks a lot for this interview Andre. Demo's can be ordered at: O.K.D., Achterzeeweg 23, 2201 EN Noordwijk, the Netherlands (2 demo's on 1 tape for Hfl 10,- or 6 US\$)



This is a band that hardly needs any introduction. The only things that I'd like to say is that, by now they've probably recorded a video clip and that there's gonna be a new t-shirt. And now to the interview I've done with Mike.

Some times your live sound isn't that great (chaotic). What do you think is the reason of that?

Well, first of all, we haven't got our own sound engeneer, so there's never someone around who knows what we want and knows our music inside out, and very often we have to deal with bad PA's. That's the only thing I can think of.

How did the recording of the 'Diabolical Summoning' CD go?

Quite well, but after one week of recording, we had recorded all the drums and three or four song guitar, the mastertape was missing, stolen or something. So we had to start all over again. But that went very quick. We recorded the drums in one day, the bassparts in half a day and the guitar also very quick, so we were back on schedual and then things went OK again, as you can hear.

The lyrics on the first CD were more like dictionary lyrics and on the new CD there are less difficult therms. Why?

Well, I think it's because of personal changes. For the first CD I used a dictionary to write the lyrics, for our second CD I only used a dictionary to check them. There are still some dictionary words, but the music got more direct and accessible, so maybe

that's why the lyrics changed as well. And I see it as a progress.

Totally different question., how is the contact with the bands you're on tour with?

Great, we've never had any problems with bands. Probably 'cause we're such nice guys HAHA! As long as we can play, we're happy. What happens besides that we're not interested in. As long as we're not bothered by other bands, we'll not bother them. An most of the time we get along fine and have fun. So no Death vs. Pestilence-like things for us. Normally we haven't got much contact with the opening act.

But do you keep up with developments in the underground?

No, not anymore 'cause of the lack of time. I collected demos and stuff for a long time, but Sinister has become such a priority that I haven't even got time to answer the mail. So I don't know much about new promising acts, and that's a shame because I like blast bands, and there aren't many big blasterspeed bands.



You got ripped off in your early days with 7". How is that now?

For some 7" we got some money, and for othe (re-released) 7" singles we didn't get anything. As long as it doesn't keep on going, we're not really interested. We've grown out of the 7" stage. It used to be our only source of money, but it were just a few 7", so it isn't that tragic.

Why don't you get as much promotion as other Nuclear Blast acts?

That's a negative thing of Nuclear Blast, they didn't do much promotion for us. The only thing we can do is play as often as possible and do interviews. And I had to arrange most of the interviews myself. But they told us that they'll do their best.

Cliche question, but is there a deeper meaning behind the lyrics?

That sure is cliche...Well, yes and no. The lyrics are important for me, but it's all about the music. I use my voice as an instrument.

Yeah, but you've got lyrics and it's not like Obituary.

No, but I think a band should have lyrics. I always say that you have to see them as little stories and you can make up your own deeper meaning. We're not a band that to bring across a message or an image. It's just purely the music that counts.

How do you prepaire yourself for a gig?

Not much, drink a couple of beers, smoke a joint. Aad does some exercises we do a last soundcheck and just go. I trie to losen my throat but that's it basicly.

SATHANAS

This is Sathanas, a death/ black band from the US. Latest new on them is that Decapitated Records from Greece wants to do a CD/ LP with Sathanas. Nothing's certain yet, 'cause they're still negotiating. The current line-up is: Mike: vocals, Paul: guitar, Eric: guitar, Bill D.: bass and another Bill on drums. Paul tells us something about their latest release:

The last release we put out was our '93 promo. It contains 2 songs which came out very good. But the vocalist on the promo isn't our original vocalist. We've got the original back now.

You one said you were going to record an album on Obscure Plasma records. But now you're looking for a new label. Could you explain this situation?

They were havin' money problems and told me to find a new label.

Your '88 demo has been re-released on Belgian Reaper records. Could you tell us something about that, are you still happy with those songs and how many copies have been made of that EP?

Yes, I'm not sure how many copies are made, but it should help Sathanas get better promotion.

That's very informative, thank you! Anyway, you are still looking for a new label. What has Sathanas got to offer them?

Extreme BLACK DEATH METAL from the bowels of hell. You're a band in the brutal, extreme and concervative corner of death metal. What do you think of all those experimenting want-to-be-original bands?

It's tough these days, but there are a lot of good bands with originality.

What is this?! Could someone please let me know if my English sucks or something?

(Yes Dennis, your English sucks even harder then our turbo vacuumcleaner!! -L) Alright, I hope I'm clear with this one: Do you have a message in your

lyrics and do you want people to do something with them?

We write lyrics that appeal to us. Mostly occult/ death/ satan-influenced. So if you're not into them, you probably wouldn't like Sathanas

Please tell us some more about your lyrics, in general and how do they see the light of day?

They come from our minds as well as from books on satanism, occult, witchcraft, etc. We enjoy writing about blasphemous things.

Do you take satanism very serious and what do you think of wearing corpsepaint?

We live by the ways of Anton LaVey and the Satanic Bible. We don't wear corpsepaint, but we're not against it.

Do you play much gigs, with what bands and how was the crowd's response?

We've been playing a lot of gigs with bands like Rottrevore, Lethal Prayer, Macabre (Aaaaargh -D) Infestation and more. The crowd has been behind us so far.

Is there a scene in your area?

No, and there are no bands here. The scen here sucks.

What do you think of todays global scene?

If you mean death/ black metal; it's getting very big.

Why should people order Sathanas releases above others?

Because it will send your soul to hell. Wow! what a trip. Maybe Sathanas in the new alternative for hard drugs who knows? It sure is better than trippin' away on New Age-crap!

What kind of guitar, bass, kit, amps, etc. do you use?

Gibson guitars, Marshall amps, Hammer bass, Tama drums.

Do you only listen to death metal leadplayers or also to players like Vai and Satriani?

No, I listen to everything. But I prefer black/ death metal.

Bill D., do you consider yourself

as an average bassplayer, or do you think you've got just a bit more to offer (or far more)? (I think this is another of Dennis' questions that we can label as a 'what the fuck does that even matter to you'-question. -L)

I think I have a bit more to offer. Bill, are you right or left handed and do you ever play anything besides metal styles?

I'm righthanded and I mostly play metal

(yes Dennis sure wants to know everything, maybe he'll ask 'And do you masturbate with your right hand as well?' in the next interview. Who knows?! -L)

A last word?

Thanks Dennis (with his shitty English -L) and everyone supporting Sathanas. Write us.

Okay Paul, thanks for the interview and the best of luck to you and Sathanas. Contact them at: Sathanas, c/o Paul, 811 Tenth Avenue, New Brighton, PA 15066, USA.

VOMITURITION'S "Flesheater Musicians on Their Last Supper"-EP w four brand-new death-metal songs is available now and it costs 5 USD (Euro) 6 USD (elsewhere) or any other hard currency compared to these prices. Pri includes glossy-cartong cover with ni picture, lyrics, postage & packing. A 'zines, distributors etc...etc... please contact us and get a cheaper copy for 3 USD or send a blank tape. OK ?!

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FINLAND
NO RIP-OFF!

Reactor is a speedmetal band from Germany. With their second album 'Revelation', released in 1993, they recorded a very fine album. I spoke with Markus Bayer (guitar) about that album and other stuff.

You released 'Revelation' in 1993. How was the response from the public and the fans on this album?

Not really bad, but the response from Germany wasn't that good. The problem with Germany is that there are too many melodic speedmetal bands around. We did get many letters and reactions from countries all over the world, like Greece, Spain and a lot of letters from Japan. Our debut album 'Rather Dead Than Dishonored' was in the top 30 of the top 100 Japanese import charts for six months. The fans liked 'Revelation' also, we got 20 till 40

letters from Japan.

The CD came out almost a year ago. What did you do to promote 'Revelation'?

We used a publisher from Germany for the promotion. They did the main publishing and promotion in Europe. For Japan we got a licence-deal with Zero Corporation, a daughter company of EMI-Toshiba. They did the promotion for us there. We approached 'big' magazines and radio stations ourselves.

What about a tour in Europe or Japan?

That depends on the selling results of this CD. We don't know them yet, I think we'll get the results at the end of February. The only numbers we know is that we sold about 4500 copies in the first seven days when it was released in Japan. That's from both albums. The license deal was a two CD contract.

When you listen to 'Revelation',

you can hear Helloween influences. Do you agree with that?

Yeah, ofcourse I agree. Maybe we sound like Helloween, but I haven't got a problem with that. People always make a problem out of it, I don't care. I'm influenced by Kai Hansen. I grew up with Helloween and I learned a lot of them. Over all, I don't think you can compare Reactor with Helloween, but I take it as a compliment.

Interesting is that the album came out on React-records (Europe). This label is owned by Thorsten Schwalm (guitar) one of the bandmembers. (I know Marijn spies with his little eye and discovers things, but this is the best so far!)

Yes, in the band everybody has a task. Thorsten looks after the production and management. And I take care of the promotion

and finances. We created React-records after the first CD. At that time we had a contract with Magic-records, a Swiss label. But they stole our money.

You never saw money of them?

500 DMarks (about \$200,-) is the only money we got from them. That was strange, 'cause we sold more than 2500 copies.

The song 'MTI's' from 'Revelation' deals with racism. Why did you write such a song?

It's the right time to release such a song. As a musician, you can show your opinion to your public. You can't do enough about this horrible subject. The song is our point of view on racism. I can't accept the new generation with fascistic skins, etc. But it's not just a German problem anymore, for example, you've got Le Penn in France, Janmaat in Holland and Vlaams Blok in Belgium, they discriminate black people too.



There's something wrong with the German vision/ intelligence. The people here see people as black and white, never in between. The Germans can be very radical.

A problem for many German bands is the accent. Reactor doesn't have that problem.

In Jerry Bryant you found an excellent singer. Where does he come from?

Jerry is the son of an American jet-pilot and a German mother. The first three years of his life he lived in Virginia, USA. After that they moved to Germany. He's half German, half American.

Japan is very important for Reactor. Why?

HAHAHA, because we make all the money there! We always hope for an invitation from someone, to come over and do a tour in Japan.

Are there plans for the future?

Yes and no. Last year we recorded a live-tape. It was fun, but it wasn't good enough to put on CD. We want to do a live-recording this summer and release a CD with these live-performances at the end of this year. And ofcourse we want to record a studio album with a number of songs in the style of 'Revelation'. We're working on the songs now.

Do you have any expectations for Reactor?

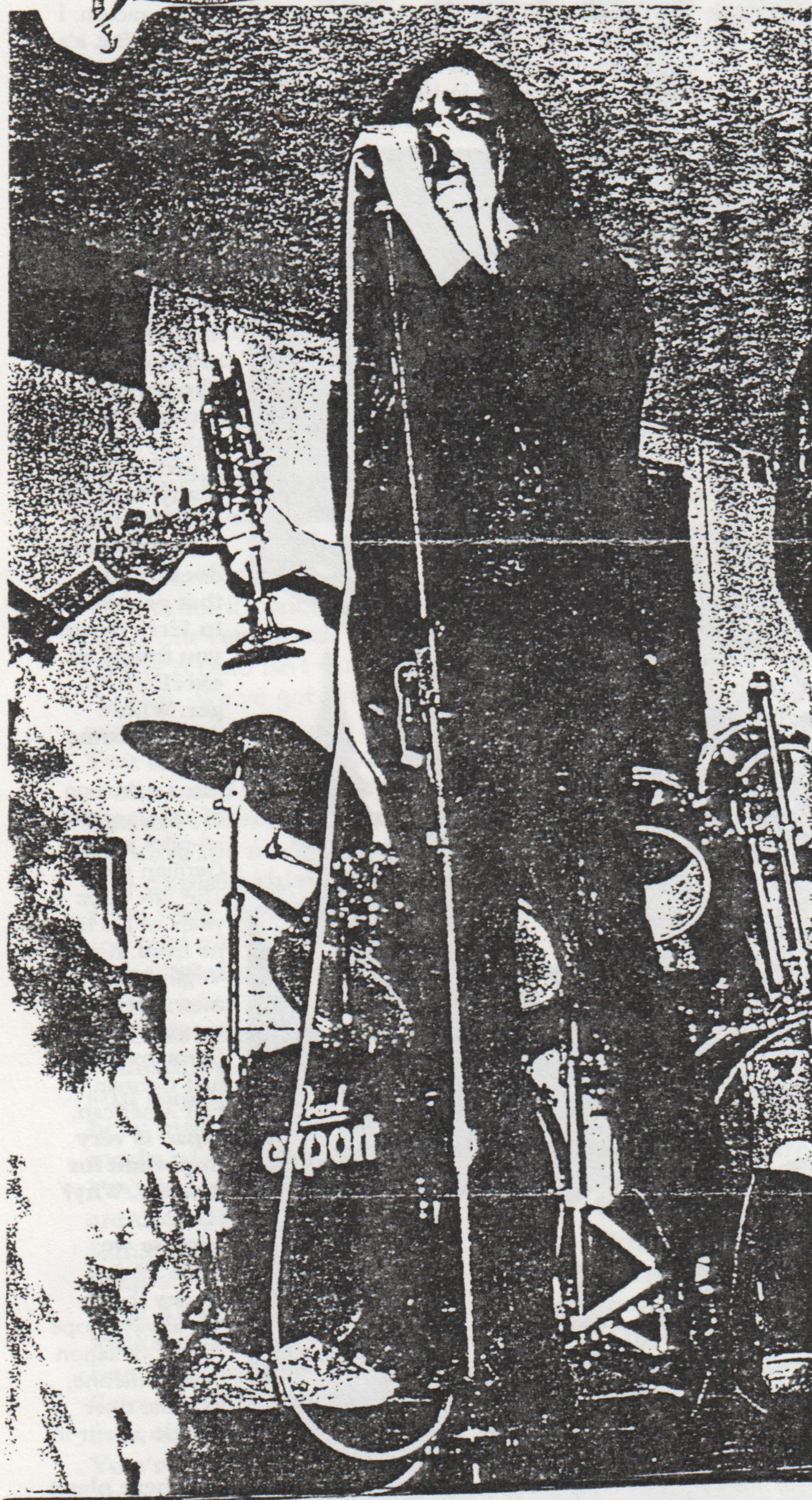
Not really. We live day by day. It's more than a hobby, but we don't want to give up our jobs. Only when we sell more than a hundred thousand copies or so!

contact: Reactor, Kellerberg 3, 86497 Horgau, Germany.

Fanclub: Reactor fanclub, c/o Antje Zieseniss,

Von-Der-Pfortenstrasse 20, 80687 Munchen, Germany.

Primordial



Hell yes, the only unholy band from Ireland, Primordial !!! Primordial play the shit they want, exclusively (dark, unholy, mystical music). Vocalist Naihmass has a lot to say, so we better start with the introduction.....

Primordial is me on vocals, Darkflame on guitar, P. Gawley on bass and D. Gawley on drums. With that I give you the four members of Primordial.....Hail!

Could you tell us something about your "Dark Romanticism demo and are you satisfied with it?

Well...the demo consists of four odes to darkness, 25 minutes long with excellent soundquality and printed cover and it costs \$5 everywhere. The less boring side: It only cost us 75 Irish Pounds to record it, in a converted 8 track studio. It was the first time the equipment was used this way, it came at just the right time for us. We had just reached a new level of blasphemous

creation. We're a poor band and we needed this cheap break. And yes, I feel it captured us pretty well, so I'm still satisfied.

Has Ireland got anything 'black' to offer as inspiration for your music and lyrics?

Yes, very much. Ireland is a very ancient land with very ancient heritage and past. Inspiration is derived from the open barren countryside, enveloped in pagan spirit. The ruins, lakes, forests, mountains, parts are so darkly enchanting it takes my breath away. I'm also very inspired by our pagan and mystical past. And a part of me belongs in the pagan earth below...the blood still runs. Also I'm proud of the Irish language and its poetry (W.B. Yeats) and the fighting spirit of some people left.

What do you think of today's black metal scene & what do you think of all that shit between bands whether being true or not?

The black metal scene is beyond saturation. One thing that really gets to me, is how years ago, it really meant something to the bands...they really put their souls into it, and you could be guaranteed of something personal and full of feeling. Now bands don't even feel they need to be able to play properly, or even well enough to get the point across. They seem to think painting their faces, adopting evil poses and being extremely evil and satanic, means they're above having to learn their instruments. I don't care how evil they are if they sound like shit. And these bands are everywhere. I'm sure however, either these people will give up or improve (the latter no doubt, as the former takes dedication!). And a rough version of what happened, may happen to death metal. Only the ones really into it will keep going, but it's hard to wonder what will happen. About being true, I never say who is 'true' or not. It seems childish to me. These people know themselves, it's not an evil or satanic competition. For me it's a feeling inside I try to translate, portray and reflect in my music. All I will say, is that black metal is the 'true' soul music. You either give it all or nothing.

What do you think makes Primordial different from other black metal bands?

Well, let me point out that we don't label ourselves anything. For us it's just dark, unholy, mystical music. If you, Dennis, feel it's black metal then, by all means, call us that. I'm not bothered. When we started Primordial we all agreed to call ourselves anything, this remains. Personally I feel we're 'black', but most of all we're Primordial.

What do you think of satanic movements that assault death metal bands 'that don't play death metal anymore'? (with bombs and stuff, like the assault on Gorefest in Sweden)

Well, I'll say this. I think death metal is made into a joke by all these socially minded assholes, making people think it's childish to sing about dark and evil...I hate that. I find the things they sing about childish and stupid. For me it should have been like a dark underground cult, not on MTV. These people have made death metal normal and acceptable. But nowadays I'm so detached from that scene. I care little for it. Ofcourse bands like Sentenced, Dark Tranquillity, At The Gates, Deicide, etc. I like. But back to the question. Sometimes I can really see the motivation for this violence, but most of the times not, it's childish. I'm not against letting these bands know the error of their ways and existence, but I wouldn't necessarily commit these acts. But I'm really against christian death metal, only death for them. But as long those social DM assholes stay away from me, that suits me. It's when they start to have a go at people like me they motivate my hate. Without hesitance I can say that there are certain bands here and that it would make me pleased to see them dead...they know who they are. P.S.: fuck Gorefest (bombing however, is not the answer, personal violence if anything.)

On the demo cover you wrote 'no fucking copyright'. Does that every band without inspiration can steal your songs?

What would you do if this would happen?

I haven't thought about people stealing our songs. It's highly unlikely. I just wrote after having to listen to other bands going on about how much they'd spent on recording and copyright. And they were really shit! So I just wrote it there, I don't know what 'inspired' me. By the way...I wouldn't advise ripping our song off...get a life! Some people are inspired by shit, money, social cleansing and remorse fuck them.

Do you have much fans in Ireland and do you have much fans worldwide?

Well we're a relatively new band here, but here people, no matter how ignorant, are realizing we're trying and doing something very original and different. And hopefully we can

distance ourselves further from other Irish bands as we've got nothing in common with them. As for worldwide, I get okay mail, but everyone so far who has heard the demo has been into it or thought it was excellent, but also not one person named a band we sound like (can you?) (well.....uhhh..yes.... actually.....no! -D). So it will take a while to build our status, but I'm confident.

Something about your gigs. Do you wear corpsepaint & do you spit fire, is it crowded, did you ever have people DEMONstrating against your satanic points of view?

Yes we wear corpsepaint. For me it helps to convey the dark, sinister atmosphere we try to create, also it evokes in me an ancient feeling, as if it were 'warpaint' and I was preparing for a battle. I do not breathe fire, in the places we play, it would mean a total ban on us playing there. However, when the time and place is right, I ma, but we also have black candles on stage...candleabras, etc. and the next time incense (hey Lennert!! -D). And it's not just jeans and t-shirt for me now, but black velvet, leather, spikes, etc.! I considered using blood, but that doesn't suit with our style. Well, in a small place you'd get about 100 or so, and as yet we don't wish to play the bigger venues in Dublin as they attract more stupid kids. But maybe someday it is inevitable and 200-400 people want to see us, and we will comply (it could be the case now but we wouldn't do it). But we're playing outside Dublin (Cork) with three other bands and they are expecting 300+. So we'll see what it feels like. But our gigs are always few and far between and always have a sense of occasion (dark occasion!) No, our gigs have not been demonstrated against, we're not big enough to make that happen. But I'd love to stir more shit and spark conflicts (and I will) People do give us abuse on stage, but there assholes. I did receive a very juvenile threat in relation to playing in Cork. But that's so juvenile it's not worth commenting on really!

Boiling in blood?

I don't want to hear about your personal state of discomfort (or comfort) thank you.....

You're welcome! Do you have any idea when the next demo will be released and what kind of songs we can expect?

I'm not sure. I've got exams just before mid-year and that's important for me. We are receiving some interest from various labels (well, a few...) so we'll see how that works out. But we won't rush a proper release like most others. A few titles are: 'The Fires Of Samhain', 'Let The Sun Set On Life Forever', 'In Graciousness', 'Babalon (A Darker Flame)' and a few others. They are extremely more colder, darker, evil and also atmospheric and emotional. We make the music for the coming dark age...

What kind of guitars, amps, bassguitar, drumkit, etc. do you use?

First of all, let me say we're a very poor band, and we don't have expensive equipment or rehearsal room (we rehearse in the brother's house) Most of the bands that have expensive gear can't express their feeling (The Lenny Kravits of black metal -D).

For us, we play our feelings Like a musical stream of consciousness. We don't care for complex beats, show off solos, awkward riffs, we just play. If you really want to know...Darkflame plays 6-string crimson hellharp, P.Gawley plays 4-string abyssic demonaxe and D. Gawley- cacophonious war beats...ha...ha...ha...All I will say is that they do the job, but they're hardly the essentials...(sorry)

Doesn't matter, Nailmass. At least I can see you still got a sense of humor left! Okay, back to the questions...This is a question for Claran: Do you use scales in your songs & what do you think of the rules that come with the scales (use that chord and that scale, etc.)?

Claran was somewhat mystified when I asked him. His first reaction was 'why does he want to know that?' (an objective point of view from guitarists in general is what I want to know! -D) then he said 'let him work that out for himself, then he became slightly (it really takes a storyform now! -D) more helpful and added that he doesn't give a fuck about whatever rules and that most of the time he makes up his own chords and about the scales he just looked at me and repeated that you could work them out yourself, so you can answer this one.....

Well, Claran just passed the 'is he a real musician?' -test by being absolutely indefinite. But I'll answer my own question as he forced me to (why you little devil you!): It sucks! This question is for Paul: Do you play with a pick or your fingers? Are you satisfied with your bass sound?

Paul plays with a pick most of the time, but he and Claran are at some pains to tell you that there are a lot of different lines for the bass and the guitar. They don't just play the same thing. And our new songs have a lot of varied bass and guitar lines, and they really work. Paul plays parts with his fingers. He says he's really happy with the demo sound and that his bass doesn't always sound shit at rehearsals. He also adds his bass is shit...

Derek, what's your motivation to keep on drumming?

Well, D. Gawley...Derek really just likes to drum. He's into what he plays, but lets us mould the image, lyrics (me) the musical direction and music in general. He is least into black metal and the ideals of all of us, but what can you do??? He says he gets great high from playing live and playing in general.

Yes, a last word?

Hail to you, for your interest. Brothers and Sistes of the Dark, our demo costs \$5. It will satisfy your desires. Watch out for my 'zine 'The Oath II' and the band I play guitar in 'Faustian'. The dark age is coming, winter will be endless...stay true to yourselves. I quote from our new track 'Let The Sun Set On Life Forever'...'A cold embrace...A winter's kiss...Frozen blood upon my lips...' O.R.--Circle is closed.

Thanks a lot for this long and interesting interview. I'm glad you took the time to answer my sneaky questions properly. Contact Nailmass and order their great demo 'Dark Romanticism...Sorrow's Bitter Harvest' for \$5 at: Primordial, c/o Nailmass, 22 Station Road, Sutton, Dublin 13,Ireland



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here's one of Holland's new most promising melancholic death metal bands Excision! Excision has just released their second demo, called 'The Drowning Tear'. The tape has got an excellent production and sounds very mature. Excision's future looks very good, and we're sure they'll soon get much bigger. Reasons enough to do an interview with this great band. Paul Verhagen (vocals) introduces the band:

Well, we're Excision. A melodic, emotional death/ thrash band from the south of Holland, formed in 1990. Excision consists of the following individuals: Rob van Gompel: drums, Marc van de Boom: bass, Gerben van der Aa: guitar, Stefan van Vlerken: guitar and me on vocals.

Your demo gets good response. How many demo's have you sold & how is the response when you play live?

Yes, our second demo 'The Drowning Tear' gets good response. It became demo of the month in the Aardschok (the leading metal magazine in Holland (still) -L), it got airplay on several radioshows, such as Noorderstorm/radio Noordzee and Metalopolis/ studio Brussels. It gets good reviews in several underground magazines. We've sold 300 demo's at the moment, and the sale still goes great. So the amount of copies we're selling is still increasing. We try to make our liveshow as energetis as possible. We want to come across well with the audience. The response from the crowd is excellent, so I believe we make a good impression on stage. We think it's great to be on stage. It gives us a gigantic kick and when the size of the stage is big enough, we'll completely get out of control!!!

What's the deeper meaning behind the democover and demotitle?

'The Drowning Tear' stands for infinite grief and misery. This is related to our lyrics, that all have a melancholic atmosphere. The girl on the cover has got the expression on her face, as if she's got nothing left and as if everything is out of sight. The clouds on the background can be compared with the infinite. So it's an infinite, sightless situation of grief and melancholy.

Is everyone in the band 100% happy with the final result of the demo & are you still satisfied with the old material?

Yes, I believe everyone is happy with it. It has become a great demo with excellent songs and a very good soundquality.

Ofcourse there are some things that could have been done better, but I think that's always a problem. We haven't been satisfied with our older material for a long time. We developed quite much as a band between the two demo's, and that shows in our new songs. Furthermore we've played the old ones very much. I think that's why we're not satisfied anymore.

You're getting more and more gigs. Which bands did you play with & did headliners rip you off?

We've played about 20 gigs by now. We've played with bands like Master (very cool), Dead Head, Living Death from Germany and Temperance from Sweden. And nobody ripped us off, and I sur hope that won't happen to us.

Will (or have) you play(ed) in a foreign country?

We haven't, so far. But I hear that Belgians like to program Dutch bands, so we sure want to orientate us on that. Especially because we get quite a few orders from Belgium, and, after driving 2 kilometers, we're already in Belgium.

Do you have any contact with labels that offer you a recorddeal?

Yeah, sure. Excision will appear on a compilation CD released by Displeased Records in February. This CD will be called 'Antichrist Superstar' and will feature 15 'new' death/ thrash/ grind/ black/ industrial/ etc. bands. And there's a German recordlabel that's interested in Excision. But I can't tell you more at the moment. Actually we're waiting for reply from 10 labels, so we'll just have to wait and see.

Could you tell us a bit more about your lyrics?

My lyrics deal with the dark sides of life on general. Misery, grief, frustration, many unanswered questions, etc.. I always write about my own feelings without imposing them (think for yourself). I use a lot of symbolism in my lyrics. There actually some kind of poems. I usually write them at night, 'cause that's the time I can totally concentrate on writing. And I also get inspiration at night.

What's the difference between Excision and a banana? (not meant as an insult)

HAHA, well, have you ever listened to a banana?! Yes, exactly, A banana is musical! By the way, a banana is yellow, while Excision isn't a centrifugalpump.

You're featured in a lot of 'zines and on a lot of compilation tapes. What do you think of the average quality & could you name some good ones?

Quite a lot indeed. The quality of 'zines and tapes is very different, but I have to say that GOOD 'zines are increasing. Some good ones are Mortician Mag', Numskull 'zine (now together -L), the oncoming first issue of the Danish magazine Monster Metal (definitely! Hi Erik! -D) promises to be a good one and I think your Death Zone (sorry, Avalanche mag' -L) is part of this list too. Some good compilation tapes are: Death Begins In Holland #2, gives a good picture of upcoming Dutch bands. The Overlord compilation tape by Ivo Beerends is very good as well, Excellent bands and soundquality and also a good layout.

What do you like and hate most about playing in a band?

What I like? Without doubt playing live. I can really get off on that. Especially for an enthusiastic crowd. On stage I really act like a maniac and it's quite relieving to return to the dressing-room, totally broken, to cool down a little. I really disgust people that put themselves to the band, make wonderful promises and then never show up again. I'd rather see them drop dead.

I'm going to name some things and I'd like you to comment it. Here goes:

Demo of the month: We're really proud of that. Great promotion for Excision. Now we get the chance to show people who we are. Thanks Anthony!

MTV: MusicTeleVision, no comment!

Black Metal, Industrial: Everyone's got to decide what he/ she likes. I'm not really interested in black metal, I like industrial sometimes (Fear Factory rules!). Marc and Stefan really love this music.

Violins, keyboards, female singers:

It can improve the atmosphere in metal a lot. It's a pity though,

that it has become such a trend. Please don't think that Excision has got a female singer in the line up. Her voice only appears on one demosong and that's it.

What kind of guitars, amps, bassguitar, etc. do you use?

Gerben has a Charvel guitar and a Super City pre-amp with a Marshall amp, Stefan has an Ibanez guitar and a Power City pre-amp with a Marshall amp, Marc has a Vester bassguitar without an amp and Rob has a Sonor drumkit and Zildjian cymbals.

Do you have to deal with a fucked up grunt before a gig?

If yes, what do you do about it?

It happened only one time that I was ill before a gig, but everything went okay. I've never had any problems with my grunt.

Stefan + Gerben; How long do you play the guitar and what's the hardest thing that has to do with guitarplaying?

Stefan: I play guitar for 3,5 years and I can never make up a riff.

Gerben: I play guitar for about 3 years and I have problems playing tight.

Marc; Don't you get bored when you play the bass & do you experiment with effects?

I don't use any effects and I only bore the rest of the band.

Rob; do you follow drumlessons and do you only play metal?

I follow drumlessons and I teach myself things (double bass) I also drum in a funk band.

Okay Paul, please say your last (?) words:

I'd like to thank you for the interview. And I'd like to say that the 'The Drowning Tear' -demo is still available for Hfl10,- + Hfl 2,50 aan postzegels or 6 US\$ + I.R.C.. Anyone who'd like to see us live, please do so. See ya!

You can reach Paul at Vlassert 70, 5541 VH Reusel, the Netherlands

DEMONOMACY

Demonomacy is a female underground death metal band from the USA that knows how to blast. Their demo 'Chaos Incarnated' surely proves that. That demo is recorded without a bassist (you can hear that). They kicked her out (she was not only bassist but also contact person, so there's a NEW CONTACTADDRESS) before the recording of the demo. Their current line-up is: Dana Cosly: r. guitar & vocals, Jamie Avery: l. & r. guitar, Lisa Antoniotti: drums. Read on and enjoy the interview with Dana!

Could you tell us something about your demo 'Chaos Incarnated'?

The demo is almost a year old now, but for its time, we're happy with it. It has circulated quite well in the underground. Now we hate it, but we're getting ready to record a new one. The tape should be out in January. We're looking forward to releasing it because of the improvement in sound (we did a pre-production tape) and the music.

Why did you kick out Robin?

Robin was asked to leave, 'cause we had a lot of conflicts.

Have you found a new bassplayer by now?

We still haven't found a bassplayer, but things are going great without one. Jamie and I may record basslines for the demo, but we're not sure yet.

How is the demo selling and has there been any response from recordlabels?

The tape sold well. We didn't sent it to labels, because we know we can send them a better one and possibly get a better contract rather than sending a shitty tape and getting a lame offer (if any).

Could you describe what your gigs are like?

Our shows are usually packed with a lot of energy from both us and the crowd. It's even better when the pits are ultra-crazy.

Could you explain what the democover of 'Chaos Incarnated' shows?

The democover is a photo of a sculpture at the Holocaust memorial in Miami Beach Fl. We used it because we felt it was powerful and moving. There are starving and burning men,

women and children climbing and hanging onto a giant forearm.

Is the democover related to the lyrics?

No, the democover isn't related to any of the lyrics, but the 'vibe' is. A mixture of anguish, strength, pain, and survival are some main points of the lyrics that I write. I want that to come across when I write them.

How is life in the USA for a woman into metal?

Life in the USA is pretty cool I guess. It's got its good and its bad things, but oh, well. You just gotta deal with it.

Do you sell much demo's outside the USA?

Well, we give lots of the demos away because I guess some countries make it difficult to get U.S. currency. But the demo is getting around quite well. Our pockets are empty though. And that makes our generosity very difficult and limited.

Do you have any big future plans?

Well, we're planning a tour, and see some new faces and places. We also hope to get signed for an album, but we're really excited about touring.

The next questions are only about guitar, 'cause they were meant to be for Death Zone #2, sorry for that.

What kind of guitars, amps, effects, etc. do you use?

I have a Kramer Metallist guitar and a Crate GX600 head and a Randall cabinet. I don't use effects. Jamie has a Kramer and a Gibson studio custom guitar. She plays through a Crate G600 head and a Crate cabinet. She uses a distortion and a wah-wah pedal. She plays all the leads.

Do you think leadplaying is important?

I think leads are important because they add more spice to the songs and serve as a great climax. I think Jamie does a good job

Have you got anything to say to beginner guitarists?

For beginner guitarists I'd like to say: Stick to it and try to open your mind to your creativity and style. Always keep open minded!

A last word?

Keep an eye open for our new demo in January 1994. Thanks for the interview! If you're interested in Demonomacy, write to the following address: Demonomacy, P.O. BOX 759165, Coral Springs, FL 33075 - 9165, U.S.A.

Deformity is a Swedish death metal band that has released 3 demos. The first one was untitled, the second one was called 'Repulsions of War' and the third and most recent one is called 'Sickly Obsessed'. Deformity isn't one of those progressive bands, but they just play their death metal pure and simple, and maybe that's why I like them. Our victim of this interrogation introduces himself: I'm Harry Virtanen and I play guitar and keyboards in Deformity.

Please tell us something about your demo 'Sickly Obsessed'.

Well, the soundquality is pretty good and the style of the songs is okay too. The demo is one year old, so we're kinda tired of it now. We've got lots of new material that we haven't recorded.

That's cool. But give us more information, like how the demo sold and how the response was!

It didn't sell goo in Sweden, but outside Sweden it sold great! I think we've sold about 600-700 copies so far (and that's world-wide) It still sells as good as when it was first released.

Earlier, you said that you had new material, could you try to describe the new songs for us?

Yes! A lot better than 'Sickly Obsessed'

Not very useful information, is it? well...

You've released three demos by now, are there labels interested by now?

Yes, some. But nothing is for sure, so we'll just wait and see.

Do you play much gigs and is it crowded when you play?

Not in Sweden. We just did some gigs in Poland and that was great!!! Lots of people. The gigs in Sweden are pretty cool too, but I think the scene is overcrowded here.

Have you got a decent rehearsalroom, does it cost you money to plat there and how often do you rehearse?

We have a small rehearsalroom, it doesn't cost us much money and we rehearse 2-4 times a week.

What do you think of the scene in Sweden?

Too many bands.

And what do you think of other styles that become populair, like black and industrial metal?

I love black metal (all bands from Finland on Osmose) and industrial sucks.

What do you think of underground mags and could you name a few good ones?

Bands couldn't survive without them, they rule! Name one...well, this one (thank you! -D), Paradise of Death (Lithuania), Stress Related zine (USA) and many more. But the rest are rip-offs and they will die.

What makes you write about sickly obsessed people?

I don't know!!!

What do you like best about playing in a band?

Playing live is great. Travel around, meet interesting people/fans.

Do you listen to other music besides metal?

Yeah, classical, all kinds of metal, punk and instrumental guitar music.

Have you got big future plans?

Well, I don't know. We've been writing to labels that are interested, and if they don't reply, maybe we'll release a CD by ourselves.

What kind of guitars, amps, bassguitars, drumkit, etc. do you use?

Mikke uses a Pearl drumkit, Zildjian and Paise cymbals. Kenneth uses a Sumuravi bass and a Hagstrom amp. Tompa uses Charvel, Ibanez and B.C. Rich guitars and a torque amp. I use an Ibanez

Esquier, B.C. Rich guitars, Peavy amp, Boss metal zone pedals and a Casio keyboard.

Kenneth, I noticed the bassparts were recordedlouder than with most death metal bands; why don't you take the opportunity and create some different and cool bass riffs?

Kenneth: I never really checked out the sound when we recorded, it just turned out that way. We were in the studio a few months ago and we recorded two new songs and the bass isn't as loud as it used to be. (it sounds better)

Mikke, which recording has the best drum sound and do you think that death metal drummers, in general, are good?

Mikke: The latest one, 'Sickly Obsessed'. Yes, death metal drummers are good. Take Morbid Angel for example. And there are a lot more cool drummers.

Back to Harry: Are you happy with you guitarsound and do you spend much time rehearsing on your own?

I'm really happy with my guitars and the sound gets better by the day. I play a lot on my own, but not necessary death or thrash. I just put on a CD and play along.

Finally, any last words?

Thanks for the interview, take care!

We'll do that, if you give longer answers next time.

You can con tact Harry and Deformity at:

Ardennergatan 54, 194 32 Upplands Vasby, Sweden.



This is an interview with Aittala, a band that opened for Sadist during their Dutch tour. The line-up consisted of two Americans and two Dutch guys, namely: Eric: guitar, Tim: vocals, Ed: drums and Jan on bass. They no longer exist, because Eric went back to the States. He will form a new band there, and go on with Aittala.

What do you think of the Sadist/Aittala tour?

Eric: Well, since we've only played five out of seven gigs (they were kicked off the tour due to some problems with the band) I don't really know what to think of it. It's small, that's for sure, and nobody likes us, maybe 'cause they don't understand us or because we haven't got a CD. The demo was just released and nobody bought it.

They don't know the music, so they don't know how to comprehend it.

Have you ever done tours like this?

No, a couple of gigs here and there, but this is our first tour.

How was the response at those gigs?

There was one gig we played for some drunk college kids, so they really liked us! It was late at night and everybody was in a trance.

What kind of image do you want to create? Hardcore? Metal?

Tim: Glamour!

Eric: Just regular guys playing music, you know, nothing fake, no image, just regular guys playing music, you know, no make-up shit and no costumes.

Don't you think people will get the wrong impression of you when you come on stage? I mean, you look like a hardcore band (like C.O.C.) and you play more conventional metal stuff.

Well, that's just tough shit. Maybe when we got a CD or when more people buy our demo, people will get to know us. I don't understand why a band should play a certain kind of music just because they dress like that. When we wear dresses, people will think we're grunge, if we decide to wear skate shirts people will think we're hardcore. They're too small minded these days, it doesn't matter how you dress.

Yes, but your logo looks like techno metal and the song titles indicate a certain death metal feeling.

That's the whole idea, to fuck around with peoples minds (smile). If they think we're techno metal 'cause of a logo, that's really narrow minded thinking. I like broad minded people, who don't go 'they have a techno logo and the lyrics are death', why can't it just be metal?

You want to break out of the cliché?

Yeah, I don't want to be in a hole. On our demo you can hear different styles. We don't really play one style, but we combine things from different styles. This demo contains just three songs, but when we got a CD you'll get an overview. Now people judge you too fast.

Do you ignore people who label you?



I think labels are for kids, there are so many categories, there's techno, hardcore, death, thrash, etc. I prefer to just call it metal.

Do you think it's smart to put you up with a death metal band like Sadist?

Yeah, 'cause Sadist isn't very popular as well. But Sadist gets more attention, because people who are into death metal listen to all kind of death bands, and they all sound the same to me. And if people see us, they can't get into it because they base their judgement on what we're playing.

Don't you think it would be wiser to send you on tour with a band that plays like you?

That would be helpfull probably HAHHAHA. No more death metal bands for me.

You're leaving for the States soon, will you take the whole band with you?

No, the bassplayer and the drummer (Jan and Ed) are Dutch and they'll stay in Holland. I'm going to Virginia and Tim is supposed to go back as well one day. I will form another band, but there won't be extreme changes, since I write all the songs.

So basically still the same band?

Yes, same name, same logo only new members. I will try to find a keyboardist, because I want more keyboards in our music.

Do you think it's easier to get noticed in America?

Eric: I don't know. I lived in America 'till I was five. So I never lived there as an adult.

Tim: People there like all sorts of metal. And they first come to see you and they like you or not.

Eric: The area I'm going to isn't far away from big cities like Boston, Philadelphia or New York with lots of clubs where we can play.

During the tour some people liked your music, but they didn't buy your demo. What do you think is the reason for that?

I don't know, maybe you should have asked them to buy one HAHHAHA. Maybe they want a CD or didn't like us enough.

How do you write your solos?

Personally I think the rythm is more important than the solos. Besides that, I'm not the world greatest guitarplayer. I'm okay, but not the best. It takes me about a month to write a song and about five days to write a solo. And then I try to combine those two.

What's the main goal you want to achieve?

I just want to play and maybe make a living out of it. But the most important thing is that I can play.

Will you write more technical songs in the future?

No, I just write the way I write.

I've got thetechnical and not-technocal songs. You only heard nine songs but I've got 30

Why don't you record them?

That's because we need new members. A new bass player

actually. When I formed a new band in the US we'll probably record ten of those songs.

Okay, I think that's all.

Come on, ask me what I think of death.

What do you think of death metal?

Crap...no, I think it's just a temporary thing. I think only real heavy metal will stay. I rather grow steady, maybe not so fast, but not hit the ceiling, fall down again. I think only original like Death will stay.

Okay, thanks for the interview.



Malicious Obscurity has released their first demo, called 'Entree Gate' in January '93. On the demo you can hear a professional, enthusiastic and tight band. The line-up is as follows: Dave: vocals/ guitar, Jeroen: guitar, Jeff: bass and Jordy on drums. You may have seen them as openers for Astral Rising, if not, whatch out for them!

Drummer Jordy Knoppers tells us about their debut demo.

The demo was made in January 1993. On January the 18th we recorded the music in the 'Sandwijk' studio in De Bilt. The 9 hour recording was played live. After that, we dubbed the second guitar, solo's and the vocals. On January the 19th we mixed the whole demo within 2 hours. Because of a low budget, everything had to be done in just 11 hours. But we think it worked out quite well and we only spend about Hfl 400,- (250 US\$) on the recording. The first day was very heavy, 'cause playing music for 9 hours can be very tiring. The final mixing on the second day wasn't so hard. Dave and I did the mixing together with Hans van de Groeneker, the owner of the studio. During the soundcheck, there were problems with my double-bass pedal, 'cause it screeched and cracked. We made the screech disappear with some oil. The cracking wouldn't disappear, so we had to mix the bassdrum on a lower volume than normal.

Did you sell a lot of demos & how is the response?

Of the 100 copies we made, we've sold about 70 and the rest has been mailed as promotion material. We ordered 10 new demos, because we ran out of them. There's been some criticism on the volume of the bassdrum and of the runningtime of the songs. The rest was very positive, especially about the third song 'The Truth About Life'.

What bands do you listen to nowadays & does any of those bands have influence on your music?

We all listen to many different bands. Here are the favourites of every bandmember: Jeff: Sadus, Slayer, Biohazard and Primus. Jeroen: Obituary, Metallica, David Lee Roth and Kate Bush. Dave: Cannibal Corpse, Suffocation, Autopsy, the old Death and Madonna. Jordy: Gorefest, Primus, Steelpulse and Bob Marley. None of these bands have influence on our music. In the early

days, Dave tried to imitate Chuck Schuldiner, but our band has such different musicians, so we always ended up different than we thought it would be. The final result can't be done by one person. If someone writes a song, the rest of the band contribute to that, so every song reflects things of all the bandmembers.

Are you 100 % happy with the demo?

No, we're not really satisfied. We think the demo sounds too clean; it could have sounded rawer and harder and the bassdrum should have been louder, but that couldn't be accomplished 'cause of the cracking.

Do you play a lot of gigs & is it always crowded?

We get more gigs since the demo is released. We think that, for an unknown and new band, we attract quite a lot of people. We do much festivals (contests) where it's crowded during our gigs.

Could you explain the statement you printed on your democover and flyers: 'go out and seek for Jim and let him bleed'?

The actual idea was that we would record the demo with 'De Plaat' (my nephew). Jimmyboy told us he had all the equipment we needed, so everything was settled. But it turned out that he had SHIT, like 5 toy microphones and a 4-way mixing pannel full of spiderwebs (motherfucker). After a week of arranging, there still wasn't anything recorded (gore beftekkel).

Could you tell us something about the lyrics?

All the lyrics (written by Dave) deal with life related to death. Except for 'Tears Of Sour', which deals with the environment. Dave thinks death is mega-cool, 'cause it's something interesting and beautiful. And it stays interesting because you can't touch it.

What do you think of those bands that become softer and stop playin' death metal?

Bluuuuuuuurrrrgggggghhh!!!! (what the fuck was that?! -L) Well, it's their choice. We think it's a shame for the music.

Is it your purpose to release CD's, or do you just want to fuck around in the underground for a while?

Our purpose is to release a couple of CD's in the future, because the band was formed to be able to make it to the top.

What are your future plans then?

Well, here they come: release a CD, play a gig in the 'Noorderlicht' in Tilburg, play as a support act for a big band, do a tour.

What kind of guitars, bassguitar, amp, drumkit do you use?

Jeff: a Yamaha 115 B Bassamp, a Westone bass (4 string), an Ibanez (soundgear) bass (5 string), Superbullet strings.
Jeroen: Peavy 80 W stereo, Fender squire guitar, Blue Steel 0,08 strings. Dave: Peavy 112 bandit pre-amp, Custom 150 W amp, Vester guitar, pink Westone guitar, Gobson Rock 0,08 strings.
Jordy: Vic Firth -American classics %a drumsticks, a 5-part Samick 5DEK6 drumkit, Meinhl cymbalset a Century doublebass pedal

Dave & Jeroen, do you use scales when you're writing songs and do you ever play without distortion?

Jeroen: I recently joined the band and I haven't written anything.

Dave: When I'm composing, I don't use scales. I se them on solos. We definitely don't play without distortion.

Jeff, can you play on a 5 or 6-string bass (or fretless) and would you ever play with a distorted bass?

Jeff: If you can play the bass a bit, you can also play on a 5-6 string and/or fretless bass. When we were a three-piece, I used to play with a distorted bass. But now we're a 4-piece so the

distortion isn't necessary anymore. I can now fully concentrate on the real basswork. A undistorted bass sound is better.

Jordy, how long have you played drums & are you right or left handed?

I play drum for two and a half years now and I'm righthanded, but I'm now working on my left hand. I have to get faster with my left hand.

Have you ever had any lessons?

No, but I learnt the basic things from Dave (he has been drumming for 8 years)

Are you a varied or a metal drummer (can you for example play Jazz, Latam or Fasion)?

My styles are quite varied but certainly not good enough. Jazz, Latam and Fasion are a bit more complicated (I'm learning them now, and it's going quite well).

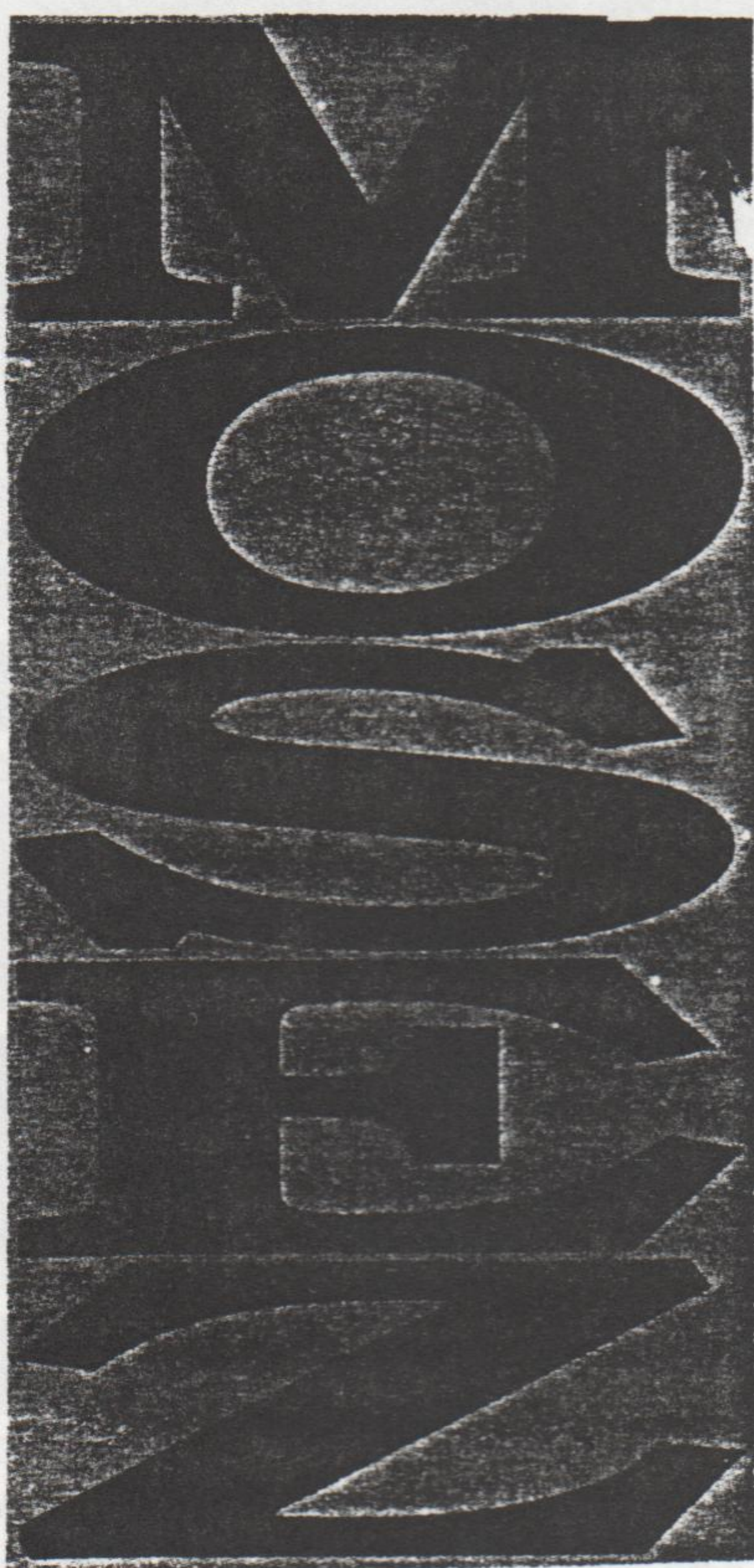
Who's your idol in drumming?

I don't really have an idol, but I think Ed Warby from Gorefest is one of the coolest (and best!) drummers I know.

What style do you like to play?

I prefer death metal, 'cause almost everything is possible.

Thanks for the interview. Their demo is for sale: Hfl 12,50/ Bfr 250/ 8 US\$ at Malicious Management, Robert, Nyemheim 45-19, SM Zeist, the Netherlands.



Mosez is a Swedish band. They really impressed me with their CD (4 songs) 'In The Flesh'. A good reason to call them and find out everything about Mosez. I spoke with Jonas Wigstad (guitar) and he told me some interesting things.

You live in Sweden. What's the metal-scene like in Sweden?

It got better the last two years. Hardcore is very popular nowadays, before that there were many 'soft' bands. The scene is much harder now and I think that's very positive.

The first CD came out in the beginning of 1991 that contained 14 songs. You released a 4-song CD in 1992. Why didn't you release a full length CD?

We had to pay for the studio ourselves. We chose to record four songs in the time we got and record them as

good as possible, instead of a 14-song CD with a lower quality.

How many copies of 'In The Flesh' did you sell?

About a thousand copies or so. The idea was to get a deal with one of Sweden's bigger labels.

Did that happen?

We send it to radiostations, magazines and labels. But a deal.....no!

Tell me something about the history of Mosez.

We started the band under another name and with four members (2 guitars, bass, drum). But my college and good friend drowned after an accident. We jumped from a bridge, only I came out alive. After that we became a trio. Until this summer when we found a new guitarplayer, Niklas (I'm not sure I got that right -M). He played in Tiamat and he's very good.

Why did you name the band Mosez? Does it have anything to do with Christianity?

HAHAHA, no, not really. My friends first name was Mosez. We used his name to remember him.

Is there a future for a band like Mosez in Sweden or in the rest of Europe?

I hope so. The problem with the labels in Sweden is that they prefer bands that aren't Swedish, just like the record companies in Holland, England and maybe even America. The music has to come from another country to be interesting, I think.. Also hardcore is just beginning to get popular. For the rest of Europe, we have contacts outside Sweden and maybe Germany will work out all right for us in the future.

Last question; have you ever been to Holland?

Just once. I've been in Holland to watch a soccer-game years ago. I went there with my team for the match against the Dutch. That reminds me, Stephan Petterson plays soccer in Holland and he's Swedish!

As if we wouldn't know that, but thanks for the interview. I hope to see you in Holland again, but then with the rest of the band (and not here to see a soccer game). For more information, you should check out the reviews and write to: Mosez, Schlyters v. 65, 126 49 Hagersten, Sweden or call: 08-744 50 76. Or you can write to Avalanche Entertainment, 'cause they should know some things about the band as well. Okay, that's it for the Mosez interview. You'll probably find some more things on them in one of our following issues. There are certain potentials to make them big!

Yes, another new item in this first issue of Avalanche 'zine. This first tourreport is from the Sadist tour in November

November 19th, 'Blokhut' in Rotterdam

This was one of the less hectic dates on the tour, everybody did what he had to do so it all seemed well organized. The food was the best we got the whole tour. The opening act Aittala had a few problems with the soundcheck, but their live performance was okay. The crowd (mainly black and death metal orientated) was obviously waiting for the more extreme sound of Sadist. And they gave a great live performance, but the crowd was still standing like zombies (a typical Rotterdam zombie ritual?) It's strange there wasn't a mosh pit, 'cause the Sadist dudes were jumping around and had good contact with the audience.

November 20th, 'Time Out' in Nieuwegein

What can I say about this? Not a lot, believe me. This was another great gig, but still little response from the audience, eventhough the merchandise dude Olav sold a lot of stuff. Sadist got a bit insecure about their live sound, but we didn't notice anything while they played. They were still full of energy, and gave it all. Tommy's solo reached to perfection and so did the rest of the bands playing. One of their best concerts.

November 21, 'Babouche' in Horst

After a wild ride through the jungle, we finally reached our destination: A small cafe in the middle of nowhere. There were still some problems with the sound, but that was the only thing that went wrong. Aittala still couldn't convince the crowd of their capabilities, and since there hadn't been a gig where they got a good response, they left straight away. Sadist though got some people moving (yes, an actual mosh pitt) and played the shit out of everybody's ears (although you couldn't really move on stage).

November 26th, 'Madonna' in Alphen a/d Rijn

We got there 3 hours too early, and Olav and me went out to search for a football. After driving for about 2 hours we were getting a little tensed and fucked up. So I really hoped for a mosh pitt, so I could lose some aggression. But no way, no pitt and no audience. There were three people that paid and two of them left after an hour or so. So this was a private concert for the roadcrew. And...it was the best gig Aittala played! They played their set, and it seemed that they actually liked playing for us. Then Sadist got on stage, and I finally got my mosh pitt! The whole roadcrew went wild and so did Sadist.

November 27th, 'Electra', in Sliedrecht

This was the first town where we saw tourposters. And the Electra was filled with sweating corpses. Aittala didn't play 'cause of some problems (too bad for all of you who weren't there, you missed a free beer!) so Sadist had to expand their setlist. The crowd certainly didn't mind, looking at the size of the pitt. All and all one of the better gigs they played.

November 28th, 'Canix' in Lottum With the new support act Near Dark, we were

laughin' our heads off. The stage was so fucking small and those Near Dark dudes so tall, they couldn't move without getting a guitar up their nose or slam their heads against the ceiling. But they played okay for a last minute support act, but the crowd went out to get something to eat (like us, but we were hungry). To bad for them, better luck next time! During Sadist there was a mosh pitt, until our sound engineer went wild and thrashed everybody against the wall (and that hurts). He was havin' the time of his life, and so had Sadist. They were jumping around like it was the only thing they could do (I must admit that they're much smaller than those Near Dark guys). The sound wasn't really perfect, but it was okay. After 'solving' a little problem, we could finally leave and get some sleep. Burzum to you all!

Blind Justice showcase

January 15th, 'De Tunnel', Boskoop

I was very curious if Blind Justice could prove themselves on stage as well as on CD. Well, yes and no. They began their show in their home-town right on time. They played an explosive 2 hour set for about 175 fans. The songs they played were mainly taken from their album 'Sax and Violins' completed with some new songs. The performance of 'Relief' and 'Down We Go' was very nice (I personally think 'Down We Go' is the best song from 'Sax and Violins'). The sound was a bit of a problem, 'cause one moment we couldn't hear the saxophone and the other moment we heard nothing but saxophone. But without these minor volume problems the sound was okay. After some tuning and shit like that, they played Maidens 'The Trooper', something you wouldn't expect, but they did a good job. Half time, the drummer got a chance to prove his skills. And he convinced us that he's better than the old drummer.

They reached the climax with their new song 'Child's Play' (about the lawsuit against two English kids that killed a child after they had seen 'Child's Play') and 'Why Should We Care' (Hi Biohazard) sung by Folkert, their (lead?) guitarist. At the end They invited everybody on stage to sing along. The gig was cool, but I think Blind Justice is better on CD.

Yes, this is the first article written by Marijn, and we'll be seeing (or smelling or maybe even both) a lot more of him.

Astral Rising tour

December 17th, 'De Kwinne', Stadskanaal

Right, first of all, it was cold, someone (I'll call him Cowboy Henk for now) didn't pick me up, I waited the whole afternoon, I nearly froze and went to my girlfriend, had the fuck of my life and I didn't care anymore.

December 18th, 'Time Out', Nieuwegein

Today there's another festival in the Time Out. Seminal Emission should have opened, but they had some problems, so they didn't show up. Instead of them, there was Malicious Obscurity. I was too sick to be happy, so I just pretended I

cared. Their podium act could improve, but the playing is tight so you won't hear me complaining. After some death metal, we got Rare, a rock band. Great package dudes!!! After their set I was really feeling sick (I hate AC/DC-like bands) and the Blind Justice merchandise girl sold more goodies than me, so that didn't improve my mood as well. I finally got to see Astral Rising. These French dudes were totally dressed in black and their music is very mystical, but the light show in the Time Out isn't really suitable for a macabre sphere. Their performance was great and I really liked their two singer concept.

Then we got Blind Justice. I nearly died during their set, 'cause of a repulsive stench (I think it was someone's hair on fire), but after smoking a cigarette, I couldn't care less. The Blind Justice gig was pretty cool, but I don't really like thrashcore mixed with violins and shit. All and all, a nice festival. (but I beg thy, next time no AC/DC coverbands please!!!)

December 19th, 'Babousche' in Horst

I'm not gonna write a lot about this concert. It was cool. Malicious Obscurity was cool but a bit chaotic sometimes, Astral Rising was cool but the place is so fuckin' small, you can't even scratch your balls without hitting something/one (unless you've got a little dick and small balls). The beer tasted okay (maybe a little too okay for some people, but who cares?) and everybody had a lot of fun. After the gig we went out to get something to eat. And after 30 minutes of searching and another 30 minutes of choosing and ordering, we had to cope with a hungry sound engineer who wouldn't stop eating. But after a while he had enough, and we went home.



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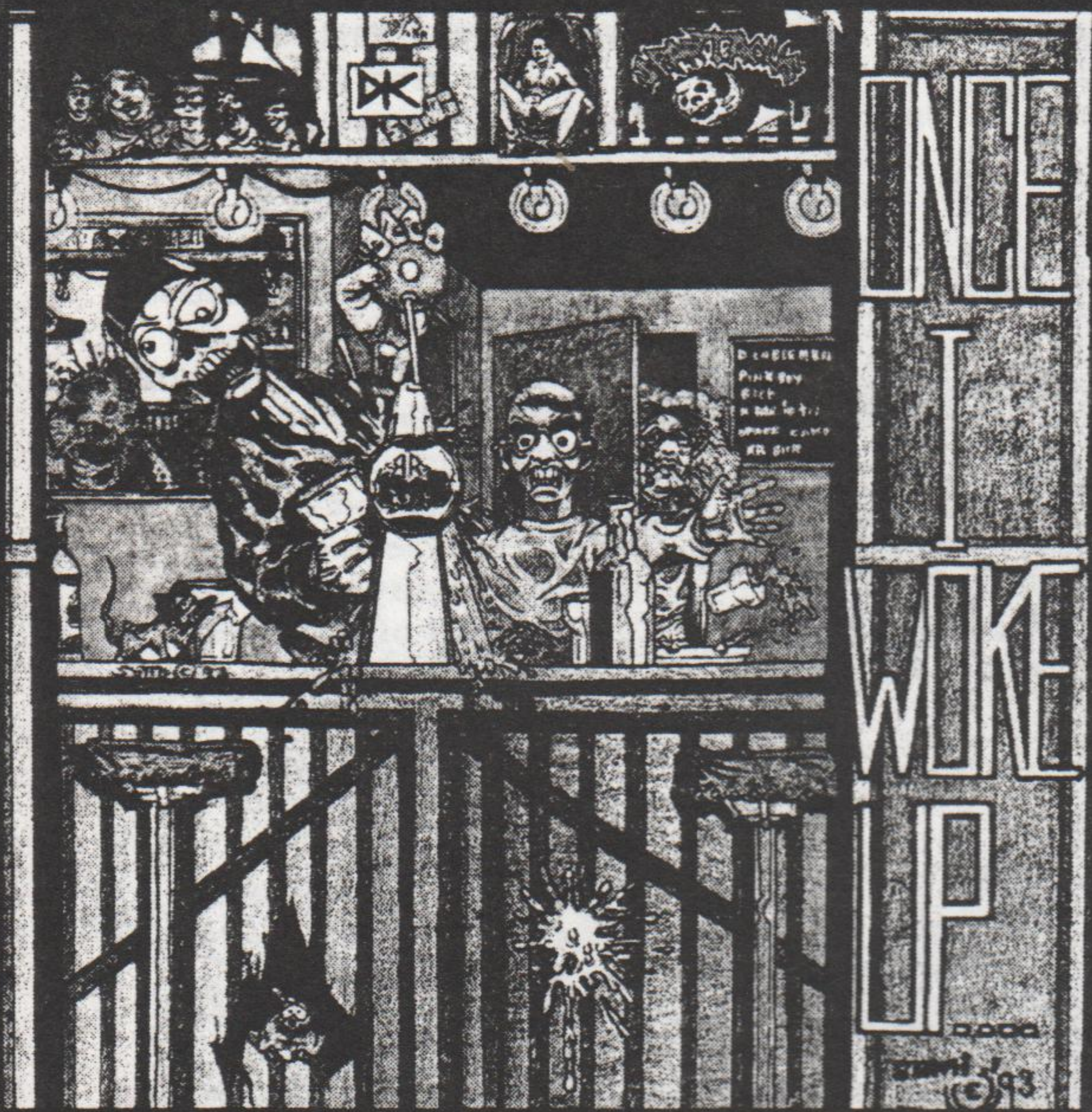
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Yes, this had to happen....An interview with one of my favourite death metal bands Consolation! On their latest release, a split CD with Nembrionic Hammerdeath, you can hear some concrete, pounding death/ grind. The songs are technical, tight and great. This interview was unavoidable. Guitarist and brain behind the band Dennis Jak tells us about the new line-up, and why he hired them.

Our singer Manoloxx has just left Bubonic Plague and he was looking for a new band. I listened their demo and thought his grunt would suit our music. So I asked him to join us. We didn't have a drummer and a bassist then. We found Toep (ex-Surf Throat) with the help of the guys in Evisceration. Mano and Toep did audition on the same time and it worked immediately. We got Rein, 'cause he's a friend of Toep. Rein played in another band, Execration. Yehudi and I are friends and guitarists, so that's clear. Beware, Yehudi recorded some of his fantastic things for the CD, and it's only gonna get better!

Do you still like old songs like 'Victimizing', 'Mortal Saviour' or 'Eye of the Storm'?

We're even going to record 'Victimizing', but we're not sure if we're going to put it on the CD (They didn't. -D) Maybe on a single. 'Mortal Saviour' is too old and outdated, it didn't even fitted us in the early days. We'll never use the song. I think 'Eye of the Storm' is a masterpiece, but instead of re-recording this song. I asked the one who wrote this song to record another song with the old singer and the new line-up. This song will feature on the B-side of the single with Nembrionic Hammerdeath and Osdorp Posse. It's finished and it's definitely another masterpiece. Completely different from what we did on the CD, that's because I got more focused on hyperspeed/grindcore with melodic parts. And to be honest, there are only two bands who also do this. Nembrionic Hammerdeath and Obtruncation (P.S. Obtruncation guys, are we still alive??? Please bring us some new material.)

You also play in Nembrionic Hammerdeath; can you still combine those two bands, 'cause they're both becoming more popular?

It's difficult sometimes. People must never forget that Consolation is a new

band, even though we exist for 4 - 5 years. The current line up and the songs exist for about 6 months (some songs are a month old!). Nembrionic Hammerdeath has been around for 3 and a half years and did more gigs. You'll laugh when you hear the Nembrionic Hammerdeath from three years ago, when you know what kind of band it is now. On a big mosh party. Consolation goes very fast and has the capabilities and possibilities to compete with the best. We just need time to grow. This line-up did five gigs. Wait 'till we did some more, and then 'we'll kick some ass'. We mainly get very positive reactions (only when the sound is bad, it's a bit hard to follow 'cause of the speed of the songs, then you have to know the CD)

What made you decide to release the CD on Displeased Records?

Because of the full freedom and the good distribution possibilities. And they're just cool guys. This label has got a future, mark my words.

Is there a deeper meaning behind the title 'Beautyfilth'?

Ofcourse, there's a deeper meaning behind everything Consolation does. If there's one thing I hate, it's objectivity. People have to think, constantly wonder if the things they do is good for them. There are so many things that are beautiful, while they're also miserable. You become older, so your mental power increases. At the same time your body is going downhill. A relationship is a beautiful thing, you fall in love, make

love, get held on a string and become jealous.

There are hundreds of these examples. 'Beautyfilth' reflects this.

How many copies did you sell of your first demo?

That's not worth mentioning, I think that's because of the poor production.

Will you be doing a professionally arranged tour?

We try to do a real CD-promotion tour with the two of us and maybe another band. Or we try to do a big tour, but it's got to be finished first, we'll mail it and then we'll play. At the moment things are going extremely well. We played 4 gigs in September, and I think that's not bad. And we have a lot of gigs in sight.

Do you get a lot of mail from magazines or fans and do you get tired of all the mail?

I get a lot of mail, it's not tiring, but there's much trash, and that's hard.

What kind of amps, guitars, bassguitar, drum-kit do you use?

Yehudi uses a Yamaha guitar, a metal zone and a Marshall 800 JCM. I use a Washburn guitar, a metal zone, equalizer, noisegate delay/pitchshifter, chorus and a Marshall 800 JMC.

Toep: I often use Noel's (Nembrionic) drumkit. My own kit is a bit old (Sonor). I've got my own cymbals, Paiste (1000 series) and Meinl. Noel and I often use each others' gear, also the snare, etc. Oh, the drumkit is a Pearl Export Professional. Rein uses an Ibanez bass and a Peavy 250.

Dennis, how did you tune your guitar and are you satisfied with the sound?

In D. I'm quite happy with it. The sound is heavy and it's got balls (I couldn't read that perfectly -D)



Could you describe Manoloxx's grunt?

Mano sings combined high and low. In principle he can do everything and he sounds very aggressive. The boy's pissed off, and the world will know!!

Why did you leave the head from your logo?

We didn't, he'll even be on the CD. He is Consolation!

In which studio did you record?

The Beaufort studios, with Han Zwagerman, Noel Rule as producers/ engineers.

Rein, don't you think it's a shame some bass players let their sound fade away by the guitars?

A bassline has got to be noticed, just enough so you can hear it. Because when it's gone, you'll miss it. To your question; everyone has got to make that decision for themselves.

Yehudi, what do you think of the level of leadplaying in the death metal scene and do you use scales when you play a solo?

I don't listen very much death metal, but I think the leadplaying in death metal is so different, I can't possibly answer that in one sentence. When I play a fast solo, I always use a scale. When I play slow, I usually walk out of a scale, but after tht I alway return to a certain scale. **Toep, do you ever beat a hole in your**

drumpad and don't you get sick of it that you're alway hidden behind your kit?

I dont beat holes in my drumpad very often. What I think is worse, is that I continuously break my drumsticks. That's Hfl 25,- every time I break them.

Once in a while I think it sucks, because I also want to be seen. I'm a guy with an attitude once in a while, so I think it's cool if people recognize me after a gig, so I can chat a bit, etc..

Yes, time's up dudes! Your last word please!

It's hard to convince people with words, but this CD has got the potential to become the surprise of the year. You can discover us now, or join the mass later. But avoiding us isn't possible anymore within a few months. Go and see us live.

P.S. I always believe in an honest opinion, so I want honesty about the CD please.

Another P.S. Pestilence is cool (Pestilence uis R.I.P. -D) and Paradise Lost sucks!

Another P.S. At first, the split CD is hard to comprehend, those melodic parts give you a view in our souls. Our music is a reflection of our souls.

Greetings to Knorrebor from Nembrionic Hammerdeath. How was the stuff?

Thanx Dennis, this was a great interview. All readers, beware of this band, 'cause Dennis' statements aren't as crazy as they seem to be. Contact him:

Consolation c/o Dennis Jak, Emmastraat 16, 1561 ZM Krommenie, the Netherlands.



This interview was done not so long ago with Frank, vocalist of Austria's The Eternal. Well Frank, when was the band formed and what is the current line-up?

The band was created in winter 1990 by Peter A. (drums) and me, Frank V.N. (guitar/ vocals). And it was completed in September 1991 by Harald P. (guitar) and Stephen B. (bass). We then recorded our first demo tape 'Dreams Of Immortal Desire' in April 1992.

In your opinion, does The Eternal have something different to offer?

Ofcourse, The Eternal isn't your average 'death-band'. We found our own style and especially our latest songs include very different ideas. We use more synthesisers with instruments like flutes, strings, violins, etc. I need a lot of time to create these songs and I take my work very serious to create a maximum of divine morbidity.

So are you happy with the recording of your debut demo 'Dreams Of Immortal Desire'?

Not really, because we develloped so much, our new songs are much deeper, more innovative, more of what we want

to express, more The Eternal. The tape is quite good, but ofcourse not the best of The Eternal.

Has The Eternal received any response from the underground, have any labels been in contact with you?

We've had good response from the underground, although we didn't concentrate on the promotion of the tape so much. Things could have been better. We had some offers of some small independent labels, but we're not able to agree with their conditions, so we hope to cause bigger waves on the underground sea with our next release.

So who are your influences?

The greatest influence comes from my emotions, thoughts and things I used to study. I try to transform impressions of my mysticism into musical expressions. The musical taste throughout the band is rather mixed, but I prefer classical music like A. Schonberg, A. Berg, D. Shostakovich, Kronos Quartet, W.A. Mozart (ofcourse) and Dead Can Dance.

Who writes the lyrics for the band and what do they deal with?

The lyrics are all written by myself, I'm engaged in esoteric art, mysticism,

religion....However, these experiences flow into your music. They deal with the gods and gates we're not able to enter, although we are those who preserve the key.

Do The Eternal have any set plans for future recordings? Yes, we hope to record a second demo tape at a 24-track studio with better equipment during the summer.

Do you have anything to add?

Jeff, thank you very much for this interview and your support, and to all your readers I give bands that take their art seriously a chance. Open your souls and try to comprehend our divine morbidity. (Hail Jeff!)

Well thanks for does vign words

Frank, best of luck with The Eternal.

Contact Frank for further band info or order the demo which is for sale for \$7 (world) Write Frank at:

The Eternal, Schopenhauerstrasse 25/5, 1180 Vienna, Austria.

Thanks to Jeff O'Reilly, who also did our Death Zone artwork and the The Eternal logo. You can contact him at: 31 Glentow Road, Whitehall, Dublin 9, Ireland.

Here's an interview with the French band Astral Rising. The interview is done with Steph, their personal manager, so the interview may seem a little different. But first the bio: Astral rising formed in the summer of '91 by Franck (guitar and on the photo), Essem (guitar/ vocals) and Phil (bass). Soon Eric joined the band on drums. They started composing songs based on heavy structures and melodic parts. Quickly contacted by a small label, they went into a 24-track studio to record the 'Alpha State' EP. The band was convinced about their potential as the result proves. The EP was acclaimed, as being a very outstanding debut for such a young band and it was sold out in 8 months. The band got some new offers for an EP, but they weren't really interested. Then Chaos records contacted them and they were interested in releasing a (limited edition) album. They signed and soon went back to the same studio to record 'Abeona-Adeona'. The CD was released in June '93. They had moved away from the typical death metal style. The song reflect the bands personality: heaviness, melancholy, fantasizing, melody and originality. After the CD release they concentrated on live performance. They played on

No, not at all...I think there are no problems with that. Essem knows how to place his vocals on whichever part. He works very hard on the feeling and (just as the rest of the band) is totally into the music of Astral Rising, which represents everything for us. Essem works closely with Franck, they just mix and complete their ideas.

Eric has an original drumstyle, so why doesn't he take part in songwriting process?

He man, you passed three days with us on the road and you didn't notice Eric isn't our drummer anymore (for the past 7 months)? (I did notice that...I think....SORRY) Anyway, he has never been very interested in the band to write any songs, as it was planned he'd quit after the CD recordings. Our new drummer Karim (sorry I forgot your name dude! -L) isn't as demonstrative as Eric. His way of playing is more classical influenced, but still very technical.

On the CD you've got a keyboard player. Is he just a session musician and why didn't you take him on tour?

Yeah, he's just a sessionmusician. He never rehearses or plays live with us. I doubt it if we'll ever have a permanent keyboardplayer. Even if we plan to use keyboards and piano's

in our music, we'll probably use samples for live performances. **From what I hear, the French scene sucks. How did you manage to get noticed by a Dutch management agency?** You're not far from the truth. Our scene isn't really interesting. Well, I just send a CD to Avalanche and asked if we could work together. Frank answered that he was interested.



festivals in Belgium and in Holland, which were pretty positive experiences. In December they were back in Holland for 3 gigs organized by Avalanche Entertainment (yezxxx, that's us! -L). The band will be looking for a new label, but after they establish their name in the underground, which seems to happen, judging by the mail they get from countries like Greece, USA and Germany. If you want to order the CD (\$15) or their t-shirt (\$16, good quality black with front print only) write to: Steph Le Saux, 25 Rue De L'Ermitage, 94100 ST Maur, France And finally the interview.....

Where did the idea of the double vocals come from?

Essem already sung a clean vocal part on 'Dark Clearness' from the EP 'Alpha State'. When we started to play the new material, Essem started to sing mainly with a clear voice and we all felt it fitted very well with our new more developed orientation. I can tell you that since the CD his vocals really improved, it's more catchy and expressive, I dig them (ofcourse you do Steph! -L). **Do you adapt the music lines to the vocals, or do the vocals sing along with the music?**

Second solution. We compose the songs and write the lyrics after that. Then we try to adapt different styles of vocals as harmoniously as possible and we work hard to accomplish that. **Franck writes most of the lyrics. Isn't it hard for Essem to fit the lyrics into the music and still get the feeling Franck wants?**

We're really satisfied with what Avalanche is doing for us. It's a very professional agency that's really into having a great time with bands they like very much and offer them great promotion. (I know I better can't print this, 'cause Frank's ego will grow above his beer belly, but it's cool promotion right? -L)

There aren't very much metalfans in France, but do the ones that are there accept you?

It's not that there's a lack of metal fans, it's just that a small part of them is interested in the underground. Most of them only know Earache, Nuclear Blast and Roadrunner bands. But another thing is that we don't have an Aardschok or Rock Hard. Our magazines really suck hard! Even if Astral Rising rarely plays in France, I think we'll get better reactions from our country. It seems encouraging, but we think it's better if we concentrate on the foreign countries. We prefer to play 3 gigs in Holland than 10 in France.

How do people outside France react on you?

Very well, I think some countries like Holland, Finland, Belgium, Greece or Portugal are more receptive to our style, but ofcourse we get mail from more countries.

You sound a bit like the new Anacrusis, why did you choose to play that style, since Anacrusis is still an unknown band for many people and you live in a country with a small metal scene. Don't you think only a few people will notice you?

Oh, that's the first time someone notices that. I don't really know what to say because I don't agree with you. What we

heard of them wasn't really interesting, so absolutely no influence (sorry). Now for the second part of your question; you know Astral Rising is quite a young band, we formed in summer '91. I think we can't complain about our situation. Ofcourse we hope that our next CD will get us further. For the moment everything is encouraging for the future.

Do you think your CD will be noticed with so many other death metal releases?

I hope...I think people who buy it, know we're not a typical death metal band. A part of them listens to bands like My Dying Bride, Anathema, etc., some others are into black metal. It seems that the style of Astral Rising can suit to various types of listeners and that's great.

Are you satisfied with the way things are going since your CD was released, or are things still the same as before the release?

Sure there's been an evolution since the CD release; we got more mail, more interviews, more gigs and a bit more money(!) More promotion from Chaos records would have been great, but I'll tell you more about that in the last question.

Were there any problems you had to deal with when you recorded the CD?

Nothing special, except that more time would have been nice. We now only had 8 days to record and mix 'Abeona-Adeona', so naturally we're not totally satisfied with the end result.

Hopefully we'll have a bigger budget next time.

What do you want to achieve with Astral Rising?

I guess that, as most of the bands, we'd like to get as many fans as possible and to be able to live from our music one day. But most important is to offer a personal style.

When I listen to the songs Essem wrote and the songs Franck wrote, I hear totally different songs and totally different influences. Doesn't that give conflicts within the band?

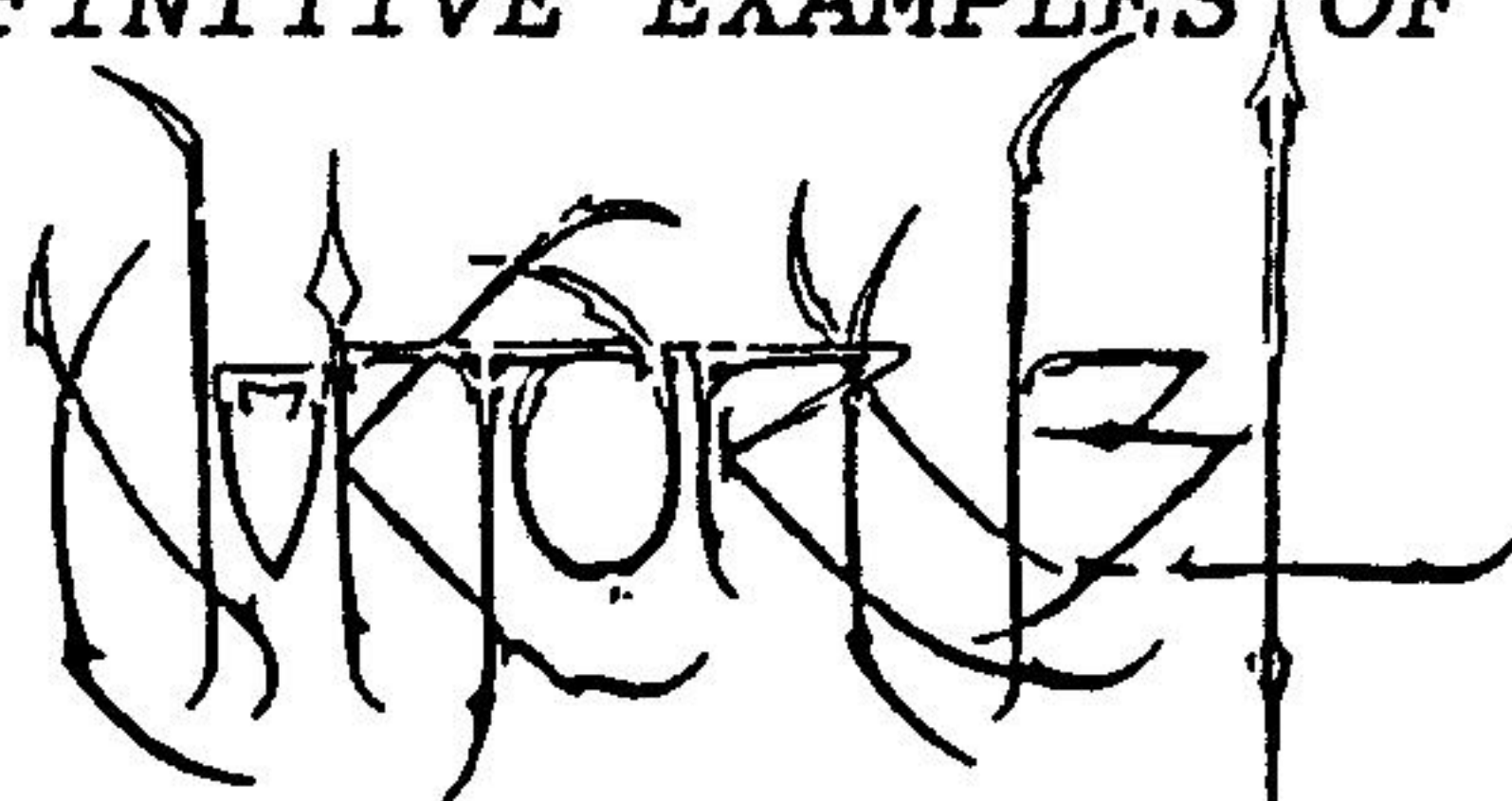
I don't think it's so different. Essem just has a different approach of composing songs. There has never been a serious conflict within the band, some little divergence's sometimes happen but the dialogue is always opened and constructive.

The CD is released through Chaos records. Isn't this label too small for a band that could become a trendsetter within the scene?

Sure, we kinda regret to have signed with this label. There's a big lack of promotion from their side. Chaos isn't really motivated and hasn't got the real underground mentality. He never got us a gig and rarely keeps us updated. Luckily it was a deal for just one CD, so we expect a lot more from our next deal and we won't work with someone so unprofessional.

To end this, I'd like to thank you a lot, Lennert for this great interview, you're a really cool guy...cheerz! (too bad I haven't got such a big beer belly so my ego could grow over it -L)

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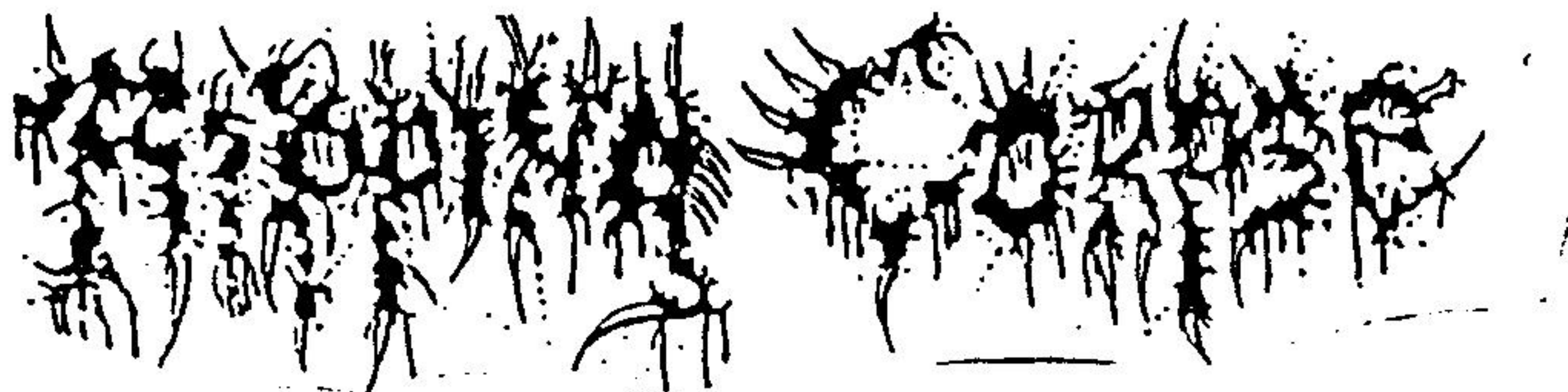
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Mourning was formed in September '89 in Gouda, Holland. The members played with each other in local bands, but never in this line-up, which turned out to be the best. They played their first gig in April '90, and in June '90 five tracks were recorded for the split album with Eternal Solstice which was released in January '92. In '91, the guitarist Pim left the band, and the rest decides to go on with three members. Last year they released a CD through Foundation 2000. For more info write to: Mourning, PO BOX 515, 2800 AM Gouda, Holland. This interview is done with Marc.

How far do your satanic influences go?

We're not just a band that's inspired by satanism, but more of a bunch of satanists who play their music the way they want it. How deep those influences go, everybody should decide for himself.

Is there much competition between bands from the Gouda-area? (like Dissect, Pyathrosis or Sexorcist)

No, there's no real competition, 'cause we're all the same, right?

Howcome you get so little publicity, when your split CD with Eternal Solstice gave you an underground name?

That's because we're no publicity animals, and because since our first drummer left, things stagnated a little, I think.

Do you think that the deathmetal scene suffers much from a hype?

Well, that doesn't really matter, as long the bands play good music, and not produce shit, like us (HAHAHAHA)

Are you going to use more keyboards or other instruments, because that's trendy now (The Gathering got big with it) or aren't you influenced by the succes of other bands?

We'll just keep on doing what we've been doing for the last years, and that's to make the music we like. Ofcourse it can fit in a song to use something else. It's not that The Gathering isn't good, but we don't want to sound like them, 'cause then we'll soon all sound the same.

Do you agree that the 'big' press should give more attention to underground bands, and not just focus on the usual bands?

Yes, the big magazines should write about smaller bands more. Always reading about the same 'top-acts' gets boring, and I think that the people want to know what's really happening. There are enough undergroundbands that could be featured in the big magazines, but then again, they wouldn't be underground bands anymore, right?

If you were still completely unknown, would you quit Mourning and start another band?

No

Do you think that there are many deathmetal bands who change their style if they don't get noticed?

If you play with an attitude like that, you're not a real deathmetal band, you only play what's trendy, and they probably played U2-kind of music before they started to play death metal. I can't give names of bands that did that, but that way, they're all fake.

What do you think of bands that claim to not play death, when it's obvious the do?

Why does everybody want to place a band in a corner, IT'S ALL ABOUT THE FEELING!!

We'll leave you with this wise advise, the only thing there is to say now, is that the split CD with Eternal Solstice is re-released through Cyber Music, PO BOX 2, 7050 AA Varsseveld in Holland.

Here we go with the best Japanese metal band...Sigh. After 2 demos, Wild Rags released their godly cassette EP 'Requiem for Gods' early 1993. This tape contains 3 thrashy black metal songs influenced by bands from the early '80. Accompanied by fantastic keyboard/ piano lines, they created their identity. Last summer they recorded their debut LP/ CD which shows a real development. It was supposed to be released through Deadlike Silence, but wellknown circumstances canceled this and they're currently looking for another label. Anyway, this masterpiece should be out soon, check it out.
Contact:: Sigh c/o Mirai Kawashima, 1-2-8. 401 Mejiro, Toshima-KU, Tokyo 171, Japan..

You had some problems to get a complete line-up. Was it a problem of musical abilities or attitude or what ever?

We finally got a good guitarist. He likes early thrash metal and he doesn't have any problems with his attitude. It took quite a long time to find one, 'cause we didn't want a 'trendhead' (ehhh?...right -L) who's into Cannibal Corpse or Obituary. Death metal and grindcore are a fuckin' trend here too, so almost everyone listens to trendy shit. It's very difficult in Tokyo to find people who are still into real brutal bands like Venom, Bathory, Celtic Frost (CF brutal? HAHA! -L) and so on But Shinichi is the best guitarist we ever had. (see photo)

Are you satisfied with your EP? There are obvious musical changes, could you explain this evolution?

Yes, there are some differences between the EP and our early demos. The EP and other new tracks are more early thrash metal influenced. That's because we all grew up with bands like Venom, Bathory, Celtic Frost, Destruction and Bulldozer. They are our roots. And I'm quite satisfied with the EP.

Did you try to find a keyboard player for gigs? Could you tell us something about your live performances?

No, we won't even look for a keyboard player, 'cause playing live isn't that important to us. We don't want to see bastards with Suffocation shirts at our gigs (watch it dude!! -L), we don't

want such people to come to our shows. We played 6 gigs so far, we use a lot of blood and fire. We want to play gigs with evil bands, but here in Tokyo, there's only Abigail.

Don't you think that black metal is trendy as well?

Yes, lately assholes into grind shit (I hope I didn't quite get that -L) start to say 'black metal is great'. It's really disgusting to see some of them wearing a Bathory shirts. A guy who's into grindcore recently told me that he also loves black metal and he thought 'Witching Hour' was a Mayhem Song, until I told him it's a Venom song. Here in Japan, the number of fake black metal fans is increasing. (as long as they're no narrow minded assholes, it's okay with me -L)

What do you think of the comeback of bands like Master, Possessed, Massacre and Repulsion (yep, total GRIND)?

Do you think that the comeback of bands like Slaughter Lord or the old Chilean gods Pentagram would have been more interesting?

I don't know what's so great about Master or Massacre, were their albums godly? I don't think so. I've never been enthusiastic about those bands since their demo stadium. As for Possessed, I really love their first two LP's but their latest demo isn't as great as their early stuff, it's a pity. Yes, Slaughter Lord and Pentagram

were godly, far better than Master and Massacre. I think a lot of people say Massacre is good 'cause they're on Earache (too much grind for ya dude? -L), you know what I mean? Many posers love everything that's released through Earache. They say 'I love Carcass, Entombed, Morbid Angel and Cathedral'. They must really be open minded, from the fastest to the slowest! (what is it with you dude? What's it gonna be next, are you going to drag us to court 'cause we're not a black metal magazine or something?! -L)

The underground mentality is evaluating badly. More and more people start to talk shit about other bands. What's your opinion about this? (tricky question huh?)

Well, in Japan a lot of people talk shit behind eachothers backs. I know some people talk shit about us, but I don't care about those childish assholes (Yeah, that was the tricky part, and you fell for it! What do you think you've been doing this interview?-L) You can't live without people like that wherever you live and whatever you do. It's quite a natural thing in life I think. **Your second demo is re-released through Wild Rags. Are you satisfied with them. Have you seen the 'Campaign about the rip off Wild Rags' flyer?**

Yes, we're satisfied with them, 'cause it helped a lot to spread our name around. The deal with Wild Rags was okay for us. Richard told me about the campaign himself, but I haven't seen the flyer yet.

Europeans don't have an impressive image of the Japanese 'intense work' society. Is youth seriously dedicated to this kind of mental slavery system?

A lot of people here, are society slaves and some people even died due to overwork. How stupid they were, they just couldn't control themselves. Younger people are much lazier, so I guess the situation will change slowly, not drastically.

What are your favorite hobbies?

I'm usually busy with music. Either listen to music, or tape trading, writing new songs, play bass, answer mail, etc.. Otherwise I like to watch pro-wrestling and horror

Do you play any covers?

We used to play Death's 'Evil Dead', but lately we only play Venom covers. We plan to play 'Mesmerized-' by Celtic Frost.

Do you think that Necromantia deserves more attention than bands like Burzum or Impaled Nazarene?

I think necromantia is great, their stuff is very original and creative. Yeah, I guess they deserve bigger attention. In my opinion Burzum is great too, I love the music very

much. But Impaled Nazarene isn't really my cup of tea. They sound too much grind and I hate their Deicide and ENT covers!

What can you tell us about your forthcoming LP on DSP?

Basically it will be in the same vein as our EP. So early thrash mixed with black metal. But with a lot more classical piano parts. It will feature some early tracks like 'Death Throes' and 'Weakness Within' but they will all be rearranged in quite a different way. Some new songs are 'At My Funeral', 'In A Drowse' and 'Requiem For My Soul'.

I know you dig Abigail, but are there other interesting Japanese bands?

Abigail is the only Japanese band I'm into. I hate all other bands that play trendy death/grind. I'm sorry, but I'm a narrow minded asshole (you got that right! -L) and I don't want to support that trendy scene at all.

Something to add about your merchandise?

As for the merchandise, write me first. We don't spread our old demos anymore. If you're into early thrash or black metal, write me. But no Deicide fans please (Glen Benton will be pleased to read this!! -L) Thanx a lot for this interview Steph. Support the true scene! (like what's the true scene dude? -L)

Thanx to Steph for doing this interview. You rule dude!



GUITAR COLUMN

This guitarcolumn is meant as an information column for beginner guitarplayers. In this issue you'll find some things and excersises by Tom Palms (Phlebotomized), us, and the sheet music we already used in Death Zone #1 and #2, to give you and over view of what we did so far.

We begin with some basic finger excersises for the not to experienced gutarplayers. We think that's usefull, 'cause most of the guitar magazines around, presume you already control the basic techniques. It's the best way to start with the first excersise, try to do it as fast as you can and then move on to the next one. Make sure your fingers aren't bent over all the strings, but just the one you play on. laying an accent on the first or the fourth note, might help

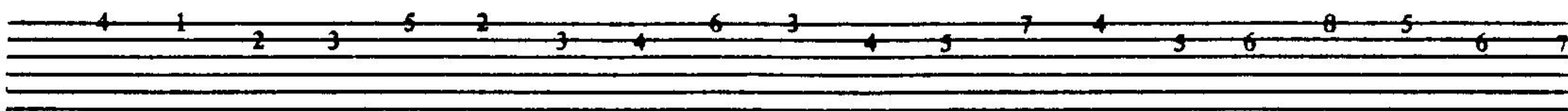
The underlined numbers are the numbers of the fingers you have to use. Enjoy playing!



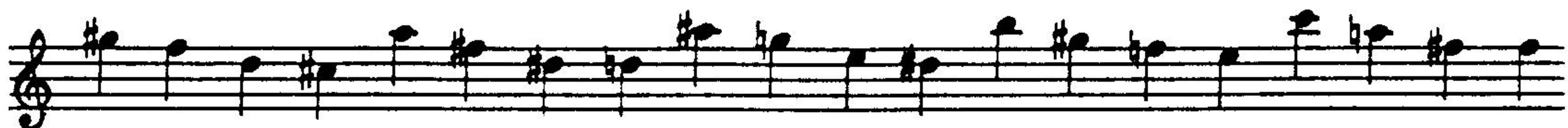
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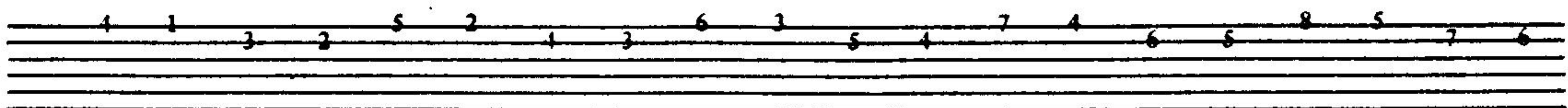
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Handwritten musical notation on a five-line staff. The notes are: 1, 2, 4, 1, 4, 2, 2, 3, 6, 2, 5, 2, 5, 3, 3, 4, 7, 3, 6, 3, 6, 4, 4, 5, 8, 4, 7, 4, 7, 5, 5, 6, 9, 5, 8, 5, 8, 6.

Handwritten musical notation on a five-line staff. The notes are numbered 1 through 8, with some numbers appearing above the notes. The sequence of notes is: 1, 2, 4, 1, 2, 1, 4, 2, 2, 3, 5, 3, 3, 2, 5, 3, 3, 4, 6, 3, 4, 3, 6, 4, 4, 5, 7, 4, 5, 4, 7, 5, 5, 6, 8, 5, 6, 5, 8, 6.

Handwriting practice lines featuring a sequence of numbers (2, 1, 3, 4, 3, 2, 4, 5, 4, 3, 5, 6, 5, 4, 6, 7, 6, 5, 7, 8) written on a set of three horizontal lines (top, middle, bottom) for tracing and copying practice.

TOM PALMS *Phlebotomized*

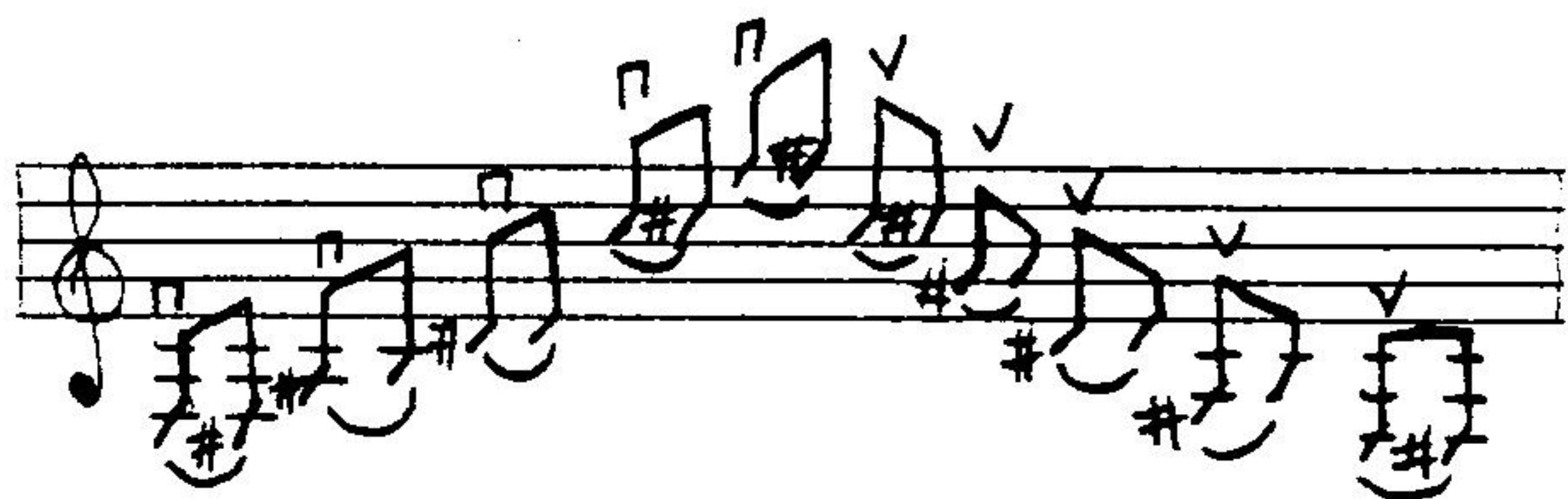
Hello to all guitarplayers ! This is a new column where Tom Palms, guitarist in PHLEBOTOMIZED, gives you lessons to improve your guitarplaying. It can be interesting for beginners as well as for advanced guitarists. Have fun & don't give up ! - D.

Every finger has got it's own fret. When you, for an example, do the 2-3 combination, then you put your 2nd finger at the 2nd fret and then you make a connection with your 3rd finger by pushing it hard on the 3rd fret, etc.

Make sure that your fretting hand stands parallel to the neck of the guitar, this is the right position of the hand.

This position is in classical guitarplaying very essential, because the fingers need maximum freedom of movement.

Also make sure that you hold your thumb behind the neck, and not over it !.



= downpick, = uppick

Exercises for the frettinghand:

- descending and rising connections
(pull-offs and hammer-ons)

This probably ain't the most spectacular exercise, but it is very effective. By repeating the exercise very often, you'll obtain both strength and flexibility in your frettinghand.

The intention is that you practice each exercise beginning at the low E-string, descending to the high E string, and back (see tablature).

You do this until you've reached the 5th fret, and then back.

When it ain't possible for you, then play the exercise until you've reached the 4th or the 3th fret and then back.

Make up your own tempo. Begin slowly, every connection must be heard clearly.

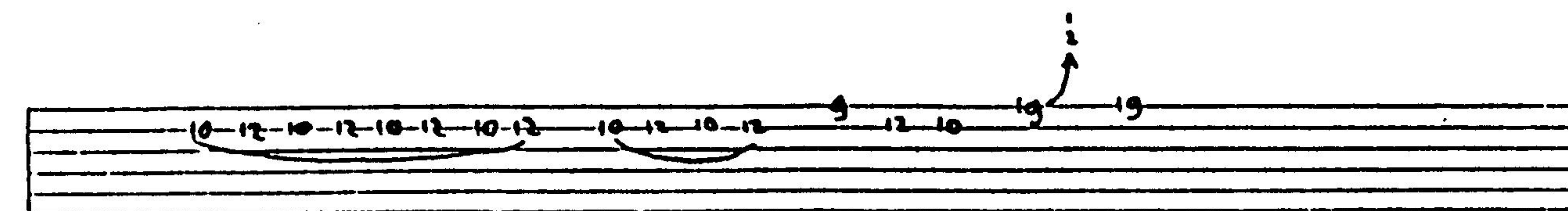
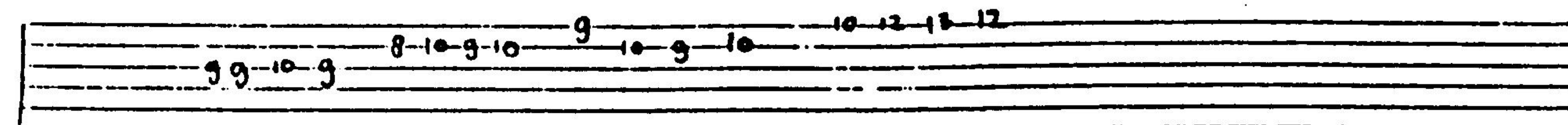
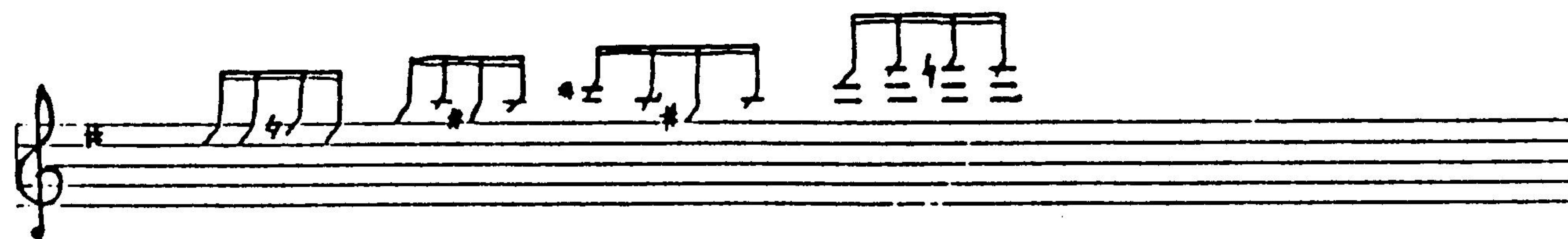
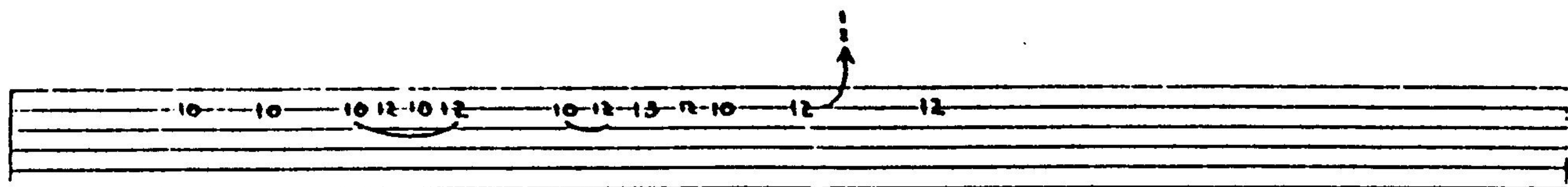
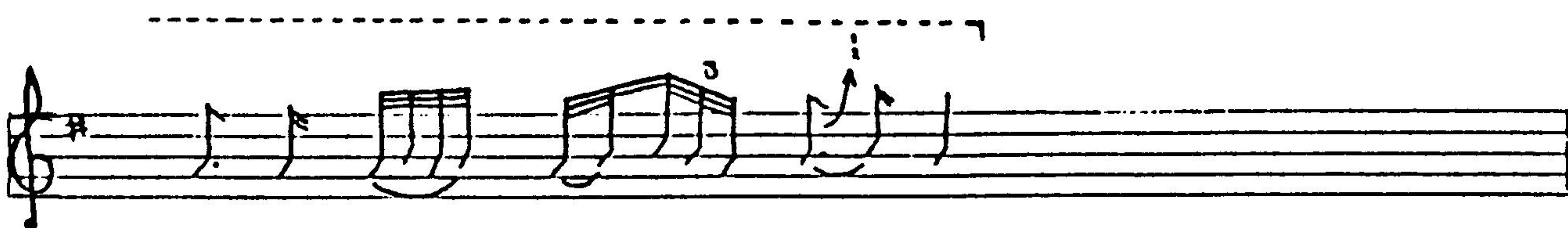
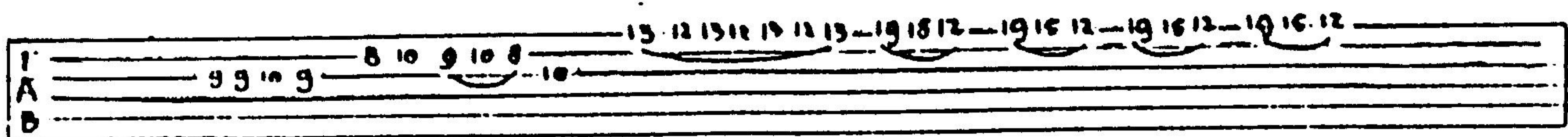
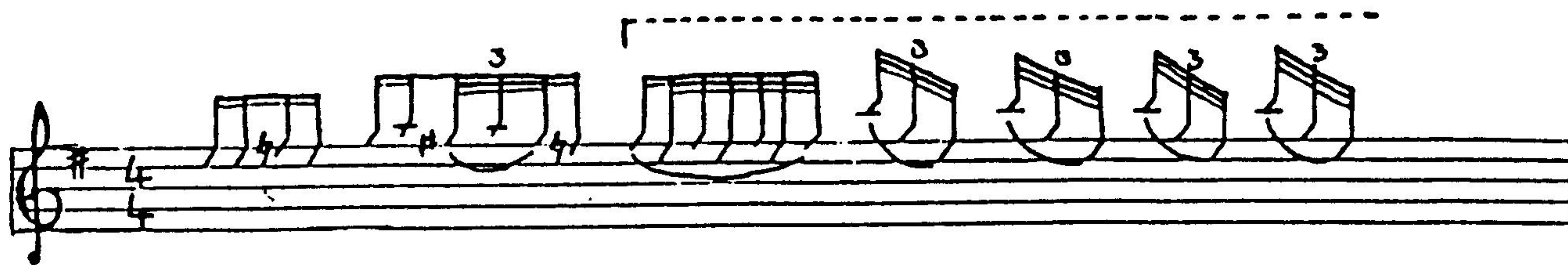
These are the first two groups with connections:

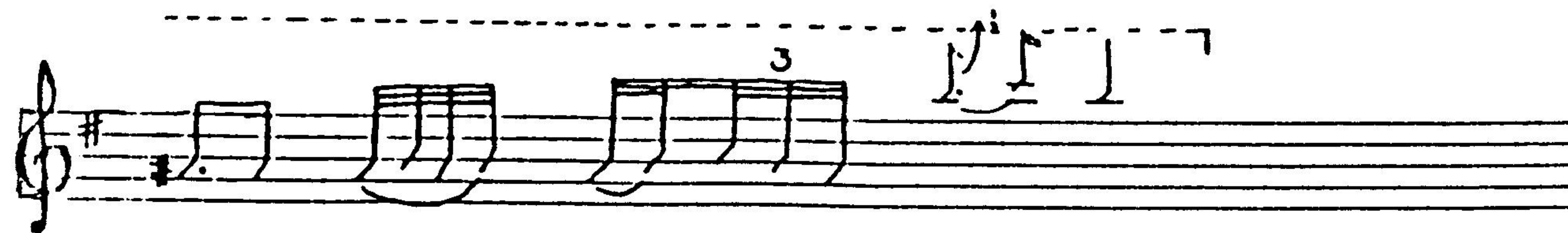
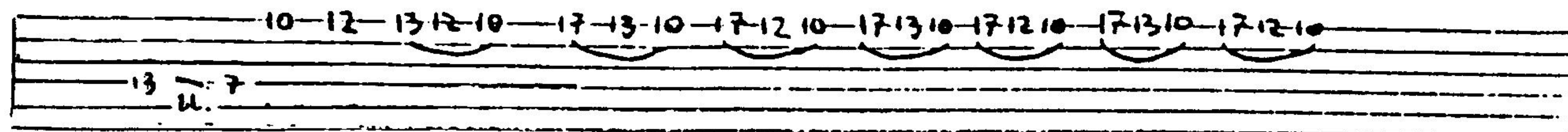
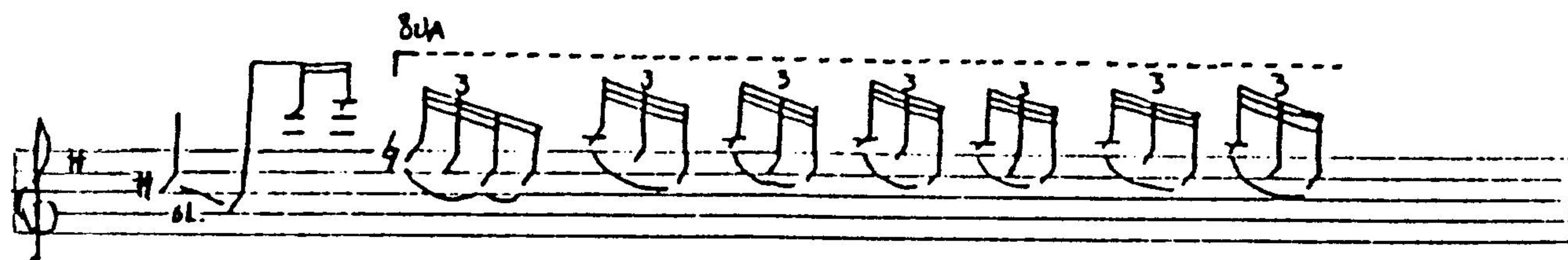
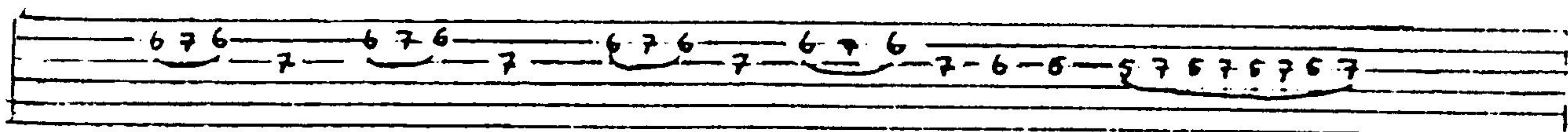
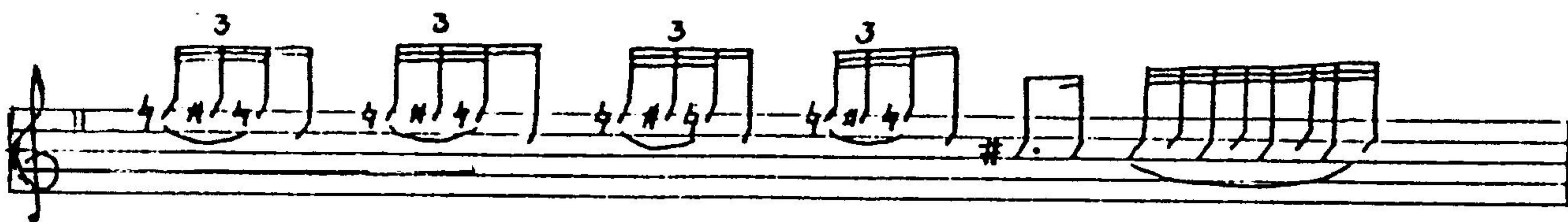
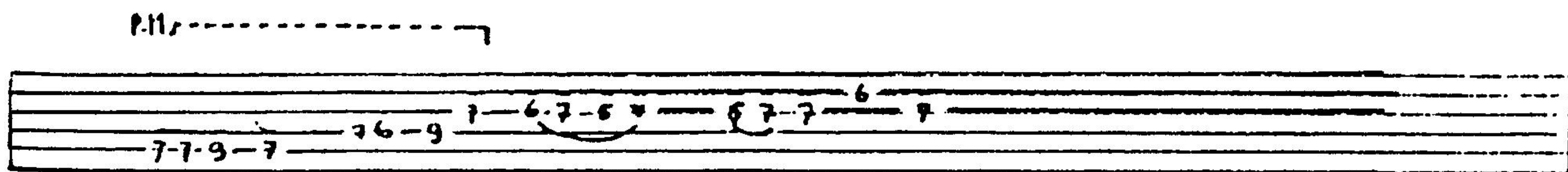
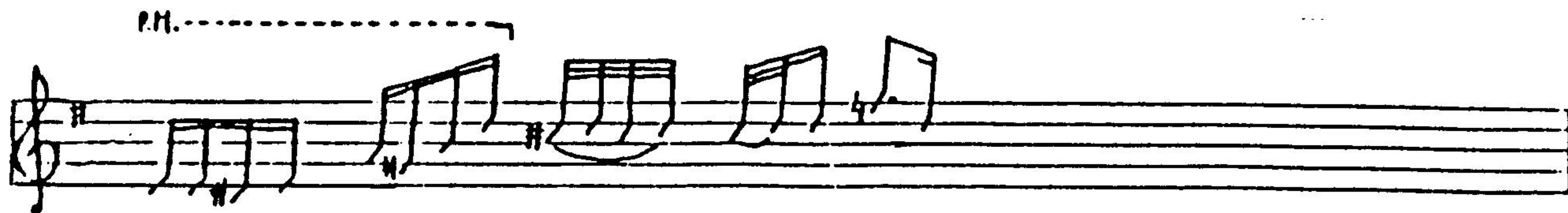
1.	2.	3.	4.	5.	6.	7.
1-2	1-2	3-4	2-4	1-4	1-3-4	1-2-4
2-3	2-4	1-2	1-3	1-4		
3-4	1-4	II: 2-3	1-4 :II		1-2-3-4	

1= forefinger
2= middlefinger
3= ringfinger
4= littlefinger



Here's a small explanation by Tom Palms. 'I've written down and worked out one solo from our demo. It's the solo of the 'Desecration of the Alleged Christian History'. It's not a very complicated solo. It's the first solo I wrote for the band. That's about three and a half years ago. The solo reflects how I was playing. If you study it carefully, you will discover some Eastern influences, not recognizable at first hearing. I've written down in normal concert tuning, but it's played in C. Play the notes where they are normally, then you don't play E, F, E, E but C, Cis, C, C but it indicates where to play them. I did this because this way there are less ### and bbb to write down. I hope you'll have fun playing it' -Tom Palms





NEAR DARK

"A QUESTION OF CONTROL"

- 1) STUK 1 3 maal
- 2) STUK 2 1 maal
- 3) STUK 3 2 maal
- 4) STUK 1 2 maal
- 5) STUK 3 2 maal
- 6) STUK 4 3 maal
- 7) BREAK 3 maal
- 8) STUK 4 2 maal
- 9) STUK 5 4 maal
- 10) BASS LINE 4 maal
- 11) STUK 6 4 maal
- 12) STUK 7 2 maal
- 13) STUK 8 1 maal
- 14) STUK 9 1 maal
- 15) STUK 5 4 maal
- 16) STUK 4 2 maal
- 17) STUK 3 2 maal
- 18) END 1 maal

(Laatste maal, laatste akkoord uit laten klinken)

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music : S.Vogelenzang de Jong (C)

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66667777 976 77779999 12109 76 109 9999 1012 ^{10 9} 12109
8888 8888 777 7

9	910	9	7	3	9	910	9	7	3
7	7	8	7	5	7	7	8	7	5
				1					1
				1					1

STOK 5

1210

5 6 6 5 6 6 6 6 5 6 6 7 6 6 6 6 5 6 6 5 6 6 6 6 5 6 10 8 5 6 6 5 6 6 6 6 5 6 6 7 6 6 6 6 5 6 6 5 6 6 6 6 5 6 6

55555 8 7 5 45754 55555 8 7 5 45754 6666 8 7 5 45754 55555 8 7 5 45754

[illegible]

7 8 7⁸⁷ 10 88888 1087 7 8 7 8 88
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044

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NEAR DARK
 "A question of control"
 music : S.Vogelenzang de Jong (C)

BASS LINE

4 4 4 4 4 4 4 4 4 4 6 6 6
 6 6 5 5 4 5 4 5 5 55 44 55
 4 4 4 4 4 4 5 5 5 55 44 55

STUK 6

6 7 7 6 6 6
 6 5 7 55 44 55
 4 5 5 55 44 55

STUK 7

7 88 (BREAK) 7 88
 5 66 5 66 222555444
 044 044 254

STUK 8

7 8 8 8 7 8 8 8
 5 66 6 6 6 5 66 6 6 6 (2 MAAL)+ 222555444
 044 444444444 044 444444444 254

STUK 9

7 8 8 8 7 8 8 8
 5 66 6 6 6 5 66 6 6 6 (2 MAAL)+ 222555444 444777666
 044 444444444 044 444444444 254 476

END

76 109 9999 1012 10 9 12109 5
 777 7 5 66

Music: Hazebroek/Vriesde
Words: Hazebroek

Handwritten musical notation on a three-staff system, divided into three measures by vertical bar lines. The notation includes various rhythmic values (e.g., 10, 9, 10, 12) and some markings above the notes (e.g., "HP" above the first measure).

Handwritten musical notation on a five-line staff, featuring various notes, rests, and dynamic markings (H, P) above the staff.

Handwritten musical notation on a five-line staff. The notation includes various notes and rests, with some notes marked with "HP" and "full". The notes are written in a stylized, handwritten manner, often with multiple stems or flags. The staff is divided into measures by vertical lines. The notation appears to be a form of musical shorthand or a specific dialect of musical notation.

Guitar Solo
" / Rhy fig 1 (12 times)
let ring

[illegible]

	Harm.	Harm.	Harm.	Harm.	Harm.
(15)	12				
(12)		12		12	(12)
			12		

Sl.	(12)	$\begin{array}{c} P \quad P \\ \hline 15 \quad 14 \quad 12 \end{array}$	$\begin{array}{c} P \quad P \\ \hline 15 \quad 13 \quad 12 \end{array}$

14 12 11			12 13 15 13 12
14 12 14		12 14 15	12 14
	12 13 15	12 14 15	

^{sl.} 15 ^{HP} 15 ^{HP} 17 ^{HP} 15 ^{HP} 13 ^{HP} 15 ^{HP} 13 ^{HP} 12 ^{HP} 13 ^{HP} 12 ^{HP} 10 ^{HP} 12 ^{HP} 10 8 ^{HP} 10 ^{HP} 8 ^{HP} 7 ^{HP} 8 ^{HP} 7 ^{HP} 5 ^{HP} 7 ^{HP} 5 ^{HP} 3 ^{HP} 5 ^{HP} 3 ^{HP} 0 ^{sl.} 1-5

(5) (5) H H H H H
 7 10 8 11 9 12 10 13 12 15

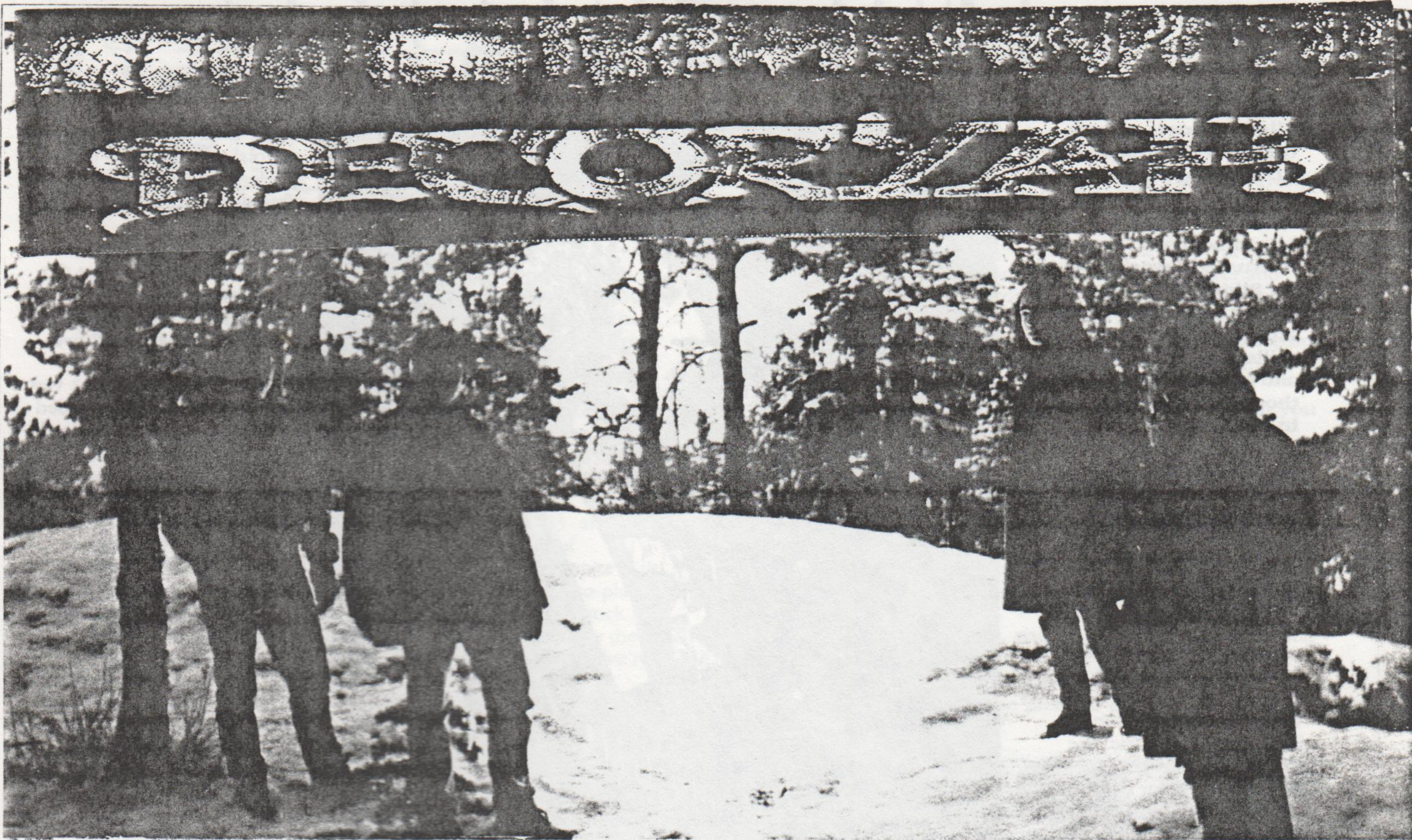
P P P P P P H P H P H P H P
 13 15 13 12 15 13 12 15 13 12 15 12 13 12 13 12 13 12 12 15 13 12 14 13 14 13 15 14 12 15 14 12

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Decoryah really represents something in the scene. Their style could be described as melancholic metal with a particular taste for dark melodies. After a successful demo, called 'Cosmos Silence' and an EP released through Witchhunt Records, they recently recorded their debut CD which has a playingtime of one hour and shows a very original style. Contact: Jukka Vuorinen, Pilvikatu 1, 20780 Kaarina, Finland.. The interview is done by Steph with Jukka.

Before the release of your demo, Decoryah wasn't really known in the underground. Could you tell us something about the things you did?

Okay, we formed the band in late '89 and then we were just kids (13 years old). Ofcourse we were playing standard stuff in the death/ trash vein or something. I think it's very understandable that we played standard material, 'cause how can a 13 year old kid be original? Two years later we released a demo called 'Whispers from Depth', it was somekind of death metal with strong heavy metal influences. We thought death metal was boring, a few line-up changes followed and we definitely found our own sound. In December '92 we entered the ECI studio in Turku and recorded the 'Cosmic Silence'-demo. Now we've got a 7" deal with Witchhunt Records and we're seriously talking about a CD-deal with this label. It's just a matter of time. The current line-up is: Jukka: vocals/ guitar, Mikko: drums, Jani: guitar and Jonne on keyboards.

You are one of the Uriliah magazine editors. Uriliah is a magazine that focuses on black metalstuff, a bit surprising when we listen to Decoryah's style, or what?

The reason is very simple. I didn't choose all the bands featured in Uriliah. Mikko chose most of them. But in fact black metal and doom metal are the only styles in the underground we're interested in. We're not really into death metal, 'cause there aren't many bands that can create their own sound. Besides, we are interested in the black metal opinions and views.

Would you be happy if the black metal scene is receptive to your style?

I'm very happy if anyone appreciates our music and ofcourse it would be nice if there were some black metal fans among them. But we don't chase anyone's respect for our music.

Do you think that there's an underground band close to your style? (maybe Monumentum for some melancholic aspects?)

No, I think our music isn't close to any underground band. I don't see any common points between us and Monumentum, but on the other hand, I haven't heard very much of them. If I would have to name a band, I'd say The Gathering (old Gathering without growls)

What about gigs? Do you play a song like 'Astral Mirage of Paradise' live?

We haven't done gigs yet, 'cause we haven't got a bassist and now we're writing new songs for our 'Wisdom Floats' CD which will be out in autumn. With this line-up we wouldn't be able to play 'Astral Mirage...' live, because there are too many instruments played at the same time, but I don't know how important it is to sound the same as on the recording. I think that the most important thing is to create a dimal atmosphere. When you're listening to the band live, you must feel strong emotions and pathos inside your body. I think we're able to create that atmosphere at future gigs 'cause we've got a female vocalist and flutist, perhaps other instruments too.

After reading your lyrics, I guess you sometimes leave this world in strange trips or what?"

Yeah, you're right, but I have to say that those trips have nothing to do with LSD or any other drug. My trips are something different, into my mind, my own world... Everyone has feelings/ powers inside him/ her, but first you have to know yourself before you can reach these powers inside. I don't think these trips have anything to do with my lifestyle, because there not the main thing in my life. Lets just say it's my only way to escape this world into an unreal (or real??) world. Sure my lyrics reflect a part of my lifestyle, but you can't discover my complete lifestyle by reading my lyrics. There's much more behind them then I'd like to tell you.

How do you react on this quick evolution? (I mean, about three months ago you were still unknown and in six months we'll find your CD in the stores)

Well, I don't know how we'll react on this fast evolution. We live day by day and we'll just wait and see what comes out of Witchhunt's distribution.

Thanks for the interview! To all readers; check 'em out and check Uriliah magazine out as well (if you haven't done that yet) It's a really cool magazine with lots of info on black metal bands.

BLIND JUSTICE

Blind Justice is a Dutch thrashmetal band. On their CD 'Sax and Violins' they combined thrashmetal with violin and saxophone. The experiment with these instruments worked out fine for Blind Justice. But as always there were problems. This interview is done with Atilla Szabo (guitar/ vocals) and he tells me all about those problems.

In the beginning Blind Justice played just pure thrashmetal. Why did you combine this style with saxophone and violin?

It wasn't a real choice to use these instruments. We wanted to make the music more melodic. We had two choices, namely: we could play melodic guitarlines, but then it won't be as thrashy as we want to play. Or we use other instruments that put more melody in the music. We knew Mark (Spring in 't Veld: saxophone) from school and we asked him if he would like to play with us. We did a jam-session with him and it sounded very well. A friend introduced me to Edith (Mathot: violin). 'Why don't you use a violin?' he asked me. We did and it's a good choice for Blind Justice I think.

Now you have two more people on stage. Doesn't that give any problems?

Sure, we often play in small clubs with a small stage. We had to find a way to solve that problem. You can't run or act like a maniac on stage, 'cause there's not enough room. Right now, everybody has his/ her own place on stage, so it's not a big problem anymore. Sometimes it's annoying, but what can you do?

You wrote and sung almost every song from 'Sax and Violins', so why does Folkert (Draisma: guitar) sing 'Why Should We Care'?

At one time Folkert got sick for two weeks. In those weeks we wrote new song. We rehearsed it without Folkert on guitar. He liked the song very much and asked us if he could sing it. We didn't have to change the music, I only play the guitar.

On the CD you sing with something you can describe as a deathgrunt.

Circumstances made me sing with a grunt. A few days before we had to record 'Sax and Violins' in the studio, some guy attacked me with a knife and he stabbed it in my throat (extreme experience



dude! -L). It was impossible for me to sing like before the accident, because of the pain. After all it worked out fine, it's a nice relief.

Why did drummer Marco leave the band after the CD was released?

Marco was the only one who had a job from nine 'till five. The other members are students. The band wasn't very important for him. He needed time to go out with his friends. So the band lost his interest. He left the band after we had found a new drummer. In Nicolas Hamel we found a very ambitious drummer.

Did you get any reaction from labels?

Yes and no. We had contact with Foundation 2000, a deathmetal label. But they don't like the music we play. According to them, there's no market for the music Blind Justice plays. We invited people from big labels but they didn't accept our invitation. There wasn't a real offer from any record company, only contacts. Maybe in the near future, I hope.

Are there plans for a next CD?

Yes, we wrote some songs and we have big plans. But there lies the problem. We need money to realize these plans. We want to record 3 songs, that can be done with a restricted budget. To record a full-length CD will be a problem. We're also invited by SPV records from Germany to play some gigs over there.

Do you have any expectations about the future of Blind Justice?

Difficult to say. We don't have expectations, only hopes. We want to be a sub-top metal formation, record CD's on a regular basis and do shows in the Netherlands and the rest of Europe. I hope we can achieve that.

Right, thanks for the interview (but send a bio next time!) and take care!

If you want to contact Blind Justice, write to: Blind Justice, Nieuwenhaven 225, 2801 CX Gouda, the Netherlands.

You can read about their live performance in our concert review column.

The CD 'Sax and Violins' is released by themselves and comes as a digi-pack with a great cover and a good info booklet. Definitely a CD worth listening to!

HOMICIDE

Techno-thrash for a change. Yes Homicide is a band that plays techno-thrash influenced by bands like Megadeth. They released three demos; 'Homicide', 'We On The Cross' and 'Retaliation Fall'. I first got their 'We On The Cross'-demo, and that didn't convince me, it just wasn't an exceptional demo. But when I received their latest release, I got a smile on my face. 'cause this is an outstanding demo! The cover is much better than their first as well. Anyway, a band to check out. Ricky (leadguitar) tells us something about their demo 'Retaliation Fall':

We recorded 'Retaliation Fall' in February/ March '93 and we mixed all the material in April. The music is a kind of techno-thrash with different influences. The song 'Pepite II' is different than the other tracks, it's a joke! But we like to play it and it shows that we have no limits and that we don't stick to one style (I think you can notice that when you listen to the whole demo). All the material is composed in 1992 and we're happy with the final result.

Are you still happy with the previous songs?

We were never really happy with our previous work. The first demo was good, but it was recorded live in the studio, due to a low budget and with a completely different line-up. And now the tracks are much too old and we hardly ever play those songs anymore. The second demo 'We On The Cross' was a low budget production as well, with a line-up that had played with each other for three months. All the songs were composed and arranged by Massy. It was recorded in one week and all the songs were quite old. It was just a release to show people that Homicide wasn't dead. We're not satisfied with 'We On The Cross', but sold more than a 1000 copies and it got us several gigs. So you can't really compare 'Retaliation Fall' with our previous work. It's our first real demo with the new line-up, and besides that, we had a bigger budget for this demo and we had more time to take care of 'Retaliation Fall' in every detail.

You're doing a tour. Where did and will you play?

The 'Retaliation Tour' started in April '93 and will continue in '94. We play almost every week. We've played in Venice, Verona, Torino, Vercelli, Varese and above all in Milano and Lombardia. In the next few months we'll play in north Italy, but we also hope to play in the south. We'd like to play across Europe, but it's not easy to organize that.

Has there been any response from record labels?

With 'We On The Cross' we had contact with record labels in Italy and Germany, but it wasn't suitable for us and we didn't want to release a record with old material. We preferred to release a new demo and then look for a label. So far we haven't had any response, but the demo is just released, so it's too early for response.

Do you think that thrash is still alive in the underground?

I think that thrash never died. I think that it developed in a different way. In my opinion, death metal is just a kind of thrash. In the underground the situation is really hard, 'cause thrash isn't trendy, only the big bands like Megadeth have lots of fans. But for little bands like us it's really hard to get noticed. But there's always an exception like Sepultura.

How did your singer get rid of his Italian accent?

Everyone in this band has improved this year, Michele too.

Are there many good bands in Italy?

In Italy there are several good bands like Extrema, Broken Glass, Alligator, Brain Damage, Sadist (An Avalanche band! -L).

The release of your latest demo cost a lot of money. Did anyone help you financially?

No, no one helped us to release our demo. All the money came from concerts and from the sale of 'We On The Cross'. We worked really hard to all the money we needed.

What are the Italian fans like & do you get much gigs in Italy?

In Italy a lot of people listen to thrash metal, but only a few go to gigs, especially in Milano. It's hard for every unknown band to get a crowd. In general a lot of people are into Metallica and Sepultura but they don't give shit about the local bands (especially in Milano). The reason for that, is that a lot of guys play in a band themselves. And often they just go to concerts just to criticize the band or to see mistakes. Outside Milano we get the best crowd (great people in Trieste, Verona, Padova, Vercelli, etc.)

What are your future plans?

At the moment we're working on new material. We've finished new songs. It's still techno-thrash, only with more power and originality and a lot more of acoustic and stop n' go-parts than the old material. We're really satisfied with the new material. We're still looking for a label that can help us to release a record with a good budget. We hope to get a good response from the labels we sent the 'Retaliation Fall'.

What kind of guitars, bassguitars, amps, drumkit, etc. do you use?

I play on a Gibson Flying V with Reflex pick ups. I also use the Digitech GSP 31 legend guitar processor (great!) and a Marshall amp. Mauro uses a guitar made by an Italian dude with EMG pick ups. He uses a Korg Guitar processor and Marshall amplification. Alex uses a Tama drumkit.

How long have you played the guitar & what do you think of the level of the leadplaying guitarists in the underground?

I play guitar for five years now, and I'm a self-taught. I think that the underground is so big and that there are good leadplayers and terrible leadplayers but that doesn't only count for the underground. In general, people prefer to play fast instead of technical and I don't like that.



Michele, did you ever attend singing-lessons & who's your main influence?

I'm also a self-taught and I like bands like Saxon, Destruction and other N.W.O.B.H.M. -bands. My main influences are Slayer, Testament and also Sepultura, Morbid Angel, Atheist, etc..

Alex, what do you think of most death metal drummers?

I think there are good drummers in bands like Sepultura, Death and Atheist, but I prefer drummers in bands like Slayer, Dream Theater and Rush.

Massy, do you ever slap-bass & what do you think of distorted bass?

I like to play slap-bass. Maybe there will be some slap-bass parts in our new songs. But there will be any distorted bass in Homicide songs!

That's it for the Homicide interview. If you're interested, write to:

**Homicide, c/o Massimo
Via le Matteotti n. 340
20099 Sesto S. Giovanni
(Milano) Italy**

Profane - 'Sorrow' demo

This demo is quite old, but I promised to review it, so here we go: Profane plays standard death metal with some black metal influences. So if you want some avant garde metal, check out any other demo or CD, but not this one. I won't say that it's all stolen from other bands, 'cause it isn't. But it all sounds so well known. A nice thing is that Patrick from Eternal Solstice did some back grunts, together with Johan from Reincarnated. The cover is done by Rick Vol, but it's exactly the same as Exoto's 'The Fifth Season' cover. Too bad they didn't steal Exoto's music as well.....

contact: Marco Klomp, c. v/d Lindelaan 11, 3362 CA Sliedrecht, the Netherlands.

Rare - 'Russische Roulette' demo

I think I never heard a tape with such good recording qualities. This really is a high-standard recording (done at studio 147 in the Netherlands). So at that point no complains, but now about the music. It looks as if Lemmy from Motorhead is singing with the Stray Cats (thank god we've got Marijn as co-editor, 'cause I don't (wanna) know the Stray Cats). Rock and Roll from Holland with a little bit Down Under rock (AC/DC). It's a nice tape, but I don't know if metal heads would buy this one. (I can answer that question. No, metal heads won't buy this demo, only if they had too much to drink or like an AC/DC coverband (they've got the biggest repertoire I ever heard, 3 hours of my absolutely NOT favourite music!!! -L)

Conspiracy Of Silence - ? demo

Yes, the first demo I can't complain about. True hard core like good ol' Biohazard. Maybe they've got a little thrash metal feeling, but this definitely is one of the best underground hardcore demos I ever heard!! The lyrics deal with society and pollution (ofcourse), but they're more realistic than most lyrics (and not about how rough it is in Brooklyn New York). I think this band has got a bright future, surely when this (still small) hardcore explosion continues. C.O.S. is from Belgium, but don't let that get in your way, and just buy this demo and slam your , by society fucked up, head against the wall and hope your mum doesn't notice the red stains all around the house. Dive untill you drop.

Septic Flesh - advance tape

I'm trying to repress an 'Aaaaaaaah' feeling (I'll leave that up to Dennis), but I can't wait to get their CD (Mystic Places of Dawn' released in April '94 by Holy Records) 'cause this is fuckin' excellent! This is Edge of Sanity mixed with Phlebotomized, but better. This advance tape contains only 2 songs ('Morpheus' & 'The dreamlord'), but the CD with feature 8 tracks (I thought it was 8 but I'm not sure). The music is really depressive and melancholic and the violins add an extra dimension. If life was as intense as Septic Flesh, nobody would commit suicide anymore!!!!!! I'll let you know when the CD is released and you'll find an interview in our next issue, that's for sure. I'm gonna play this tape again and again untill my tape recorder is totally finished off.

The Heralds Of Oblivion compilation tape

This tape contains 5 bands all from the Californian scene and all true death metal. The soundquality of this tape is great. The info booklet is professionally printed and gives you info about the bands. Demolition is the first band on the tape. They play death metal in the vein of Autopsy (new) and Ripping Corpse. The only thing I can criticize is the drumsound. It's too weak to get the aggression of the songs across. Catalepsy is a perfect example of undiscovered talent. Their playing is great, they really know how to play. Their music reminds me the most of old Sinister material. Brainstorm is just another deathmetal band, but their music isn't really outstanding. They try to create a dark atmosphere, but that only results in a weird sound. If they could find their own sound, they'd be in my top 10. Mutilage is one fuckin' extreme band. They play a mix of Cannibal Corpse, Brutal Truth and Incantation. So that means total destruction for your ears. This is one of the few bands that not bore you with their extreme music, they add an extra dimension to it. (or that's just me after diving through my window and crushing on the pavement). The last band on this tape is L.A.'s Decomposed. They've got a Spanish background, which you can slightly hear in their music. It's a bit like Sepultura ('Beneath the Remains') jamming with Demolition Hammer and Carcass (the old Carcass that is). I don't know if this compilation is still for sale, but write

to: Roughage Records, P.O. Box 39439, Los Angeles, California 90039-0439, U.S.A.

Primordial - 'Dark Romanticism' demo

This demo contains four black metal songs from this Irish band. They gave their music something different by experimenting with the vocals and by extreme speed changes. The soundquality is bad, but it sure is worth checking out, 'cause these dudes can get big if they find a label. As you can read in the interview, they've got some original ideas, and I think this demo sure shows their potential to realize these ideas. Write to: Alan Averill, 22 Station Road, Sutton Dublin 13, Ireland or to Ciaran Williams, 8 Greenlawns, Skerries, co.Dublin, Ireland.

Schizo - advance tape

Yes, the Italian masters of death metal. They've got a big name in the underground, but this tape proves they're ready for the world. It's standard death metal, but not completely done the old fashion way. They managed to mix their own ideas and influences with Malevolent Creation-like metal. They didn't change their sound, but they certainly progressed. Their technical abilities improved and they have grown as a band. When the CD is released, you'll certainly hear more of them. Stay alert and check out their material if you find some.

Garden Of Silence - 'Garden Of Silence' 7"

This band wants to combine metal with other music styles. That doesn't sound very new these days, but they definitely did something different than other 'original' bands. They made a mix of doom, heavy, thrash and death metal. The vocals are clear and very melancholic (a cross between the new Peter Steele material (we all know who that is) and Anacrusis). These vocals make the music even more depressive. This 7" isn't for narrow minded or conservative people, 'cause this is some real avant-garde death metal. If they can proceed this line, they'll probably become trendsetters within the underground. Check them out, write to: Garden of Silence, c/o Fontaine Raphael, 1 Rue Pierre Corby, 92140 Clamart, France.

Capricorn - 'Capricorn' CD

From Shark Records I got this debut album from Capricorn. This band plays thrash metal in the Bay-Area vein, so if you like Sacred Reich or Forbidden, you can immediately buy this album. This band proves that Bay-Area is on it's way back. Beware!

Mosez - 'In the Flesh' CD

After their debut album in 1991, Mosez returns with a 4-track CD. Heavy metal from the top I think. 'In The Flesh' was recorded with three members but now they're a four-piece again. The only weak thing about this CD is the maybe the sound. It could be heavier, but with a second guitarist, that problem is solved. I'm looking forward to their next CD. When you listen to the CD, you'll notice some Testament influences (their last CD), but they got a certain sound of their own. If you want to know more about this band, you should read the interview. Contact: Mosez, Schlyters V.65, 12649 Hagersten, Sweden.

A Waste of Tape - compilation tape

This compilation is made by Dennis, your ex-editor. He sure as hell did a nice job on the lay-out. Everything looks nice. The soundquality is good, but don't expect a professionally recorded tape. All the songs are copied from the demo's. On the tape you'll find 19 bands and the styles go from hardcore (O.K.D.) to thrash (Inquisitor) but most of the bands play death metal. With the tape you get a address sheet with demo prices. My personal favourites of this compilation tape are Malicious Obscurity ('The Truth About Life'), they play a death/thrash mix with cool vocals, Obsecration ('Sadness Contemplates One's Past Life'), they play extreme death with great deep vocals, Unexpected ('Thoughts Of Wisdom'), they play death/ thrash on mosh rythm, great catchy vocals and riffs. The other bands are: O.K.D. (hardcore, bad soundquality), Ripp Off (what you call a rip off), Deformity (Swedish death metal, great), Fifth Dominion (doom/ death), Conscious Rot (death from the east), Pleurisy (death, cool riffs), Desillusion (death, why the fuck are they on this tape?!), Judgement Day (death/ thrash) Bestial Wrath (black stuff), Martyrdom (death, bad quality) Threnody (techno-death, sounds cool) Manifest (slow death) Near Dark (thrash, split up), Moshed Potatoes (death, sucks), Shud (French terror!). So if you want to get to know some unknown bands, order this tape for Hfl 10,- at: Dennis Ippel, Pachter 67, 3834 CC Leusden, Holland.

Sadness - 'Ames De Marbre' CD

This fabulous album from the Swiss metal band Sadness is one hell of a debut. But trying to define their style, problems rise. You hear all sorts of influences. This isn't just death or doom metal. Somewhere between the different styles in metal, there's Sadness. Many different instruments were used for this album, you hear piano, flute, violin and all sorts of samples. When you listen to 'Tears of Sorrow' you even hear a woman singing. This all makes 'Ames De Marbre' a beautiful (maybe beautiful is the style they play) and very original album. You must be into experimental metal to like this one, and even then you'll have some doubts when you hear it for the first time. But you can bet on it you'll hear more about this band in the future. They'll be touring through Europe in April/ Mai and ofcourse we'll keep you updated on that one.

Lion's Share - 'Lion's Share' demo

This 4 song tape from Lion's Share (Sweden) is a well recorded hard-rock tape. You can hear influences from Dokken (listen to the vocals). It's a nice tape, but not really progressive or outstanding. The line-up is: Lars Chriss: guitar, Andy Engberg: vocals, Andy Loos: bass, John Kolberg: drums and Kay Backlund on keyboards. Next time newer stuff please!

Lost Innocence - 'Cemetery Of Time' adv. tape

This advance tape from the Italian thrash-formation Lost Innocence proves that thrash (Bay Area) is still one of the best styles. They signed a record deal with the German label Inline-records this year. The progressive thrash Lost Innocence plays makes me look forward to the CD release, 'cause this is fuckin' excelent. The line-up is: Tony D'Alessio: vocals, Michele Mastroberti: guitar/ vocals, Francesco Marinelli: guitar/ vocals, Dario Triestino: bass and Mario Di Filippo on drums. These dudes really know how to make me go insane. I'm trying to get Avalanche Entertainment to sign Lost Innocence for their management, and if that succeeds, I'll surely let you know! For band contact write to: Lost Innocence, Viale Degli Eucalpti 32, 84134 Salerno, Italy.

Viogression - 'The Passage' CD

This is one excelent death metal album. This band gives what is miss with most bands, namely: pure aggression. I can't say much about this one except: buy it, you won't be disappointed. There are certain links between the first album and this one, but only

the good things. If you want pure aggression, good musicians and a great singer, check this album out. (And the old one)

Blind Justice - 'Sax and Violins' CD We know you can use a violin in combination with metal (Skyclad), but a saxophone?! Yes, it's possible, and Blind Justice proves it. The songs on 'Sax and Violins' are really heavy, the vocals are hardcore/ deathmetal style and the saxophone really swings. Ofcourse there are a lot of bands experimenting with, for metal, unusual instruments, but when you listen to Blind Justice you can hear they're different from most of those bands. The production isn't perfect (but for a low budget recording more than acceptable) but don't let that get in your way for buying this CD. Blind Justice could have a bright future. And I think it's worth checking them out now instead of following the mass later.

Crunchmuthas - Welcome to Muthaland' CD

This is a German band, but thank God you can't hear that. With four members they made a CD to be proud of. The metal they play isn't original, but it's good. They're influenced by Faith No More and Living Colour. Songs like 'Wooden Hut' or 'Released' could be on a F.N.M.-album. The Prince cover they did is funny, but not necessary. If you like the bands mentioned above you can buy this CD at once.

Samael - 'Ceremony of Opposites' CD

Yes, a new Samael CD. With a new bandmember, Rodolphe H., on keyboards/ sampler, they made an album that has very little to do with previous releases. The songs on this album are much faster and this CD will appeal to more people than just black metal fans. The clear guitarsound and the keyboards create a doomy and weird atmosphere, a combination I never heard before. As the info sheet already indicates, I also think they'll become the leading band in the black metal scene. This album leaves other releases far behind, this is a piece of history!

Radical Retard - 'Once I woke Up' CD

Finally, a full length album by this punk/ hard core band. The songs deal with heroine, roadies and beach parties. The music is influenced by old punk and straight edge hard core bands. All and all a great mosh record. You can party on this one or burst in tears, but you have to admit, this is a great album for a Dutch band. I'd only like to say: check it out or don't wake up!

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TATTOO

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This is another new item in *Avalanche* magazine. You'll find more about tattoos in our next issue. But for now, we'll entertain you with an interview with Johan Muis, Tattoo artist in Deventer, Holland.

How did you start tattooing?"

Just by drawing basically, drawing my own things and things made by others. I started designing for friends. Nobody wanted to learn me how to tattoo. Finally, when I was on holiday in France, a guy there wanted to teach me. I only learned the basic techniques there and it started off with cleaning the studio and drawing. I did that for half a year. I've been busy with tattoos for four and a half year.

What did you do when you were back in Holland?

I lived in Hilversum then, and I met my wife, who lived in Deventer. So I was there often. Tattooing wasn't my first priority anymore, but friends wanted to see my designs and wanted me to tattoo them. Then the Tattoo in Zutphen left, and there was a market open in the area, that's why I started tattooing again. I have this studio for two and a half years and business is going well at the moment.

You've got all sorts of certificates on the wall, are they from a course or something like that?

No, these certificates don't indicate how good you are, there only for hygienically reasons.

Do you need certain skills to be a good tattoo artist?

Yes, you need to be able to draw well and you must have social skills, you have to be able to feel what the client wants. If people have a rough idea you got to be able to work out



that idea. And you have to learn how to handle the gun. **Talking about the material, is buying a tattoo gun a big investment?**

The ones I use are self made. The first ones you buy, but after you figured out how it works you make you own. And then it's not such a big investment anymore. But if you want to buy a gun you got to have a lot of money. I gave up everything for tattooing. **Can you make a living out of it?**

Yes, and it's my hobby and my job, you don't get it any better.

Do you have enough clients to keep your studio running? And do you only get a select group of people?

In the summer there are a lot of people who want a tattoo, that's probably because this studio is easy to find. When those people hear that you can't go in the sun with your new tattoo, there extremely surprised. So in the summer there are people who aren't informed about the healing procedure. I usually leave the big pieces for the winter.

Is your style different from other tattoo artists?

When it comes to hygiene, all studios should be the same. I advise people to look if they get a clean needle or if the material is sterilized. You got to maintain strict rules. The tattoo style is different from others. Most of my work is free hand, this way every piece is unique. I have been looking for my own style, imitating the big tattoo guys, but now I found my own style. I also do standard pictures, but there boring to do. And with standard pieces, you soon get competition. People go to the cheapest and best tattoo artist.

Is there much competition?

No, I don't think so. As I said, with standard pictures there's competition, because then it's the price that counts.

How do you make your price?

I get paid for my hours. How much that is depends on the colors, the difficulty, etc.

Have you ever tattooed on strange places on peoples bodies?

Yes, things in the genital direction, but then I'm more than willing to provide my fellow tattoo artists with some work. If someone wants a complete suit, then I don't mind. Then it's part of the tattoo.

Which body parts are off limit to you?

I always warn people when they want tattoos on their hands or in their face.

But really off limit? No, not really.

What's trendy nowadays?

Little pieces, the usual things. People see their friends with them and all of a sudden they want a tattoo as well.

Which style is popular at the moment?

That depends on what you advertise with. If you tell everyone you like shadow parts, people will come to you for shadow. With me it's free hand.

About your colleges, what do you think of Hanky Pankys tattoo promotion?

I'd do the same if I was him. He doesn't really do it for the tattoo scene, but mainly for himself. It's hard to get famous, so he's doing a good job.

What do you know about the new way of removing tattoos?

It works with a laser, I don't really know how it works, but it probably doesn't burn as deep as the normal laser in the hospital. The new way takes longer, but after a few times, the tattoo is gone. With this new way, people will even think less about a tattoo. They used to be scared off by the wounds and scars the hospital laser made.

Yeah, back then tattoos where forever. What are your future plans?

I haven't got real future plans. I just finished the new interior of the studio. I don't really want to get bigger, we'll see what happens.

Can you handle all the work by yourself?

Well, I've got my own style, and if I would work with another person, he wouldn't have the same style as me. I would constantly keep an eye on him and that's not good for my own work. In the summertime it would be handy. Now I just send people away.

What do you do to promote your work?

I do my work.

But what do you do with the media.

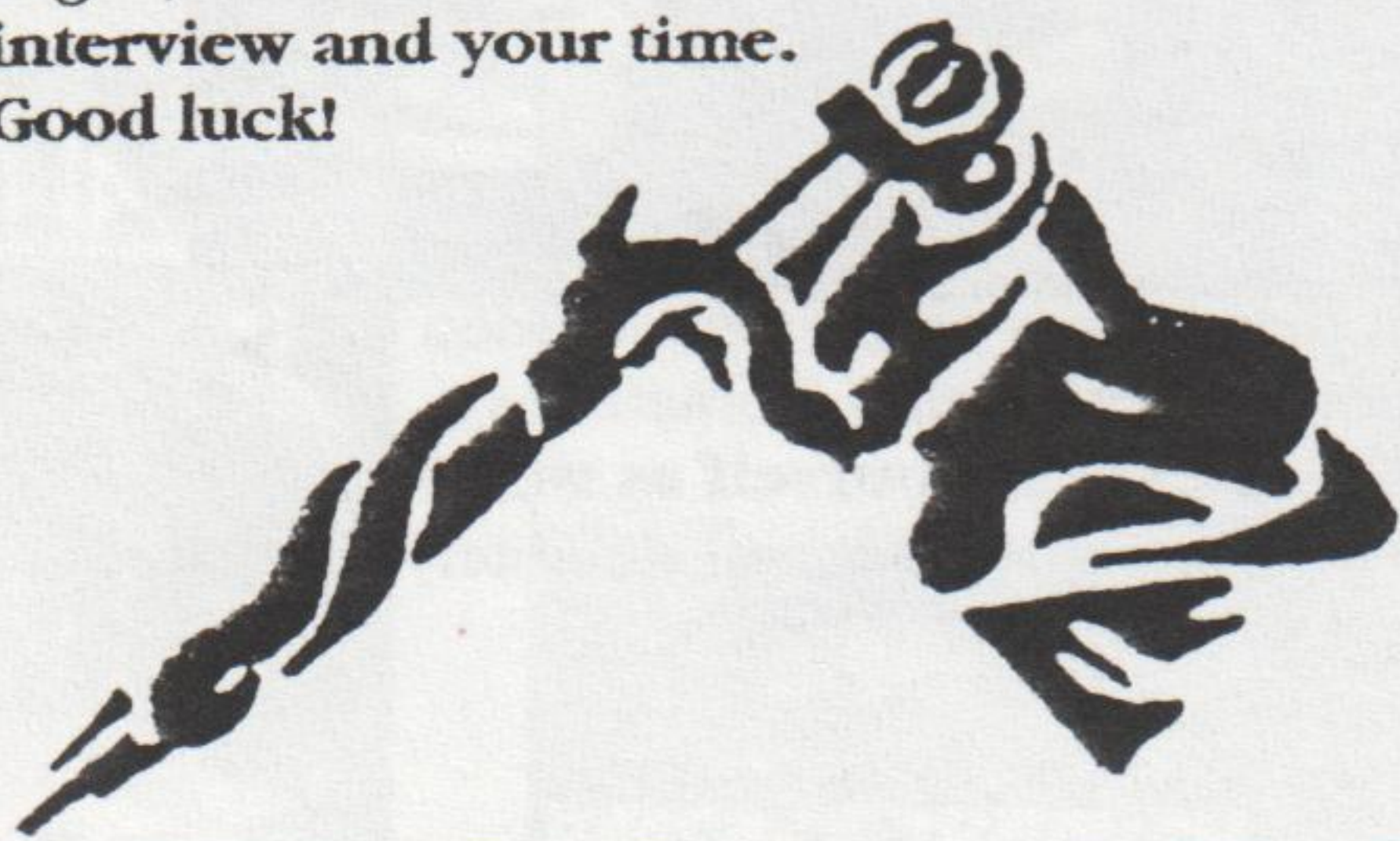
Nothing, I don't need that. I go to conventions.

Will you tattoo there as well?

Yes, and a tattoo convention attracts about 2000/ 5000 people. I do that to achieve something on international level. Most promotion goes from mouth to mouth.

Right, thanks for this interview and your time.

Good luck!





Radical Retard is a Dutch hard core band. They began to play in 1988 under the name Allstars. They've released a 7-track demo called 'Sometimes' and recently they released a CD. The line-up is : Mike Robinson: vocals, Rob van Wijk: guitar, Bo van Rooy: guitar, Jan van Meerten: bass, Kees van Nugteren: drums. The interview is done with manager Dave Robinson.

Tell us something about the CD.

Well, it's called 'Once I woke up'. It contains 13 new songs that we recorded with our new guitarist Bo.

How many did you sell, how many were made and how were the reactions?

There are 1001 copies made of the CD. At the moment we sold about 200 CD's ourselves and Semaphore (Schagen) does our worldwide distribution. Fans and friends reacted very positive on the CD and the magazines like it too.

Did the recording of the CD cost much and are you satisfied with the sound? Yeah, we're very satisfied with the sound. We recorded the CD in the Bunt Studio (Utrecht) where we also recorded our demo 'Sometimes'. The recording cost quite a lot of money, but music is an expensive hobby.

American hard core bands get more and more attention, do you think that you'll get noticed sooner now?

The growing popularity of American hard core bands is good. I think the Dutch hard core/ punk bands get noticed more easily.

Why didn't you record demo-songs for the CD?

We did that on purpose. In the demo stadium we were with four guys and with the CD we wanted to make a new start with five guys. But the old songs will still be played live.

Still satisfied with the demo? Ofcourse we're still satisfied. But it captures us in a period and doesn't give an over-all view of us. When we recorded the demo, we played together for a year.



Speaking about magazines, they all give us different influences, but by who are you really influenced? Every magazine looks at us differently, but I think we're influenced most by bands like Ganggreen, No FX and G.B.H., but see for yourself.

And that has been three years when we recorded the CD. We still get good reactions on our demo 'Sometimes'.

Will you release the next CD yourself as well?

If we still haven't found a label, we will definitely do that, but if we've got a label, we'll choose for that..

MOLON LAVE RECORDS RELEASES

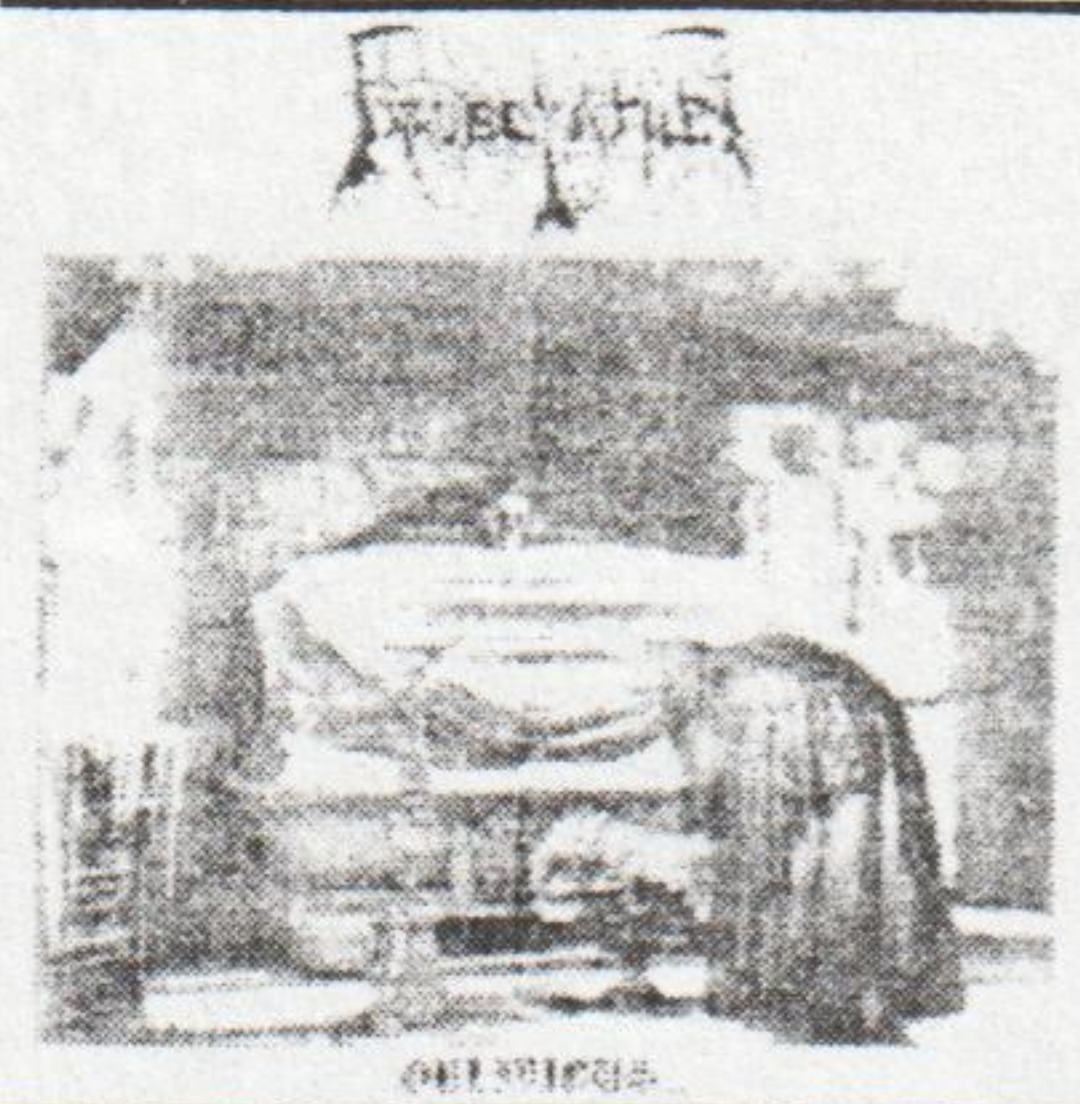
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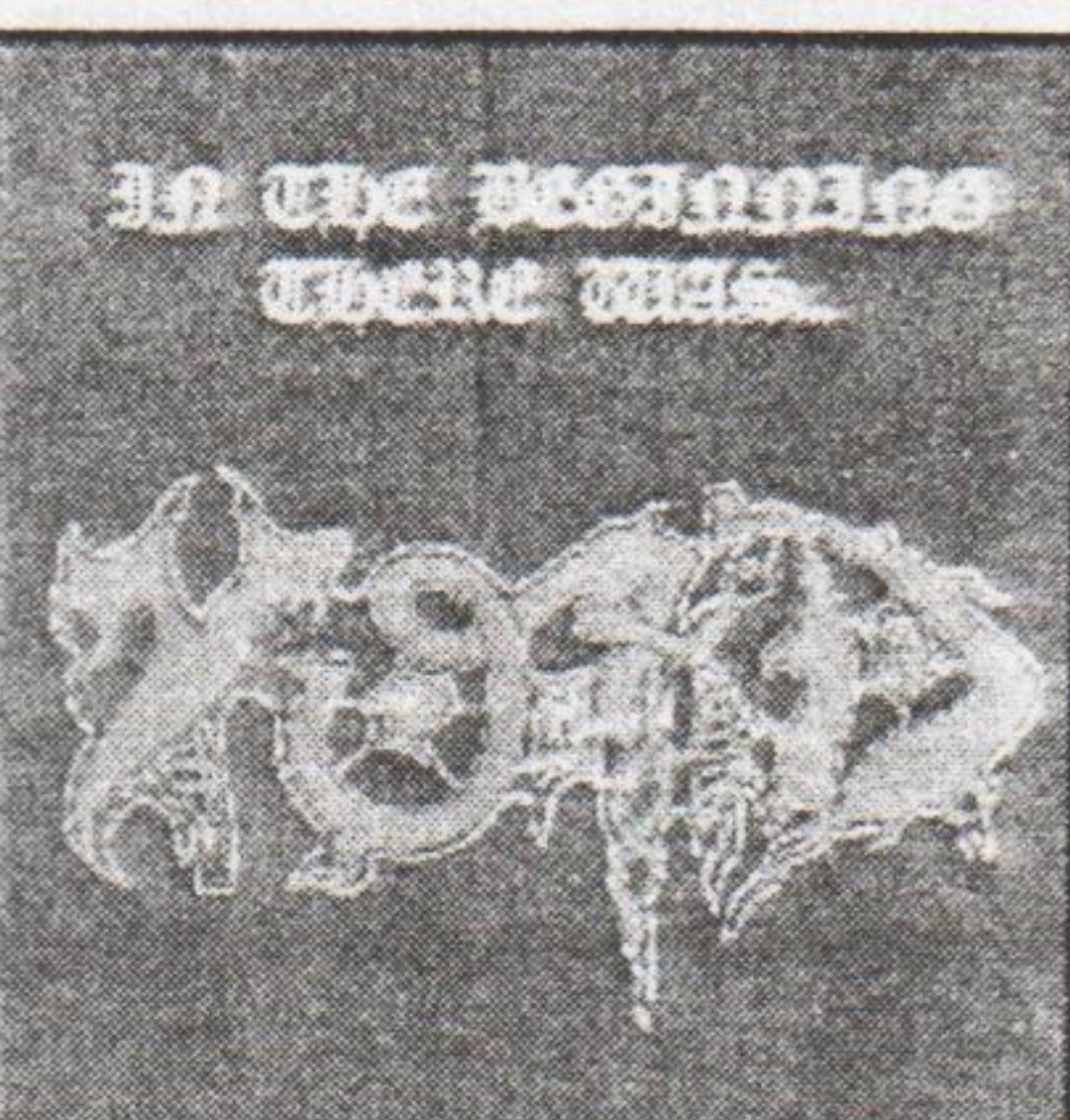
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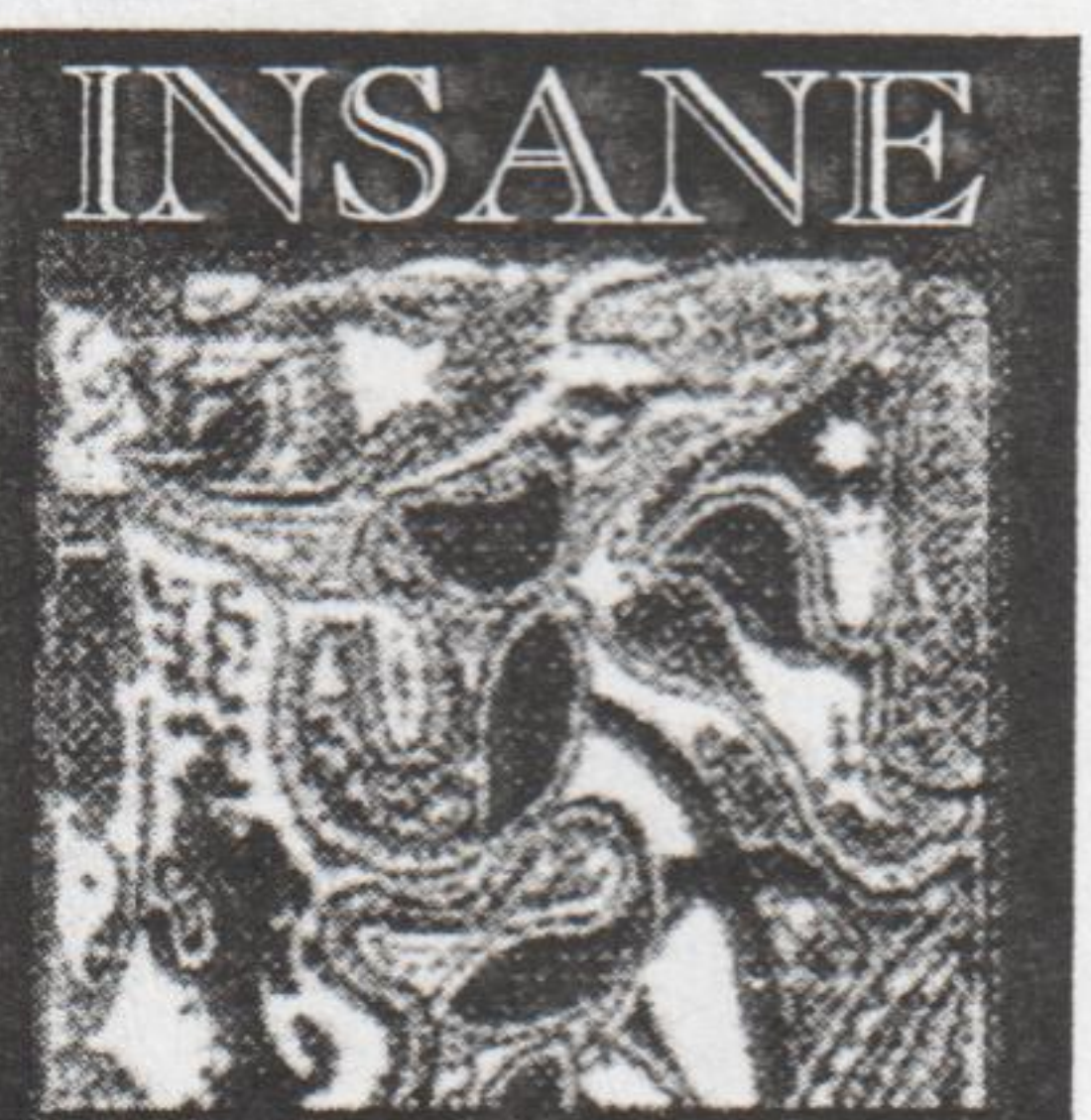
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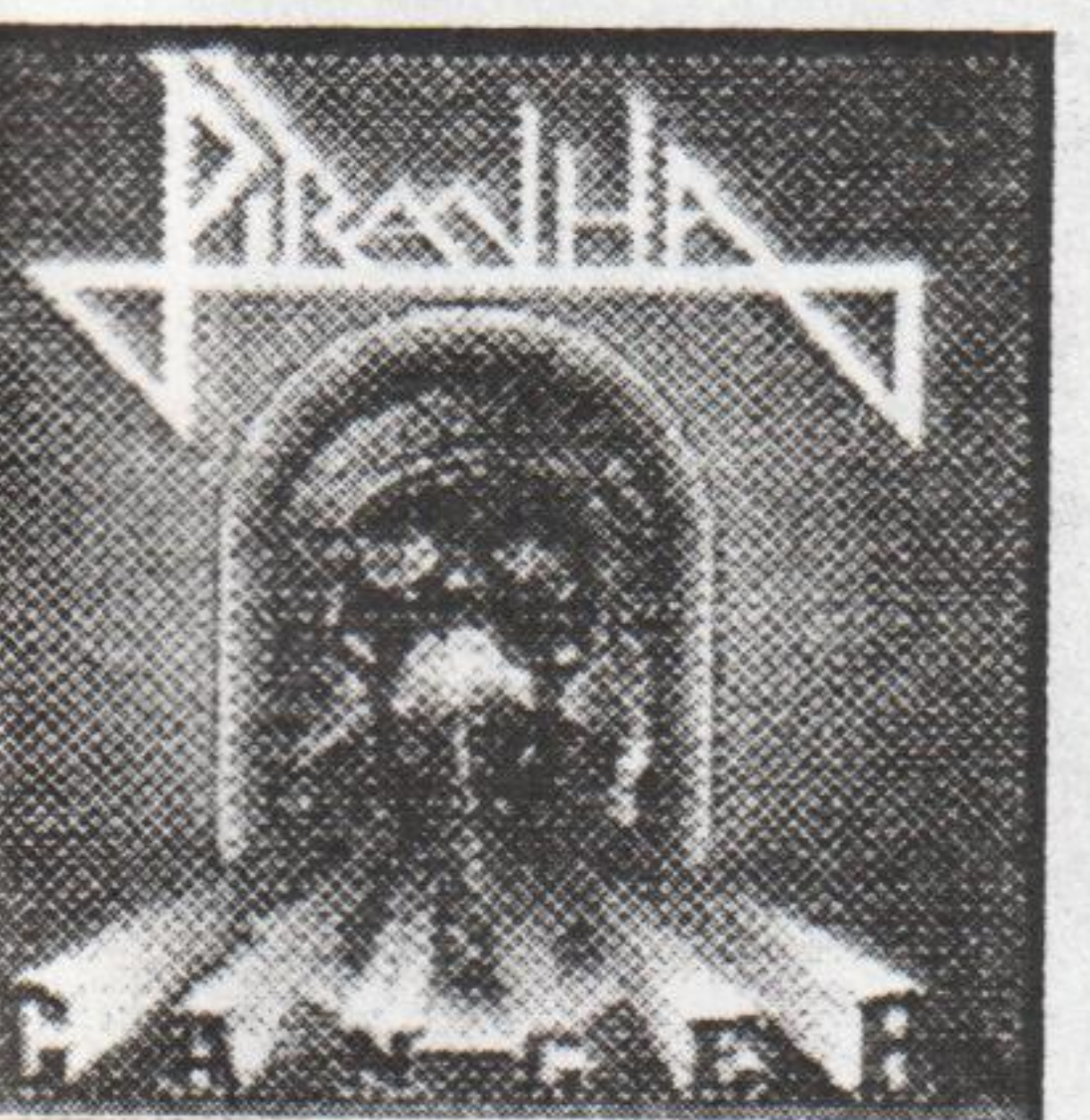
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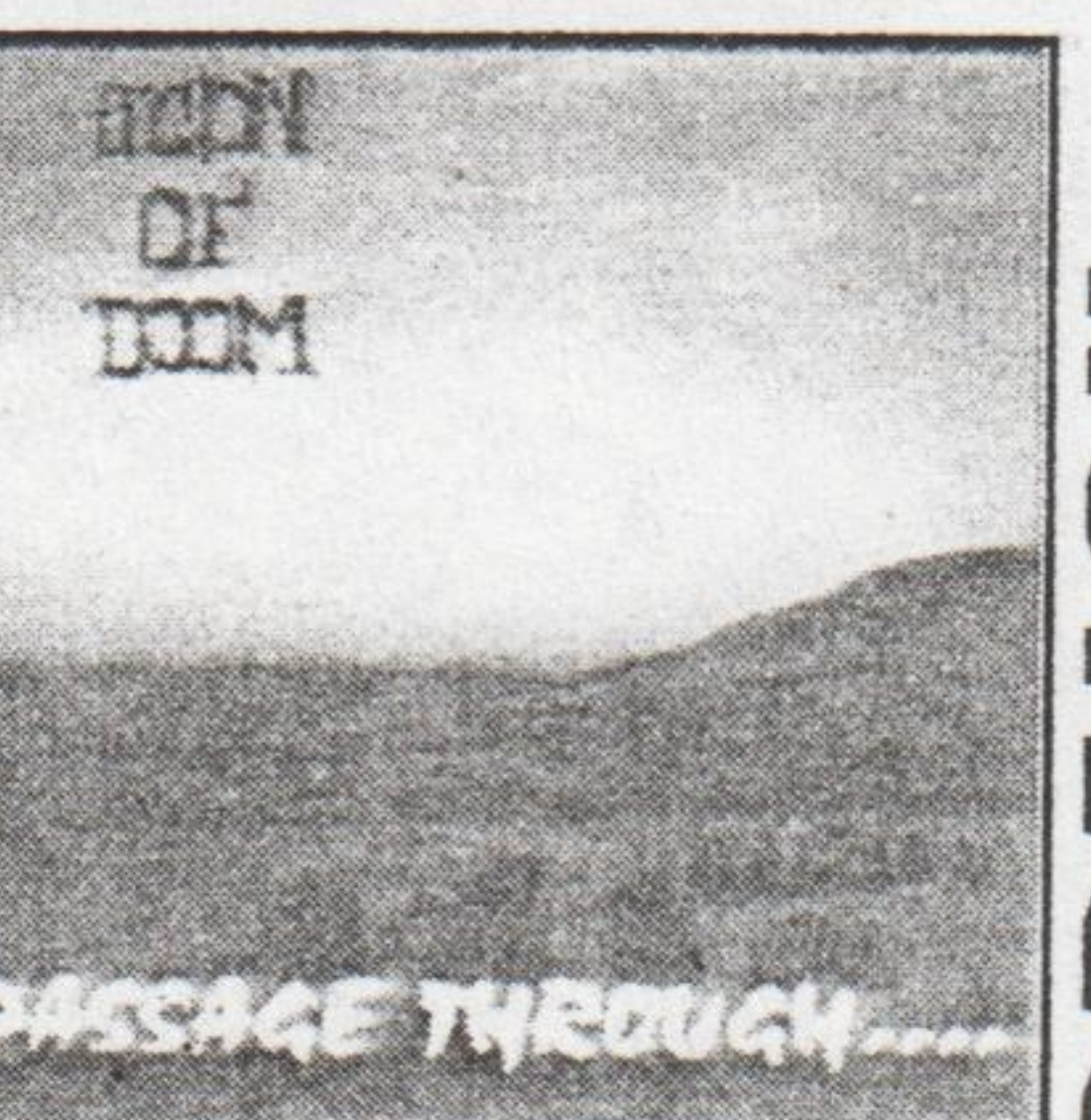
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- MLR - 021 - PIRANHA
- MLR - 022 - NIGHTFALL
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- MLR - 026 - SPIDER KICKERS
- MLR - 027 - DIVORCE
- MLR - 028 - DEAD CHRIST

MLR - 009 - MORTAL PAIN (Death / Thrash)

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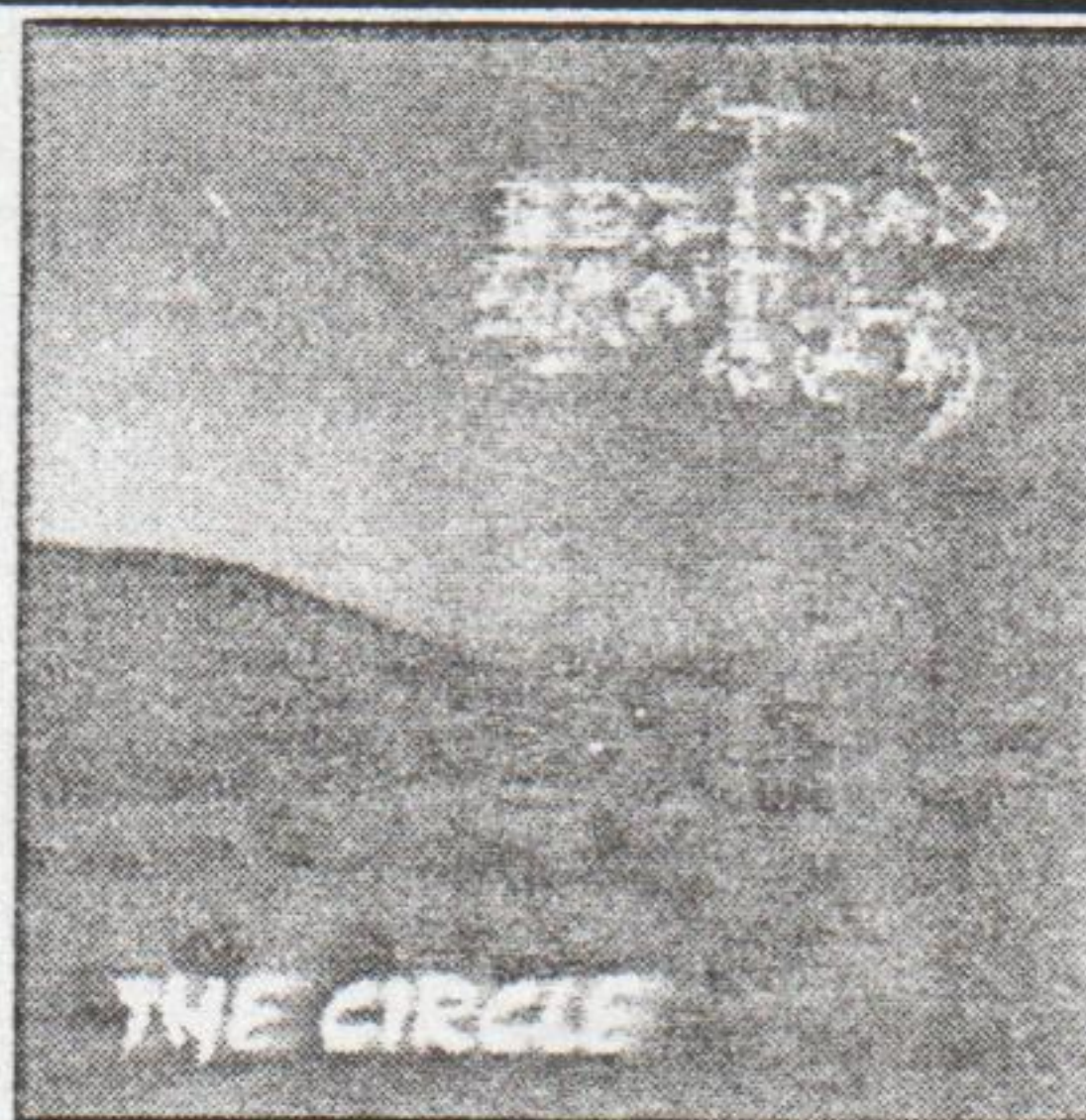
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- MLR - 034 - SADISTIC NOISE
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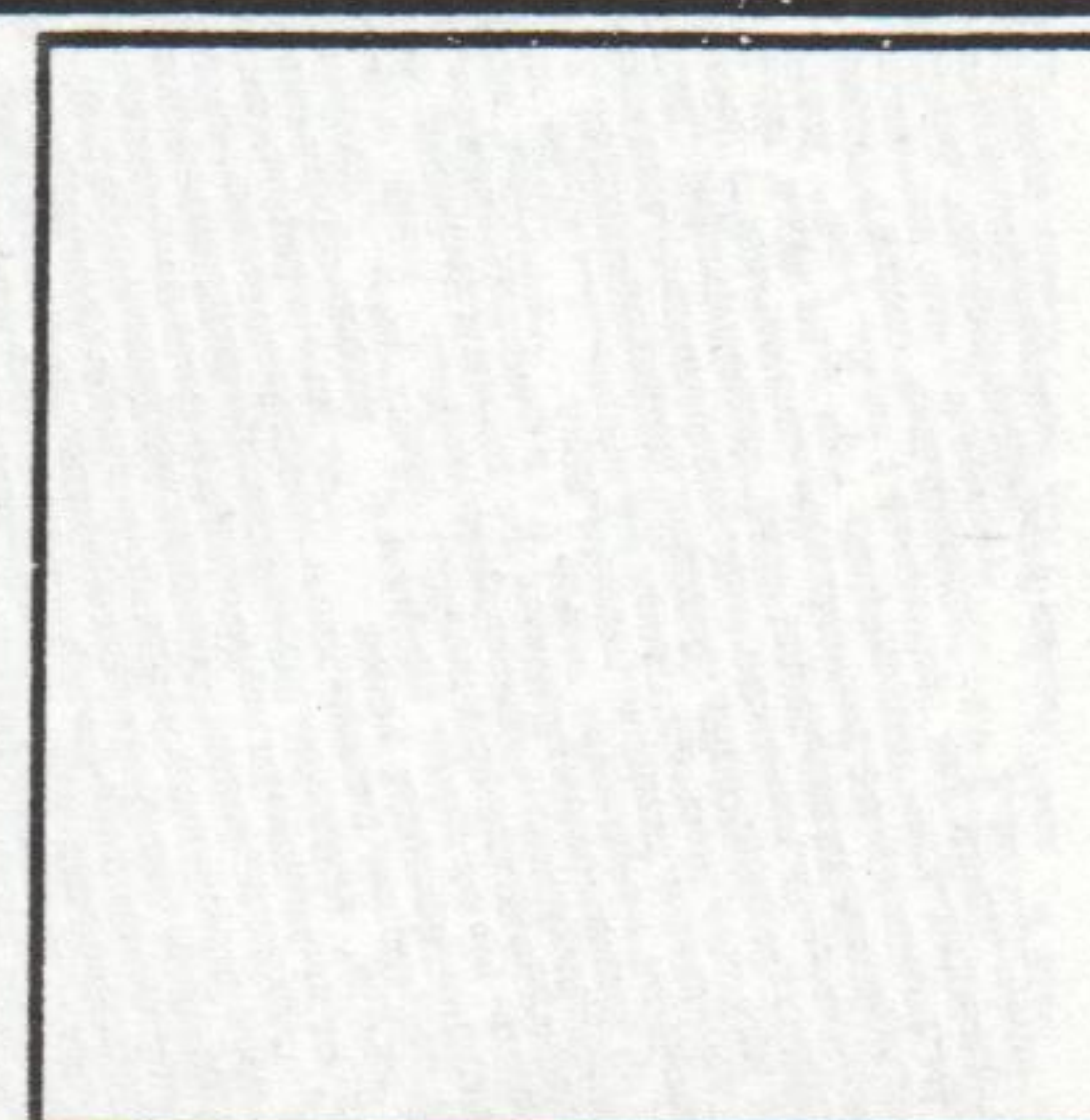
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- MLR - 006 - PIRANHA - WORLD'S GRAVE
- MLR - 007 - WHO KNOWS - AT LAST IT'S THE FIRST
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