Avalanche

magazine

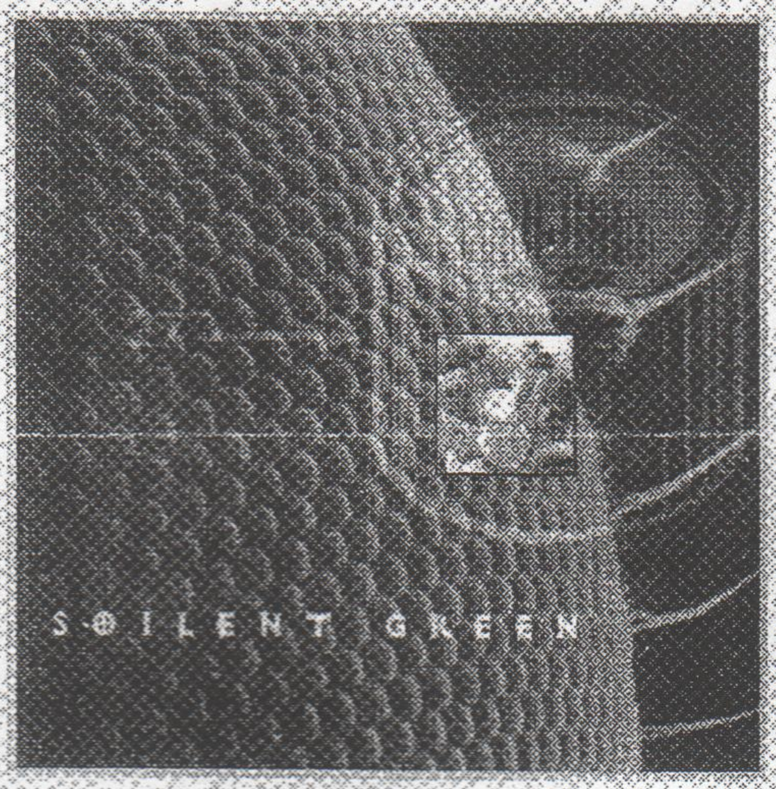
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Hello, metal friends!

Due to overwhelming reactions and lots of work, we searched for two new correspondents. We found them in the shape of Daan and Alexander. You can already find their material in this issue! We promised you some new interesting items. Well, new this month we have the Metallica courtcase and a big news item which we have split up in US news and European News. Enjoy the interviews and everything else. Write us about anything you like or dislike!

Regards,M. Vermunt

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Contains:

	Page
At the Gates	2
Concert reviews	6
At the Gates tour 1994	7
Pyogenesis	8
Atrocity	10
Bathory	12
Exit 13	14
Sadness	16
Orphaned Land	17
European & American News	20
Forbidden	21
Phlebotomized	22
Metallica Courtcase	26
Naked Rhythm	27
Penetrator	30
Tenebrae	31
Reviews	32
Altar	39



At the Gates

We write August 20th 1994, a nice Saturday that was to be rounded off by what would probably be the last Dutch occurrence of My Dying Bride prior to the release of their third full-length album, probably in late winter or early spring 1995.However, this was not the only reason why we went to Amsterdam, for we would also do an interview with, in words that could have come straight from MTV Headbanger bimbo Vanessa "Oh look I have blue hair which is actually very trendy and tonight we have the Almighty" Warwick, 'upcoming thrash metallers' At The Gates. We had never really heard of At The Gates before - only with the release of their very good but a tad short new album "Terminal Spirit Disease" we had been torn from our innocence. Now we were going to check out their performance at Dutch Pop Temple Paradiso, supporting Anathema and My Dying Bride, and interview them if we could. Our arrival wasn't in time for an interview prior to their performance that was scheduled to start at 8, but vocalist Tomas Lindberg told us he'd be more than happy to oblige us after they'd be off stage again.Getting backstage after At The Gates had finished a performance
that deserved more of a mosh than it got, was a piece of cake. We found Tomas lying in a broom closet, trying to regain his breath. We told him we'd be in their dressing room and he was welcome to take his time and join us when he felt ready for it. Down we went to the cellars where the dressing rooms were located, descending a staircase trod on by the likes of Metallica, Nirvana and, I seem to recall, even the Beatles and Jimi Hendrix.The At the Gates dressing room was the one most distant from the stage, thankfully. Except for Tomas and Martin (one of the guitarists), all band members were present and cheerfully babbling in Swedish about things that all sounded like 'knackebrod' and 'peuterneuken' to us. Martin arrived a few minutes later and we decided to start the interview.





by Richard Karsmakers & Andor Bik

Avalanche: Well, could you start off by mentioning who you are, what you do in the band, and when and where you were born?

Adrian: I am Adrian, I play drums. I was born in Malmo, a city in the south of Sweden, on the 27th of October 1970.

Anders: I am Anders, I play guitar. I was born on the 26th of February 1973 in Gothenburg, Sweden.

Jonas: I am Jonas, Anders' twin brother, and I play bass guitar. I was born on the same day, in Gothenburg.

Martin: I am Martin Larsson, I play the guitar in At The Gates, and I was born on the 20th of February 1973, in Sweden.

A: Could you tell us something about the history of At The Gates before 1992, when your first Peaceville CD, "The Red in the Sky is Ours", was released?

Adrian: Before we started the band they were all in high-school. I was at medical school, but I had to spend too much time reading books instead of playing. We were formed in September '90 and we rehearsed quite a lot, and in February '91 we went to Sunlight Studios in Stockholm to record our first four tracks which were meant to be released as a demo tape but Dolores records of Gothenburg liked it and released it as an EP instead of a demo. It was called "Gardens of Grief". Peaceville will bring it out on CD some day. Dolores was actually just a record store. They also released a mini LP of Grotesque, which was more or less the predecessor of At The Gates because it was Tomas' other band.

A: What did this stroke of luck mean to you as a band?

Adrian: It looked a lot more professional than a demo tape to send out to record companies. Right before it was released we had already signed a contract with Peaceville.

A: Your music shows influences from classical sources, primarily a few intros. Some of the songs have cello and/or violin in them. Do you like classical music?

Martin: Yes, we do. We like baroque classics very much, like Bach. I am also very much a fan of some modern composers, like Philip Glass. We used to do the "Koyaanisqatsi" track as an outro on two guitars and bass, but not now anymore. I also like some rock symphony composers like Mike Oldfield.

Anders: Influences can be found in the actual songs, integrated. We don't intend to use a lot of classical instruments, at least not on stage, because we want to have a lot of aggression when we play live. We probably couldn't even do it live anyway. We also have lots of thrash and death in our music though. It's getting more thrash.

Martin: We have different sorts of riffs in At The Gates. You have the classical riffs and the thrash riffs, you know. And very small hardcore things.

A: Have you done any video clips?

Anders: We've done two. One for "Kingdom Gone" and one for "Burning Darkness". But we have started on "Terminal Spirit Disease" as well. It's not finished yet, but it will be finished in September or so.

Martin: I think it will get quite a bit of exposure.

A: Do you like making videos?

Martin: The actual procedure is rather boring, but when you see the outcome it's usually satisfactory.

Anders: It's important, I think, to show yourself to people. You can get pictures along with your music.

A: Are you involved in the creative process?

Jonas: Only to some extent.

A: You are now on the road with My Dying Bride. We understand you've toured with them before?

Anders: A lot. We did a Holland tour with them in November '92, before "The Red in the Sky is Ours" was released. At that moment the fridge - a really prehistoric contraption that nonetheless appears as if built to survive a nuclear war - starts to make disconcerting noises. We suggest alleviating it of some of its burden (a lot of Heineken cans), a suggestion that results in us getting progressively more beer in our systems.

Anders continues...

Anders: My Dying Bride are nice guys, but I don't think they're quite the band for us. We don't want that audience. They come to see My Dying Bride, they come to see doom, slow music. Maybe they like us, but we want faster headliners.

Martin: You saw us tonight. There were some 20 people jumping around and, like, several hundred people standing in the back waiting for My Dying Bride, or Anathema.

A: What is your favourite band?

Anders: Of course Slayer is number one.

Adrian: For me too.

Jonas: Dark Angel.

Martin: Yes, Dark Angel is a big influence. And I like the first Testament album. We'd like to put it across that we don't only listen to metal. We listen to, like, 50% metal and 50% everything else you can imagine. We get a lot of influence from that 50%, and a lot of seventies symphonic rock.

In comes Tomas, who has apparently regained his breath now. He sits down with the obligatory can of Heineken. Now we get the chance to ask some of the questions we had in store for him.

A: What was his date and place of birth?

Tomas: I was born in a small town called Uppsala, near Stockholm, and the date of birth is the 16th of October 1972.

A: Hmm...we thought you were older.

Anders: It's the beard.

Tomas: No, it's the *beer*.

A: How do you go about writing the lyrics?

Tomas: I write most of them myself, but I get some help from our previous guitarist (Svensson, ED.), and now Martin is helping out. Some new lyrics are done but we haven't put them in songs yet.

A: Do you have a special message with your songs?

Tomas: It's different with each song. I mean, usually when I hear what they come up with, riffs and stuff, I write the lyrics. They don't have a special message and stuff.

Martin: I don't think we're a band that puts across messages.

Tomas: Just "stand up for yourself", and the obvious stuff. I just try to paint pictures of my feelings that match with the songs. We don't have a message to teach to the kids, like "you have to do this or that".

A: Does your extreme, sortof high screaming singing affect your voice?

Tomas: No. I've done it for, like, six or seven years, so...it affected me for the first year probably, but that's about it. I learn to do it the right way, I guess. I just go mad, it's not planned. I started singing in the bedroom, to Slayer albums. I started a band, I was a pretty extreme guy, but I couldn't play guitar so I started singing. That was back in '88.



A: How have the critics reacted to your new album, "Terminal Spirit Disease"?

Tomas: The critics' reactions are overall good. We get raving reviews from people like Barney Greenway (of Napalm Death, ED.). The only bad reviews we got was, like, people saying it's too short, that the live tracks are just to fill up. But we don't see it that way. The CD is just complementing the first album, taking us to differentkinds of people. We wanted to show people our new stuff. Maybe "groundbreaking" is a big word, but it was groundbreaking for us.

Martin: It was supposed to be a mini album.

Tomas: We started to put the live tracks on so that it would be better value for money. We didn't want the kids to pay for a full-length album and only get five songs.

Adrian: We always wanted to record some live tracks as well.

Martin: We wanted to do one song from each album we did.

A: What's been your first quarrel?

Tomas: We have one every day.

Anders: It's mostly about song structures.

Martin: About drum beats. If 17/6th exist or not. And ugly girlfriends.

Adrian: You must have some quarrels to get along. Otherwise there's no balance in the band. You will get along all the time.

Tomas: When I was in Grotesque we even had some fist fights and spitting at each other.

Martin: And fist fucking (laughs).

A: Where's the biggest market for you?

Martin: I think England is getting better and better. And Germany.

Anders: And Sweden.

Martin: We never got any sales figures, so we wouldn't really be able to tell you.

A: What has been your best concert so far?

Anders: Not this one.

Martin: I think some concert in Gothenburg, October last year.

A: What was so special about it?

Anders: Everyone was into it, you know.

Martin: Yeah, the whole audience, you know, like, we got very good response.

A: Now, then, some words for you to react to. The first one is MTV.

Martin: It's becoming better and better, with us becoming more well known. We are having some problems with the new video. It should have been finished. It's filmed already. As soon as it's finished they've promised to show it, and probably another as well, and do a 10-minute interview.

A: Entombed.

Jonas: We know them quite well. We played with them some times.

Adrian: They're OK.

Anders: I don't like the new one ("Wolverine Blues", ED.) as much as the old ones.

Martin: I mean you always miss Nihilist (Entombed's previous name, ED.).

A: Music For Nations (the company Peaceville will join on December 1st).

Anders: Hopefully they will cause us to be put in big tours.

Martin: That's where the big lack is now, big tours.

Jonas: And we'll get our music to more countries than Peaceville could ever do.

Martin: Music For Nations is a much bigger company so they'll have more money to back us up. Our future looks a lot brighter now.

A: Rwanda.

Jonas: Misery.

Martin: Human beings are just so immature. It's bound to happen somewhere.

A: Woodstock.

Martin: They shouldn't have had the second one.

Adrian: No...it's a blasphemy.

Martin: The idea is not a very good one. It didn't have to be "Woodstock". It's just a big PR thing now.

A: Dynamo.

Tomas: I would like to go there some day.

Martin: I was going to say that too.

A: All bands played Dynamo. But not Metallica and not At The Gates. Maybe that's a sign...Anyway, next word: Campingflight to Lowlands Paradise (a large Dutch festival, one week after the interview).

Martin: Never heard of it.

A: You were on the band list in some magazines and even today it was mentioned on the radio that you will play there.

Martin: (Laughs) Did we do well? Sure...

A: Time.

Martin: I know this sounds rather pretentious, but I used to think a lot about time before. But, eventually, you get to a stage that you realise that everything has no point, that it's all meaningless. Once you've got that far and you can accept that, it's OK. So time doesn't bother me anymore.Tomas: Time does not heal, that's my reaction. Time does not heal.

A: Holland.

Tomas: Yeah. Heineken - no, *Grolsch*. Grolsch and coffee shops.

Anders: And tulips. Gorefest, yeah.

A: Paradiso.

Anders: Nice.

Martin: Shitloads of beer.

A: Drugs.

Martin: I am not into drugs.

Tomas: There have been times that I've been on the verge of being dangerous, but nowadays it's just beer.

Anders: This is the confession part.

A: Death.

Anders: I like it.

Tomas: If you're drunk enough it's comfortable.

Martin: The experience of dying will be...I mean...you're all very curious about dying, what's it gonna be. Eventually you'll go there, you can't avoid it. As long as I can avoid it it's fine. I mean I'm not in a hurry.

Tomas: If I ever die I will kill myself.

A: God.

Tomas: What's that? I don't know the word.

Anders: I don't really know what it means.

Tomas: God is dead.

Martin: I think the whole subject is fascinating.

Tomas: It's fascinating because it's not real. It interests me, like history and culture, but not as something to live by.

A: Money.

Anders: It's good.



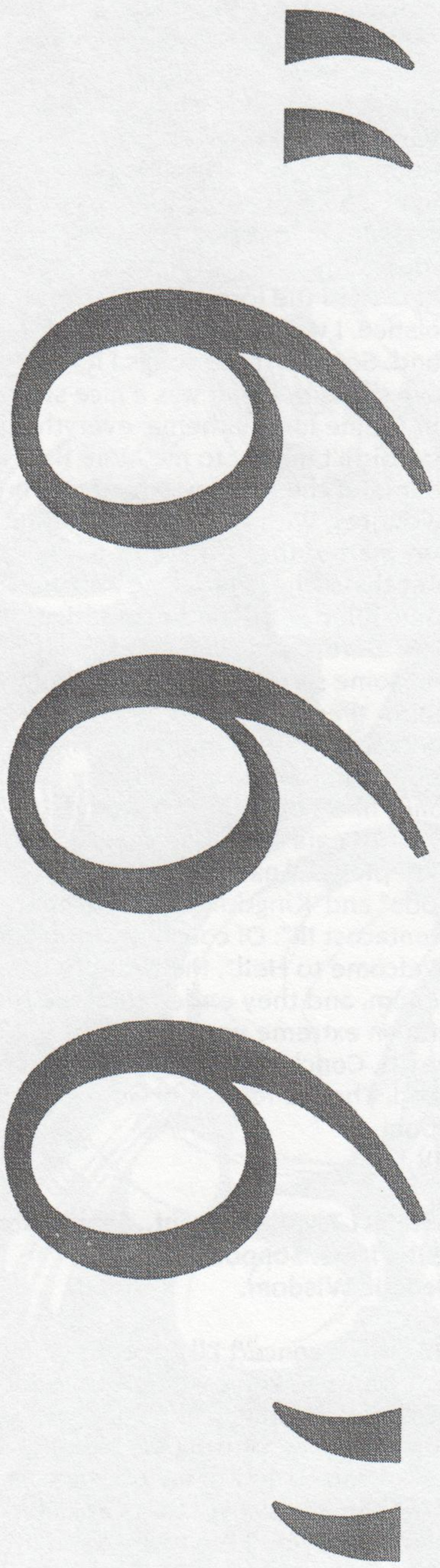
by Richard Karsmakers & Andor Bik

A: The future.
Martin: Eventually it will happen.
Tomas: A revolution for thrash metal. We're ahead of it.
A: Publicity.
Tomas: You have to deal with it.
Martin: It doesn't bother me.
A: Parents.
Adrian: They're supportive.
Tomas: They understand that we're doing something good.
Anders: They lend us money to record stuff and drive us to gigs.
Martin: Well, they "used" to.
Tomas: My mum likes Candlemass. My dad likes Cannibal Corpse.
A: When can we seen you on a true tour?
Adrian: We are going on a headline tour in September, October, which will cover most parts of Europe. I think about 20 dates or something. It's a tour with Avalanche Entertainment.
A: Have you got something to add to all of this?
Anders: (Grins) Buy our albums. They rule.
Martin: Tomas would like to have you know that, in '89, when |Carcass'| "Symphonies of Sickness" was released, he knew that they'd end up on Columbia.
Tomas: That's an inside band joke.

With that the interview had concluded. We wished them all the best and went upstairs.Anathema had already started playing aeons ago so we sat behind the open backstage door behind the drumkit waiting for them to end. During the time that they played "Welcome to Hell", "We, the Gods" and their compository masterpiece "666" we sat there enjoying ourselves, and scribbling various logos in between those of celebrities and fellow non-celebrities in just about every square inch of wall visible around the stairs to the cellars. If you ever get backstage at Paradiso, check out silver-pen writings along the lines of "Avalanche was 'Ere". Tomas of At The Gates was fetched to scream along with Anathema to the dying minutes of "666", and it was obvious everybody was having an excellent time.After Anathema had finished playing we joined the front to witness My Dying Bride's performance, one that even featured a new song provisionally entitled "Why".

SELECTED AT THE GATES DISCOGRAPHY

"*Gardens of Grief*" (*Dolores*, 1991)
"*The Red in the Sky is Ours*" (*Peaceville*, 1992)
"*With Fear I Kiss the Burning Darkness*" (*Peaceville*, 1993)
"*Terminal Spirit Disease*" (*Peaceville*, 1994)



Concertreviews

Anathema

Anathema started their Europian tour only two days before this gig and already there were some problems. As I was talking with Anathema's manager it became clear to me that there were problems with their record company. In his own words he told me that the support was f@~kin shit! With this in the back of my mind I entered the "Metropool" and was curious which band should open up for Anathema. Soon I found out that Anathema had brought their own support from England in the form of doom metal act Solstice. I wasn't familiar with this band. So after three songs I left to have some beers. It was a nice show but I came for Anathema, everything else didn't matter to me.More than an hour later the stage was ready for my favourites. With a bit too much smoke they started their show just a little later than scheduled. One and a half hours filled with Anathema's biggest hits ("Serenades" and "Crestfallen") and some songs from the new (mini) album "Pentacost III". There was a good atmosphere but not too many people, unfortunately. Anyway, with songs like"Lovelorn Rhapsody", "Sweet Tears" and, of course, "Sleepless", Anathema rules. "We the Gods" and"Kingdom" were taken from "Pentacost III". Of course they played "Welcome to Hell", their tribute to Venom, and they ended their show with an extreme version of "The Devil". Conclusion: A great show, great band. They're really the Gods of Doom...
MV

Gorefest

Gorefest Tivoli, Utrecht, September 29th 1994. Support act Genetic Wisdom.

This was a concert I'll never forget, if only because some asshole found it necessary to launch himself at me from the back, causing me to half-crack/bruise a few of my ribs against the stage. I took over five weeks for me to finally be able to sleep on my belly again. But that's not what you're reading this bit for. Nuclear Blast was supposed to have put me and a friend on the guest list but no show. I was tempted not to go because I don't like the new Gorefest material a lot, but decided to go anyway. Support act Genetic Wisdom wasn't too bad, though I can't remember anything about them other than they looked a bit like Clawfinger and the singer was a fat git, too. It took a lot of time for Gorefest to start. They were recording the show on 16 tracks, they said, and had to retune a lot in between songs. Stagedivers were warded off at all times in order to prevent people from damaging stuff, causing the people in the front (where I was) to get a constant flurry of security men in front of them. I think that was when I did the rib bruising thing. It wasn't at all a momentous gig, but that might partly be because I had just parted from my girlfriend less than a week prior, for her not to be back in the Netherlands until a few days before Christmas. I didn't so much go for the music as for the chance to get rid of pointless anger, frustration and cropped-up energy. I haven't got a clue what they played from the new CD, but one of the songs was "Erase". Some of the same oldies they played at Waldrock (see previous issue of "Avalanche") were done again, and they ended with "Confessions of a Serial Killer", one of their finest tracks. It was an OK concert, but nothing too much out of the ordinary.
RK



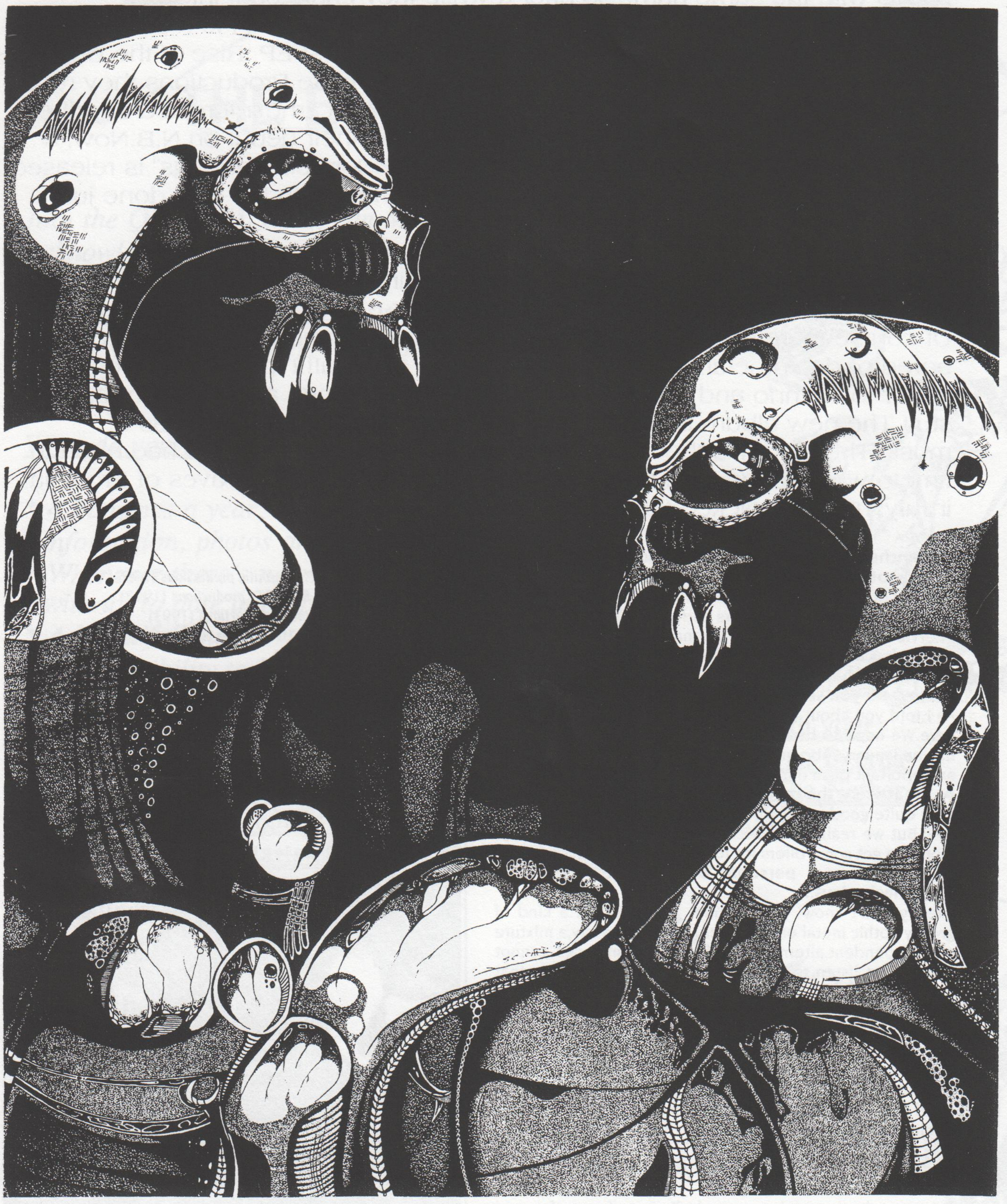
Helloween

Helloween + Support Act Rough Silk November 4th 1994, Tivoli, Utrecht

First, let me tell you that Utrecht is a nice city but it's a problem to find your way when you're not used to these kind of "big" cities. It's always difficult to find a place to park your car. Besides that, I hate to drive in a big city, as most of my colleagues know. I know it's not a good excuse, but this was the reason we haven't seen the support band Rough Silk. We entered Tivoli an hour too late and were just in time to see Helloween start their show. As you probably know, Michael Weikath (guitars) kicked almost everybody out of the band. Michael Kiske (vocals) and Ingo Schwichtenberg (drums) are no longer with them. I was curious how the new members Uli Kusch (drums) and, especially leadsinger Andi Deris (Ex-Pink Cream 69) would hold themselves with the older songs. It was a relief to notice that it could have been worse. Andi had problems with songs from the third album, "Keeper of the 7th Key II", he only f@#ked up "Dr.Stein" and "Mankind" from "Pink Bubbles..." but mainly it was alright. Helloween gave me, Anoeska and many people (I think there were 700 visitors) a good night with pure Helloween songs like "Ride the Sky", "Future World", "Eagle Fly Free" and "A Tale That Wasn't Right". Especially the last song was fun because I had never heard it live. I wasn't familiar with songs from their new album, and I probably never will, because Helloween is for me the band that made "four" good albums ("Walls of...", "Keeper I", "Keeper II" and the "Helloween" EP) and the rest is garbage.
MV

By Richard Karsmakers & Marijn Vermunt







by Marijn Vermunt

Pyogenesis

They used to name themselves Immortal Hate.But often there where lots of bands with the same name,so after a while they changed it into Pyogenesis.Y'ou can say that Pyogenesis was born when Flo (vocals,guitars) joined the band in 1991.Soon,they recorded their first EP "Rise of the Unholy" and short after that,"Sacrificious Profanity".By Osmose Productions they recorded "Ignis Creation",their debut cd.Nuclear Blast became interested and they signed them and "Waves of Erotasia" (1994) was their debut on N.B.Now, a view months later their full lenght album "Sweet X-rated Not'hings" is released (october the seventh`94) also by N.B.The interview with Flo was done just before the release of their new album.

Are there musical differences between the mini album"Waves.." and the new album "Sweet X-rated Nothings"?
Of course there are.It's got nothing to do with deathmetal,anymore! We are bored of deathmetal.Nobody of us listens to this stuff.I for myself listen rather to Techno and Breakbeat.The others like grunge and Independent stuff.The new album is much more groovy and it includes all kinds of music.The album is the best album we did so far.Of course we had enough timeto write songs for it.Let me remind that we recorded "Waves of Erotasia" inJuly 1993.We picked the best songs.

Avalanche: What will Pyogenesis and Nuclear Blast do to promote the album?
Nuclear Blast did full colour ads in all the magazines and they will make posters,lighters and stuff. We will give many interviews and right now we are making a video to "It's on Me". Of course we will tour trough Europe and maybe Amerika which depends on the selling of the new album.

A: How do you see the future of Pyogenesis?
As I told you about the touring,we will be present everywhere.We hope to be on the road in december this year,or maybe january/february next year in Europe.We hope to get an important push out of this release.

A: What were the reactions on the mini album?
Well quite good,we got lots of good responses and tons of mail.But we really can't identify with the mini album,anymore.We got some offers for tours too,but we refused.

A: Give a short personal definition of the music Pyogenesis plays..
I really don't know! On the mini album it was a kind of groovy gothic metal or whatever.Now I would say,a mixture of independent,alternative,gothic and punkrock.I cannot explain.Just listen to Sweet X-rated..and you will see that it's not too easy to name our style.

A: Does the bandname Pyogenesis have a special meaning?
In former times we were called Immortal Hate,but there were too many bands with the word Immortal in their logo.We decided to use another name.There is no other band that sounds like Pyogenesis, except Genesis with Phil Collins,but they really don't make the same kind of music that we do.

A: What can we further expect from Pyogenesis in the future?
No more death metal,more melodical stuff,more fun and the intention to fight fashism in Germany and anywhere else.

Discography :
Rise of the Unholy - EP *Mephitic productions* (1992)
Sacrificious Profanity - EP SOD *productions* (1992)
Ignis Creation - CD *Osmose productions* (1993)
Waves of Erotasia - *mini* CD *Nuclear Blast* (1994)
Sweet X-rated Nothings -CD



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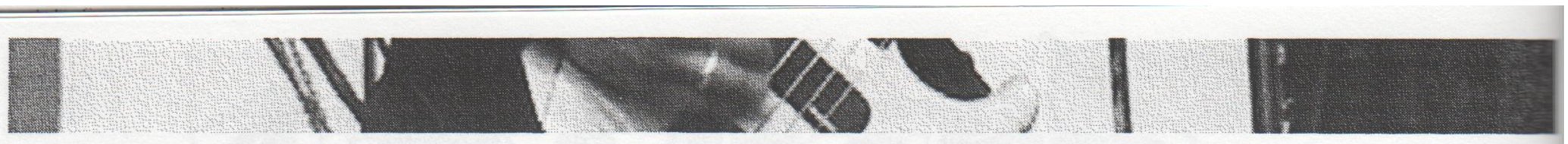
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Atrocity

Atrocity's new album "Blut" was released by their new label Massacre. Their previous album, "Todessehnsucht", released by Roadrunner, was a great and brutal album. Every death metal fan will know the song "Necropolis" from that album. Their new album "Blut" is something quite different, especially compared to their previous albums. This interview with Alex Krull was done at a gig in Holland where Atrocity played with Obituary and Pitch Shifter. Atrocity played instead of Eyehategod due to their singer having health problems. This was a good chance for me to talk with the most important man of Atrocity, lead singer Alexander Krull.

Avalanche: Tell me, what happened with Atrocity after you split up with Roadrunner?
Alex: After the split we recorded the "Blut" demo. Some songs were even better on the demo than on the album. The album version is maybe a bit overproduced. There are many reasons that we split up with Roadrunner but I'm fed up talking about it. There were stupid differences between the band and Roadrunner. Now we are signed to Massacre and that's the end of the story.

A: But what really happened? Was there a fight or something?
Alex: We where quite successful in Europe. The European tour we did with Deicide was OK but the support from Roadrunner on our USA tour with Death was not very good. They also had a big influence on the image of the band which I didn't understand. People who know Atrocity know that we are no image band. We let the music speak for itself.This was the point where we reached the questions I had about the new album "Blut". Immediately after the first question, Alexander was pissed at me...

A: When I say that Atrocity's new album is more of a thrash metal album, what is your reaction?
Alex: I don't think in catagories. We make music from the heart and that's the most important point. I don't give a f@#k what people call it. When you say that we changed than I can agree with you. Songs like "Begotten Son" or "I'm In Darkness" are more death metal than we ever made.

A: What's your opinion on the statement "Death metal died years ago"?
Alex: I don't give a f@#k. It's a stupid sentence. There were many bands who made the scene in Germany. Everybody has the right to exist, especially when they have funmaking music. I don't want to sound arrogant but too many bands sounded the same, the scene became overwhelmed by bands playing the same music. At the end it blew up the scene. For us that was a reason to make more open-minded music. Creating our own sound. This music is Atrocity playing in the year 1994.

A: You gave the album a German title again. Why?
Alex: Ha,Ha. This also was a problem we had with Roadrunner. Why? I don't know. I didn't want it to give the album the English cliche title "Blood". When you read it you will know what the title means. It doesn't matter which country you come from. "Todessehnsucht" was a problem. Nobody could understand this title.

A: What's your personal opinion on the new album?
Alex: I like "Blut" very much. It's a step forward. We will see how it will end in the future. We have a few albums more to go. There are some things that could have been better. For instance the production could have been better. Basically I like the album very much. Show me an album that has 15 songs on it and a playing time of 56 minutes!

A: I change this question. What's the difference between "Blut" and "Todessehnsucht"?
Alex: "Todessehnsucht" was a pure deathmetal album. Very complex and a certain atmosphere troughout the whole album. It has the same depressive feeling like Wagner did to his music. I like the album "Todessehnsucht". It was a hard and like I said, it had a certain feeling. "Blut" also has a good atmosphere. Songs like "Miss Directed" is more groovy stuff. There's more variety on this album. That's the main difference, I think.

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and your work at Massacre?
Alex: My life is music. I also play drums in a band with some good friends. Beside that, I have five cats and one dog. I really enjoy hanging out with them. I moved to a quiet place, where I can be on myself. I'm a very busy man. After I left the studio in May this year, I only had two weekends off.

A: Is there a dream you hope will one day come true?
Alex: Acceptance, tolerance. Ignorance and arrogance must disappear from this world. You don't have to like somebody but try to respect the man or woman.

A: Do you think you will play music forever?
Alex: Never say never. Maybe we will stop playing music in about four years or maybe even tomorrow. For myself? I'm working on a lot of things. I worked on a B-movie, three years ago. Maybe I will work on something like that again.

A: Atrocity is a German band. Germany had many problems over the last few years (unemployment, racism, scandals) These things happened and are still happening every day. Are you interested in these political subjects?
Alex: Yes, You should be aware of things which happen around you. You can learn a lot of things for yourself just looking at the mistakes in society. Racism and unemployment are not only things for Germany, it's going on everywhere. The only thing you can do to stop these mistakes is to vote. That's a good thing, but you will never change bad things in society. I was a rebel for many years, trying to change a lot in my life around me. At that time I wanted to change society by starting riots etc. But unfortunately you can't change people. Mankind never will have this social society where everybody is talking about. What should I say?! I'm a musician, not a politician.

A: Who is Klaus Scharf?
Alex: A f@#king asshole. We recorded the album to a certain point where the drummer became sick. We had to change the timetable of the recordings in that studio. Other bands also wanted to record there material, so we had to find another studio. After some phonecalls we made contact with a guy named Klaus Scharf. He said to me that he had enough time and that it was no problem to end the recording and mixing of the album. First we went to Transylvania to shoot a video. After that we returned to Germany to end the recordings. I drove home in 27 hours to meet the engineer who was waiting for me at the studio. When I reached the studio Klaus Scharf was gone, he left without saying anything. We had to find another studio in one week. This man brought us many probiems. The album was scheduled for May but we failed to do that. We lost 10 to 12,000 DM (US$ 7000-8000).

A: What can we expect from Atrocity in the future?
Alex: We will see. First a Europian tour in January and February with Crematory and Hate Squad. We will probably release something between this and the next album. It will be something quite different to confuse the people. Maybe a remake of "Blut", I think. Just to confuse people like you, ha,ha.

A: "Halt Wanderer, Halt, geh langsam hier Wie du jetzt bist, so waren wir: Wie wir jetzt sind musst du einst sein Du folgen uns, rust du dich fein!" What does this German text mean?
Alex: We found this text at the entrance of a graveyard. It means "Stop, wanderer, stop, we were like you, before you are going to be like us, so be prepared!"

Playlist

1994 TOP 10
JESSE VERMUNT

1 PYOGENESIS
SWEET X-RATED NOTHINGS

2 AMORPHIS
TALES FROM THE THOUSAND LAKES

3 CONVULSE
REFLECTIONS

4 TIAMAT
WILDHONEY

5 EXIT 13
ETHOS MUSIC

6 SADNESS
AMES DE MARBRE

7 GOREFEST
ERASE

8 PHLEBOTOMIZED
IMMENSE INTENSE SUSPENSE

9 BATHORY
REQUIEM

10 PREMONITION
BRUTAL HEALING



By Jesse Vermunt

Bathory

It has been quite some time since we heard news from the band Bathory, what has happened in these past few years? It was time to find out what Quorthon and his drummer have been doing during this period of time; it's not that they have been doing nothing, though. Quorthon recorded a solo album and went to Europe for the promotion of that album and it was during that period he noticed that a lot of people wanted Bathory back on the track. I talked to this 28 years old Swedish musician about his (long) career in the music business and found out that every human being needs some time to think about what they are going to do with their lives. Well, Quorthon has an answer for you now, Requiem!

Avalanche: Bathory has been around for more than 11 years now. There have been a lot of changes in the musical style. Can you explain why you returned to the beginning of Bathory's musical career?

Quorthon: Actually, we exist for about 10 years! But returning to your question about our music, the main reason we returned to the old style is because when I was on a promotional tour for my solo project album, called "Album", all the Bathory fans said that they were dissapointed in the fact that Bathory had stopped. It's not that we had stopped completely, there was just a waiting period, so when I went back to Stockholm I realised that if that's what they want, they are going to get it! And one thing's for sure, the next album will be twice as brutal and dirty as Requiem! But what I mean is that as being theGrandmasters of Death we decided to remain well-known all these years and when everybody heard we were going to do another album you knew there were going to be a lot of people shitting their pants and go like, "O shit, another Bathory album!" you know, I just tried to check out the reactions, and it showed!

A: What was the reason that Bathory changed, separated from, its style during the 80's?

Quorthon: We were bound to change! When you're doing three or four albums with 365 beats a minute it's no more challenge, especially when you are writing songs you know that you want to challenge yourself, demanding that something new is going to rise. In '86 we decided to start all over again, we were on a tour with Celtic Frost and Disruption in the U.S.A. I believe, and I said, the hell with it. I wrote different music and that's why the album "Under the Sign..." was born.When Quothon mentioned this album I knew he wasn't too fond of it so I wanted to know what his feelings were about it and said to him that the album was definitely my favourite album! When he heard me saying this he freaked out, and told me to go f@#k myself! I put him on hold to do what he instructed me to do and when I came back he gave me an explanation about the album "Under the Sign..."

Quorthon: "Under the Sign" was a very stupid album, that album should never have been done. The first album was like saying hello, we are kids into horror and dracula stuff. That was something we just liked doing. On the second album we got really deep into that Satanic shit and we figured we should expand the music a little bit and what happened was that although the album sucked it was just a good try because now we knew that Bathory was bound to change!

A: Did you notice that the Bathory fans disliked this album too, meaning the merchandising and the amount of CDs (albums, that time) went down?

Quorthon: The complete opposite! Satanists were not very well known at those days, satanists were bands like Bathory and Sodom, it was not a very common thing until the late 80's but we recorded "Under the Sign..." in the mid 80's and surprisingly it is still the top selling albums of Bathory. I just don't understand why, the lyrics are shit, the riffs are shit, the whole album is shit!

A: In what way did the lyrics change, during this period?

Quorthon: Well when we started at the age of fourteen we wrote Satinic shit and about killing babies, that's what we liked doing those days but it was so rebellious. The only thing we wanted to do is trying to upset as many people as possible, you get so sucked into it, there was hardly anything else to write about when you're playing that kind of music but nowadays you have all different kind of things to write about. We just wanted to have fun and write about Christianity and stuff. I don't know if I am a Satanist, what I do know is that I can call myself an Anti-Christian.

A: For what reason?

Quorthon: Christianity is a young religion, we can read about it in the books and we realised that it is a big culture so we decided to, although Manowar is doing about the same thing, create a Viking atmosphereric way towards lyrics.

A: How do you feel about the fact that because of the Black metal scene, the lyrics mostly, people got killed?

Quorthon: The only thing I know is that someone from a Black Metal label was killed, but that's not the point. The point is that it's wrong to kill someone, whatever your thoughts are about that person. There are a lot of people trying to pick up an extreme way of living and creating an identity for themselves and beeing into Satan and Hell is being above God, creating powers stronger than anything. They have to understand that Satanism and shit exists to solve Christianity and whatever you put into your lyrics, somethings like God is dead and Jezus doesn't exist, they have to realize that doesn't mean you have to kill someone to be above someone. Bands that write lyrics that contain this kind of shit should concentrate on writing good music, killing people is wrong. So yes,there should be more better lyrics then there are now!

A: What's your oppinion about people saying that Death Metal is dead?

Quorthon: It's just like saying that classical music is dead, well it's not. It lives on in the memories and just like Death Metal or Grunge Metal, every band that fits that descrip-

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by Jesse Vermunt

tion tries to be different from each other and as far as I know, they do sound different in many ways, it doesn't matter if I die or Slayer dies, what never dies is is the music, people just want to expand their horizons, but the music media just tries to find new things to worry about.

A: What's your main goal in life?

Quorthon: Absolutely Nothing!

A: What happened between you and Celtic Frost, during the tour in the U.S.A.?

Quorthon: The boys from Celtic were waiting near the elevator because it had not come down yet, and when I arrived at the same place, we were in a hotel and both had rooms on the same floor, the elevator opened and when I got in they were afraid to go in too, who could blame them, ha ha.

A: Is it true that Black Mark hasn't arranged a tour for you, yet?

Quorthon; Not for us, no. But they don't force any band to go on tour you know, if you don't want to, you don't have to!

A: You mean you don't want to...

Quorthon: I'm just not that kind of person that likes to go on stage, I do not enjoy concerts, I've been to 5 concerts during my whole life (Quorthon is 28 years old, ED.), I don't get any kicks out of them, concerts suck!

A: What concerts *did* you visit then?

Quorthon: For old time's sake, I saw Manowar in '86 and last year too, and I saw Motorhead in 1982 I believe.

A: What band do you dislike most?

Quorthon: Celtic Frost, and Disruption too!

A:Why?

Quorthon: (After hearing from me that C.F. had a terrible comeback a few years back, answers relieved) Well, they are both German, both artificial, and they make a lot of bull-shit noise, they have an awful sound and they look terrible!

A: Is that the main reaon you don't want to go on stage Quorthon, are you afraid you look terrible?

Quorthon: (Laughs for quite some time, and after some loud coughs and sniffing through the phone, he assures me that's not the reason!) I'm just not a performer, it's just a complete different thing when you're on stage or when people listen to your CDs!

A: What can you tell me about "Requiem"?

Quorthon: The story is about a man living in the mid 1800 somewhere in Europe sitting in the middle of the night in his room and in those days there was hardly any pot or alcohol so he uses morphine to get high and he's composing some music, he takes a piece of paper and starts writing but then he cuts his wrists and blood is crawling all over the music but he keeps on writing and thinking like, shit this is good music but at the same time he's dying, so he's in a weird situation, but he keeps on playing, writing and laughing!

A: What does WW II mean to you?

Quorthon: That's the most favourite event, for me, that ever happened. Most of my money and time goes into this and I collect a lot of stuff about this period of time and someday when I get older, if I get older, I tend to open some kind of museum and expose all of the material so people can take a look because this
is something that never must be forgotten!



Quorthon



Exit 13

About four years ago Bill Yurkiewicz got in touch with the German record label Nuclear Blast who were searching for an American office, trying to expand their horizon. Bill, already involved in the music industry, meaning he already had a small record label (G.T.T.P) and was playing in a band, managed to become the contact person for Nuclear Blast, and started Relapse records (Nuclear Blast America). This event twisted his life upside down, he cancelled going to graduate school and moved to Millersville, Penssylvania. One of the things he likes to do most, next to his work at Relapse, is playing, singing actually, in his band Exit 13. It took some time before we got to talk on the phone because of his full agenda, but when we managed to get in touch with each other, I tried to get loose as much as I could, and one thing is for sure, he possesses a lot of humour!

Avalanche: Bill, Pat (drums) and Joel (bass) both left the band, or you might just as well say you and Steve 'O.D. (guitar) left, was it because of the musical differences in the band?
Bill: Pat had some problems and was very hard to work with so basically we kicked him out. Then we got a new drummer called Bill Shaefer but he and Joel wanted to go more in a traditional progressive rock group like Yes and early Genesis but we wanted to stick to the grindcore edge so ehm, we kicked them out too!
A: How did you get in touch with Dan Lilker, well known from his work with Nuclear Assault and Brutal Thruth?
Bill: In the summer of 1990 we played together with Winter in N.Y. city, the drummer from Winter at that time was Scott Lewis and he's a very good friend of Dan and bought our 7" album. He and Dan listened to it and a few weeks later Dan called me up and told me he was really into it and asked me if he could get a T-shirt and stuff, and ever since that day we corresponded a lot and became very good friends. At that time, when we got rid of Bill and Joel, Scott Lewis and Dan said that whenever we were ready to record anything, they'd be more than happy to play on it, and I was thinking, O my God, yes, let's do it!
A: Has anything changed about the music since Dan and Steve joined Exit 13?
Bill: We have always played the same style, weird psychedelic grindcore mixed with jazz and blues, so there have not been any drastic changes when Dan and Steve joined, not at all. All the music was written before they came down to practise with us, because Steve 'O.D., who's responsible for all the Exit 13 music, already wrote it!
A: So no Brutal Truth 2...
Bill: No, definitely not!
A: What's the reason you decided to put the music you wrote on two CDs? What's wrong with one album?
Bill: Nothing, but we had enough stuff recorded during the Ethos sessions to do a full CD and a mini album. Ethos already crossed the 80 minutes line so you can immagine how long the album would have become, if we had put the other four songs on it too! The mini CD's gonna be like 60 minutes with extra live stuff on it for an extremely cheap price!
A: What's the reason the last song has been put on Ethos Music (this I had to ask him because this song is responsible for the fact that I had to buy four new speakers and a CD player!!)?
Bill: Why...literally?
A: Yes, literally...
Bill: To try to destroy peoples stereos!

After this answer I said some words I will not print because you could hardly say those are decent words!!

Bill: I think without any doubt that song is the most extreme thing that's ever been put on a CD, in such a way that this song is capable of blowing up CD players and transducers. Everyone at Relapse is very much into industrial stuff and noise but are not able to listen to it because those Japanese CD's are really expensive so everyone is really glad we put this song on the album because it's far more exreme than grindcore.
A: But why am I not able to discover some riffs or lyrics?
Bill: That's because there isn't any! Believe it or not that was recorded on my girlfriends stereo and all it is, is violins with tons and tons of destortion, feedback and bass processing.
A: The song is really terrible, you know that Bill!
Bill: Thank you!
A: You mean I'm doing you a favour by telling you this?
Bill: Yes, the more people think it's horrible and disgusting, the better we have achieved our goal! Here you are!
A: From what band does your new bassist, Terry Sherry, come?
Bill: He's also in a band called Sugar Head, which is kind of like a how I wanna describe it...ehm...
A: Poison?
Bill: No, kind of like a super heavy gruch alternative band. He was very close friens with Steve. They grew up together and he and Steve started hanging out because Dan was really busy with Brutal Truth, so we had to find someone else that was just as talented so he could practise with us all the time and it worked out great, he's just like a mellow-hippy-freaking weirdo, kinda like us! And he will appear on our new album.
A: About that new album, "Didactic Grind", what's it gonna sound like?
Bill: Eh...a mix of early Napalm Death, King Crimson and Santana. Just very weird, simular to Ethos but just heavier and more strange sections, 14 songs are written already!
A: Any song titles?
Bill: No song titles yet!



by Jesse Vermunt

A: Are you that much concerned about the environment?
Bill: From my studies of Philosophy and Ecology and just being in the music business so long, I was always into the bands music but it seemed that there were not enough bands that had like, what I consider, good lyrics, you know, like important lyrics that make people think, all these lyrics about death, war and stuff, it's fine, but it gets boring and it really does nothing for anyone, so I just tried to fuse the things I had studied in to the lyrics, it's not that people have to agree with the lyrics but at least would think about that what's written plus we really like to be original and there wasn't any band that had lyrics like ours so, it just fits the music.

A: Do you want to change the world?
Bill: Yes, it would be great, people took the lyrics seriously, and actually made changes in their lives because of Exit 13 songs, I don't know if that's all true but, yeah, if I could change the world by snapping my fingers, I would!

A: Just like John Robbins would?
Bill: Yes.

A: Tell me about him...
Bill: About the book? I read the book when I was still in college, about six or seven years ago, it was all about people's food choices, what you ate, how it in fact infected both your body and the enviroment, and it literally changed my life, the way I live and my eating habits.

A: And you wrote a song about it!
Bill: Yes, Diet for a new America, I just wanted people to be exposed to this book because it is really a hard book to find, it's not in any regular book stores, you can mostly get it only by writing for it and I think that if a lot of people read the book, they'd feel the same way I feel.

A: Did you meet him?
Bill: No, not yet. I sent him a package of Exit 13 stuff, CDs and posters. It would be great if he would pose for some promotional fotos with us.

A: Do you think there are going to be any changes?
Bill: No, I do not. The political system is too intransigent, it's almost like one party with two faces, too many rich people controlling everything and I don't think they are going to accomplish any changes, because the people with all the money don't want things changed...

A: So thank God there's marijuana...
Bill: Yeah, it needs to be legalised immediately, not for smoking only but for environmental and economical reasons too!

A: Why?
Bill: Well, enviromentally speaking it puts off like 5 times more Oxygen than an acre of trees does, it grows back, you can make four times as much paper, it's just such a replenishable resource, you can make clean burning gas out of it, clothes, it's totally rediculous that it's still illegal especially if stuff like alcohol is available and much more destructive to the body and society.

I was proud to tell Bill that in Holland you can get marijuana, pot, almost as easy as you can buy CDs. He knew that in Amsterdam it was sortof legal, well the plan in Holland is to legalise it completely so come to Holland and enjoy! Bill explained that the Oil companies and the cigarette boys are the ones that are holding up the legalisation proces in the USA because it would ruin their profits.

A: Bill, can you tell me what the first album or tape was that you tried to use as a boomerang but when it didn't return you weren't that sad about it?
Bill: (Laughs and thinks for some time) Probably an Adam Ant album, I really hate him and his music!

A: What's the story behind the song "My Minds Mine"?
Bill: That's pretty self-explanatory, just having your own opinion and not being influenced by mass-herd society, just like being able to stand up for your own thoughts and think things through, and not being pushed around by other people manipulation, regarding your mentality!

A: Do you have fun in life?
Bill: Sometimes, running Relapse takes away a lot of your time because it is so much responsibility, every day it becomes less fun because it's your job, but, yeah, I have fun in life.

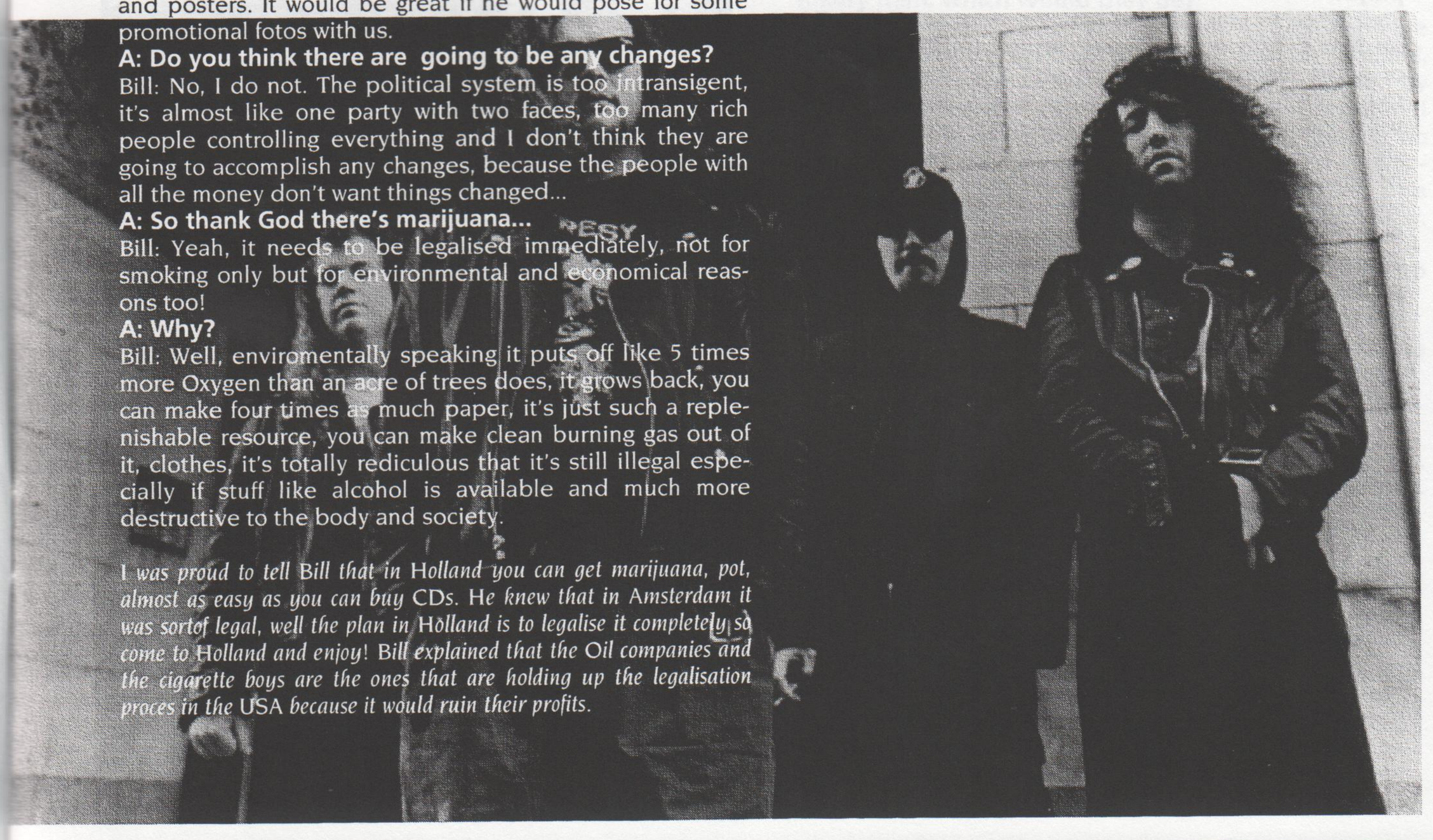
A: Could you respond to the followingphrases...Pyogenesis...
Bill: I love them, they are cool people and I love their side band God, totally sick grind.

A: Relapse...
Bill: Too much work!

A: A change in the style of Exit 13...
Bill: We might incorporate influences from death metal, but never becoming a black/death metal band, we want Exit 13 to stand for itself, to be genuine.

A: Candiru...
Bill: This is my side band with Steve, just like I said I'd like to play more and differently, so we do that project too!

A: Future plans...
Bill: Stranger music and even more provoking lyrics, just getting weirder and more technical and more intelligent!





Sadness

This interview with Sadness was done with Stef (vocals/guitars); not over the phone like we normally do, but by mail due to the problems that this band has with the English language. I already spoke with these guys during their European tour and it was hard to communicate with them. Anyway, Sadness signed a deal with Witchhunt and released their debut album "Ames de Marbre" in the beginning of this year after which they did a European tour with Nightfall (Greece) and Celestial Season (Holland).

First thing I asked Stef was, how the response from the public was to the sometimes difficult music which Sadness plays...
Stef: Very good. This was our first European tour and it opened doors to things we never did before. Many magazines were interested in Sadness, the result being that we sold many albums. The support from our fans is great, judging by all the letters that I received 'till now. Yes I'm satisfied.
Avalanche: Witchhunt didn't pay anything for this tour. Any idea why they didn't pay?
Stef: Simply because it's a small label. Our contact with them is good but we need more promotion and a good distribution around the world. For a "little" band Witchhunt is OK. Right now there's some interest from bigger labels and hopefully we will sign a deal for our next album with one of these companies. We want a label that isn't just interested in selling lots of albums. These labels are only interested in lots of money. We don't want to change our style. Sadness is Sadness...
A: Do you think there's a market for the music Sadness plays?
Stef: Whether you like it or not, it's not our problem. What we play is truly strange music. Many bands are into black or death metal now. They all play like Anathema or My Dying Bride. Important is that the music has to come from your soul, you should never make music just to be successful.
A: I know you had a contract just for one album. Can we expect a new album on a new label?
Stef: Correct. Witchhunt did offer us a deal for the second album, but I don't think we will accept his offer. Other companies are interested. We are waiting for the best offer we can get.
A: How many copies did you sell?
Stef: Witchhunt sold only 3,000 copies, but our managment sold over 2500 copies of the album.
A: The female singer who sung on the album wasn't with the band on tour. Why not?
Stef: She is a professional guitarist and she does many other things in the U.S.A. She wasn't in Europe at that time.
A: What can we expect from Sadness in the near future?
Stef: In April 1995, the new album. We also want to release a 7" EP in september 1995. Hopefully sign a deal with a good label.
A: What does the title of the album "Ames de Marbre" mean?
Stef: "Souls of Marbre". We used the French word Ames because it's more expressive in a different language.
A: Sadness is...?
Stef: Is a band for fans who like and understand our music. Love us or hate us.
A: Answer with yes or no...Sadness loves Pink Floyd!
Stef: Yes.
A: Sadness never will earn money when they continue making this difficult music!
Stef: No.
A: Sadness can't make such a fabulous album again!
Stef: No, we can.
A: Sadness will support a mega act!
Stef: Yes.
A: Sadness must sign a deal with Peaceville!
Stef: No.





by Richard Karsmakers

Orphaned Land

One of the more innovative albums to be released this year - one which you can also found in my top 10 of '94 releases - was Orphaned Land's "Sahara". This CD combined Arab chord progressions with traditional Middle-Eastern instruments in a coat of doom guitars, grunts and heavy drums. Song topics vary from love to the current Jihad situation in Israel, the band's home turf. Reasons aplenty to get in touch with guitarist Yossi Sassi and ask him a few questions about one of the far too few innovative bands in the heavy metal circuit.

Avalanche: Can you give us a short biography of your lives?
Yossi: Basically all of us have gone to school for at least 12 years. None of have had an education similar to university or something. Our ages are: Yossi - 20, Kobi - 19.5, Sami - 22, Mati- 18.5, Uri - 18.5, Itzick - 18. We work in different areas, mostly doing things in connection with music.
A: When can we expect your next album?
Yossi: Our next album will probably be out next year, although 'h)we may have plans to release it before. New songs are being written as we speak.
A: What do you like and dislike particularly about the music industry?
Yossi: Generally I like all sorts of music; I dislike bands that get kitchy and predictable. I love complex music.
A: When will you be touring?
Yossi: Soon, I hope. It doesn't depend on us, but we're ready.
A: What musicians are you most influenced by?
Yossi: We admire At The Gates, their style of composing. Also, we love to be inspired by old Arabic music.
A: Where do you get the inspiration for the music's lyrical contents?
Yossi: We write about many topics - god, nature, human behaviour and desires. They come from our own lives and desires.
A: What are some of your favourite musicians?
Yossi: I, personally speaking, admire Joe Satriani. I play all his compositions and love improvising in his style. Kobi loves the vocalists of The Mission and Dead Can Dance. Sami gets inspired by Ravi Shinkar and people like him. Other than these, we appreciate many more.
A: Which book have you read recently that made most of an impression on you?
Yossi: Well, I'm not much of a reader, but I love short stories. No long novels for me.
A: What is the film you've been to recently that made most of animpression on you?
Yossi: I can't recall its name, but a few months ago I saw a film with Sigourney Weaver as a lawyer and I think she played great. Great script and shooting, too.
A: Do you remember a film that struck you as being especially crap, a film you was tempted to get a refund at the cinema for?
Yossi: "True Lies", with Arnold Schwarzenegger. Very boring (?!?!, ED.).
A: When, in many years, you'll eventually die, which song would you like to be played at your funeral service?
Yossi: Haven't had time to think about this. Probably "The Forgotten" by Joe Satriani. It has a very touching melody.
A: What is to you *the* music release of 1994 so far?
Yossi: I really can't point one out. There have been many excellent releases, in all genres.
A: What do you remember as the worst ever moment in your life?
Yossi: About 6 years ago, when I had a period of changes and started playing guitar. I was frustrated about not playing well and quite playing for a while. A few days later I started again, though.
A: Most cliche question of the interview (possibly): What's your favourite food? And favourite drink?
Yossi: I'm a food killer. I especially love spaghetti and all sorts of home cooking. Coke is *the* drink.
A: Suppose you could be Aladdin for a while. Which three wishes would you make?
Yossi: 1) To see my band grow well and make our music for long years, 2) Extreme fortune, just because it's convenient, amd 3) Step out of the genie's limits and try to find True Love. I really hate screwing around.
A: Is there a person you haven't met yet which you'd dearly love to meet?
Yossi: Philippe of Holy Records (and Misanthrope, ED.). And I am planning for this to happen soon.
A: If you were confined to a desert island and you could only take with you one book, five CDs and one luxury item, which would they be?
Yossi: Good one. I'd take "The Catcher int he Rye" and the five CDs would be "The Extremist" by Joe Satriani, "Chapter VI" by Candlemass, "Flying in a Blue Dream" by Joe Satriani, "Sahara" (our release - sorry, but sincerely I believe I'd love to have the music there that I created, no arrogance or something) and the greatest of all creations - "Seventh Son of a Seventh Son" by Iron Maiden. And for a luxury item, definitely "Venessa" - my Ibanez 540S guitar. She is my best companion.
A: What invention do you hope mankind will come up with soon?
Yossi: Teleporting sites. Very useful and time-saving.
A: What is your ultimate ambition, the thing you hope to be remembered by?
Yossi: Just to be happy with my life, no Big Man or something. Just die satisfied of my choices in life.
A: Right. Now, then, the "words to react to" section. Please react briefly and honestly. A: Former Yugoslavia.
Yossi: Good it ended. Things looked bad.
A: The ozone layer.
Yossi: It gets hotter with the years.
A: MTV.
Yossi: The *best* and the *worst* thing music could wish for.
A: The Palestine Question and the current Peace Process.
Yossi: Long awaited. May it last!
A: Guns'n'Roses.
Yossi: A good group that was ruined by many.
A: Michael Jackson.



Yossi: Much appreciated. His talent is enormous.
A: Religion. Yossi: As years pass by, my young education of Judaism comes back to me. Faith is a great thing, and praising God's name is anatural act to me.
A: Septic Flesh.
Yossi: Sotiris, why don't you write back to me? But, seriously since "Dreamlord" - one of the best metal acts nowadays.
A: Holy Records.
Yossi: The best and most honest label. Perfect.
A: Misanthrope. Yossi: So original and complex. More will be said and tried to be initiated by them.
A: Arabic instruments/music.
Yossi: The most original and pure sounds. Many don't appreciate their divinity. And on that note the interview ended.

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Playlist

RICHARD KARSMAKERS
TOP 10 OF 1994 CDS

1 SEPTIC FLESH
"MYSTIC PLACES OF DAWN"

2 DREAM THEATER
"AWAKE"

3 QUEENSREICHE
"PROMISED LAND"

4 AT THE GATES
"TERMINAL SPIRIT DISEASE"

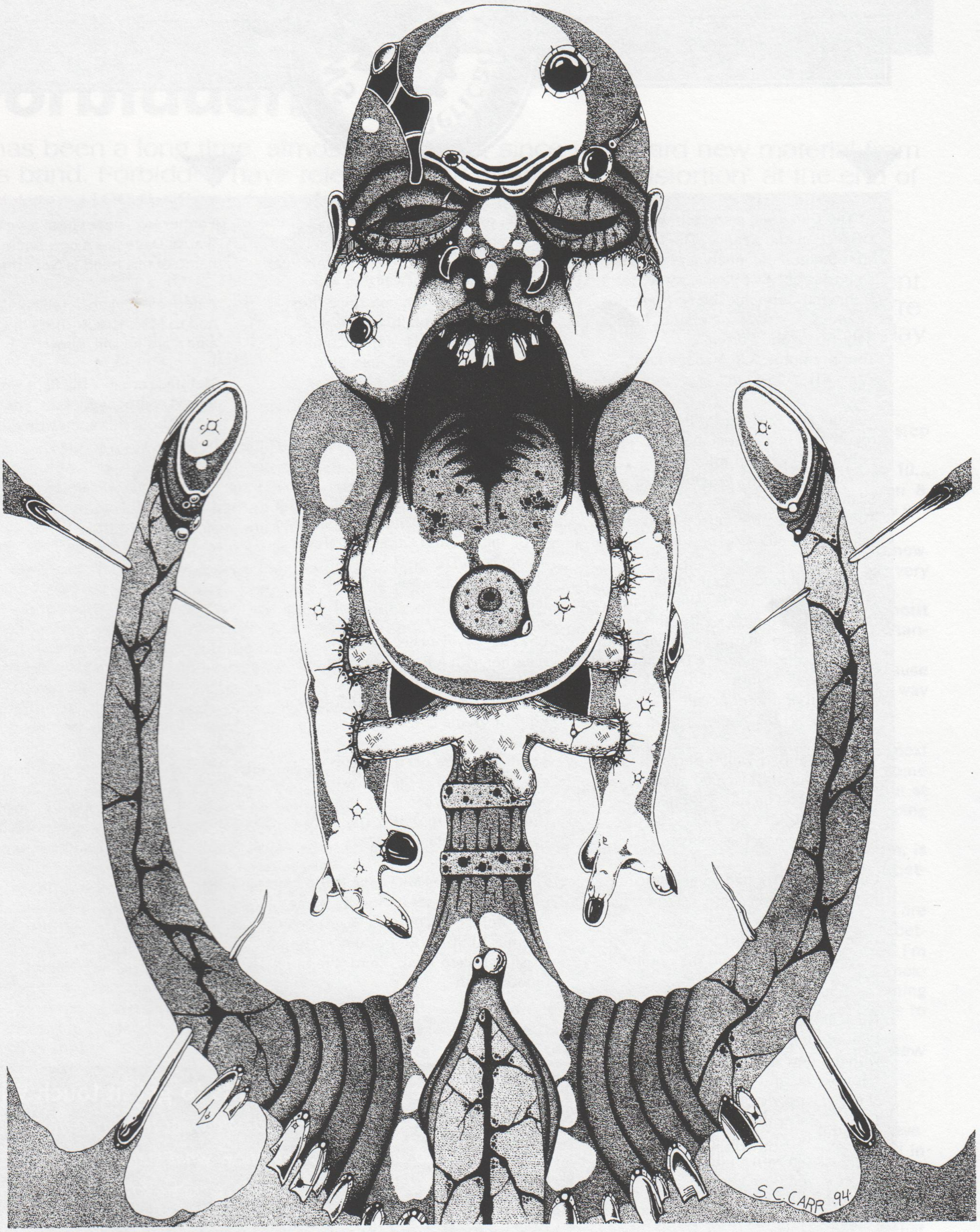
5 NIGHTFALL
"MACABRE SUNSETS"

6 MERCYFUL FATE
"TIME"

7 ORPHANED LAND
"SAHARA"

8 NAPALM DEATH
"FEAR EMPTINESS DESPAIR"

9 OBITUARY
"WORLD DEMISE"



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European News



USA News

At The Gates will go on tour with Dissection and Seance. The tour will start the end of January and will visit countries like Sweden, Norway, Denmark, Germany, the Netherlands, Belgium, Austria, Switserland, France, Italy, Spain and Portugal.
Tour promoter: A.R. Management.
Tel: ++31-2155-21283.

Marduk and Enslaved will tour together with a 3rd act in February 1995. Countries like: Germany, Holland, Belgium, UK, Scandinavia and more.
Tour promoter: Metallizee Concerts, tel. ++32 53 665 926.

Sinister will record their 3rd for Nuclear Blast Records called "Hate". Release date June '95. After the release they will go on tour again, visiting the UK, Scandinavia, the USA and a lot of European countries, so check out your local promoter or call ++31 2155 21283.

Bass player Bart Wallenberg will take over the guitars, since he already did all guitars on the "Diabolical Summoning" CD. So Sinister is looking for a new bass player.

Cannibal Corpse had some difficulties in Germany when some crazed female acivist tried to ban their gigs over there, nevertheless Cannibal Corpse played their shows and they really kicked ass in Germany.

Nuclear Blast released a couple of limited digipacks from Gorefest (EP) with the new single "Fear", "Raven", "Horrors'94" and a live version of "Fear". Hypocrisy's "Fourth Dimension" with a bonus track called "The Abyss" and Amorphis also have a Digipack out with an (unneccesary) Doors cover. Both Gorefest and Amorphis entered the German Hitparade with their latest releases. Reason enough for N.B. to release a special version of the "Erase" album. You can buy this album in a tin round shaped box. Dissection signed at Nuclear Blast and they will tour with At The Gates.

Sadist drummer Peso, broke his arm in an accident so the band won't record or tour 'till the end of this year. It's not sure if they will sign with Nosferatu records again since they also got offers from bigger labels. More about this band in upcoming issues of "Avalanche" magazine.

Pretty Maids will release a new album. Insiders are saying that this is the most brutal (??!) album they ever made.

The support of Fates Warning will be the English band Threshold instead of US metal band Exxplorer. New album from Treshold, "Psychodelicatessen" will appear January 19th 1995.

Beware..."Avalanche" magazine together with A.R. Managment are planning a festival day. More information will come to you in the following editions of the magazine.

Anathema have got a Fanclub wich can be reached at the following adress: P.O.Box 666 (?!?), Huddersfield, HD1 4YS, UK.
Phone/Fax: ++44 484 547224.

Their labelmates My Dying Bride have released a box set under the name of "The Stories". It contains "Symponaire Infernus Et Spera Emperium", "The Trash of Naked Limbs" and "I'm the bloody Earth".

Former leadsinger from Sanctuary, Warrel Dane has a new band. The name of this band is Nevermore.

American trashers "Hellstar" are signed to Massacre Records in Germany; a new album will follow soon.

Metallica are in a big fight with their record company Elektra. You can read more about this somewhere in this issue.

"Avalanche" magazine wants to get in touch with:

local radioshows around the world. We want to feature your show in our magazine so our readers will know what station to tune into and for bands to send their stuff to. Send a cassette to "Avalanche" magazine with a letter specifying where the show can be received, what the frequency is and what it's called, etc. Don't forget to put your name and adress on it. Send it care of "Radio Show" at the usual correspondence address. "Avalanche" is still looking out for playlists of our readers. To make it more interesting, we will give CDs away to every fifth sender.

What are you waiting for?



by Marijn Vermunt

Forbidden

It has been a long time, almost four years, since we heard new material from this band. Forbidden have released their new album "Distortion" at the end of last year (1994) after which they did a tour in the USA and Europe. Many things happened to the band in these past four years; Paul Bostaph left Forbidden in 1992 and went to Slayer to prove his skills over there. Beside Paul's leaving, there was a big fight with their old record company. At present, Forbidden finished their European tour with Gorefest and Warpath and they're working on their new album. Last year I spoke to Craig Locicero (guitar) a day before they left Europe.

A: Why did it take four years before "Distortion" was released?

Craig: Well that's a long story. First of all, we toured after "Twisted Into Form" almost until 1991. Obviously that was one year. Immediately after that our label at that time wanted us to record a LP. But we had no material, we weren't ready at that time. As a musician you know when it's time to tour and when it's time to write songs. We basically said "fuck that". So we had a war, it lasted for about six months. When I heard we were dropped, I laughed. Anyway there goes some time right there. Then we started working on new album contracts and new material. We had something going, this was with Paul still in the band, we almost were prepared to sign to a certain label, when Paul got the offer from Slayer. That definitely put us back at least for another six months. What we decided to do was, once we found our new drummer which was relativity quick, we were very lucky to find Steve Jacobs, we decided to dump all the old material, everything we had with Paul and rewrite from the top. That took about a year of our own sweet time. Growing up and learning about each other and everything like that, not having a label breathing down our back at that time. It was a really good experience for us. What seemed like four long years for anyone else, for us it seemed like a blink of the eye. After we did the last demo tape I went to Europe to do the Death tour, I played guitar with Death in 1993. I brought copies of the tape with me and GUN got ahold of the tape. We wanted to sign in Europe first. I think GUN is the best label that we could have gotten.

A: What is the response to the new album?

Craig: Very good, actually the response has been really good except in England.

A: Why is that?

Craig: Well, I have my theories. I heard from a number of people that the English press is not into German record label bands. I heard that from many people. If it's true, I don't know. England is the only single country were magazines slammed the album. Reviews where they didn't listen to the album.

A: Please give your personal opinion of the previous albums and of course the new album "Distortion"...first "Forbidden Evil"?

Craig: Chaotic, heavy and young. We definitely had a youthful energy that you can't produce year after year. I think it's a great album with good songs.

A: I forget the live EP.

Craig: (Laughing) I forget that too!

A: We go on with "Twisted Into Form"?

Craig: Starting to get somewhere. We started to grow up a little bit. We found out more about melodies. A good vocal melody with really heavy music, which we're still trying to do and perfect even more. "Twisted Into Form" was a growing album, the big step for us.

A: "Distortion"?

Craig: A release of many frustrations. This is again a step further.

A: Give every album a figure on a scale from 1 to 10...

Craig: "Forbidden Evil"...for that time I'd give it an 8. "Twisted Into Form"...I give it a 9 and "Distortion" also a 9.

A: So, next album a 10?

Craig: Hopefully. We feel so good where we are right now. We're still growing. I can tell you that our ideals are very high. But I can't tell you if our next album will be a 10.

A: Looking back at what you told me about Forbidden's past, is there something you would change if you could do it all over again?

Craig: Actually no. You can't take away past history because then we maybe won't be here at all. Leave the past the way it was.

A: Can I say that "Distortion is a new beginning?

Craig: Definitely a new beginning. Paving the road for next time. On this tour we did with Gorefest and Warpath some people were sceptical at the beginning of our show but at the end all of a sudden everybody is up on stage going nuts. We are definitely paving the road for the future.

A: First thing I noticed after listening to the album, is the voice of Russ Anderson which I think is much better than on previous albums. What happened?

Craig: I think Russ feels the same like we all do. We all are more confident with ourselves. It comes together a lot better. It's just maturity I think. Wait 'till the next album. I'm sure Russ will blow you away even more. Expect the unexpected. I guarentee that the next album will be something you didn't expect. It will probably take you five listens to understand or get used to it.

A: Paul Bostaph was a guest musician on the new album. What did he do?

Craig: He did some backing vocals.

A: Are you angry at him for leaving Forbidden?

Craig: No, not at all. I'm not angry because we have Steve. If I didn't have a excellent drummer and a great friend in Steve, I don't know what I would be. Maybe a little bittered, I guess. I'm not bittered for Paul because I think he's getting what he deserves now. If he likes it for a long time, that's great. Forbidden is a family. Steve is part of that family and Paul was a part of the family, who's always welcome as a friend. We were a fist, he's a finger that's gone.

A: What's your favourite song from the new album?

Craig: I have few favourite songs. I think "Feed The Hand" is a really good song and I also like "Distortion" a lot. It's a kind of song we put there because it's so different than everything else. I also like "Minds I" and "Undertaker", these moody songs are very good.

(Continued on page 23)

Phlebotomized

"Welcome to the Phlebotomized Brotherhood," were the first words coming out of the (big) mouths of Jordy (guitar) and Tom (guitar) of the up-and-coming Dutch band Phlebotomized. We agreed to do the interview at one of the best metal clubs in Rotterdam, just rebuilt, called de Blokhut ("the log cabine"). Arriving a little late though, my first words, after introducing myself, were, "I need Beer! "Surprisingly enough they didn't start to kick my ass, no, they were thirsty too! We sat down in front of the club and started about the magazine and its plans. Around 22:45 (That late? Yes, that late!) I asked my first question about the history of this Dutch band.

Avalanche: Tom, you, Patrick (bass) and Lawrence (drums) started playing in a band about 5 years ago, what can you tell me about the music you played back then?

Tom: We started our three piece band in 1989, playing grindcore. The music we played and wanted to play was learned and performed quickly, too quickly perhaps, but we already knew this was not the kind of music we were going to do all our lives. We didn't have someone for the vocals so it wasn't that great, but after a few years we decided to get a vocalist and some keyboards because we had heard the first album of Nocturnus and realized a lot could and can be done with melodic instruments.

A: Those guys were Barry (vocals) and Ben (Keyboards)?

Tom: Yes. It went very well and at that time when they had joined the band, we started working on the music that's on this album actually.

A: Then after some time, you were searching for a second guitar player, you, Jordy joined the band and Phlebotomized recorded their first demo, "Devoted to God." Tell me about this period...

Jordy: Yes, it went very well then, we did more gigs and realised that there was a perfect atmosphere on "Devoted to God" and in the band too, you can really hear the enthusiasm blowing off that tape, and we started to promote it by sending it to magazines and labels and everybody was very positive.

Tom: We deliberately waited with recording because we had the feeling that although the atmosphere was good not everything was in order yet, meaning that we had to learn to play together perfectly, because we had a new vocalist and a new guitarist. But when the four songs were ready, we knew we were ready.

A: Then Cenotaph turned the tape into a mini CD, called "Preach Eternal Gospels", but there came a long period of waiting. Explain...

Jordy: Yeah, waiting. We recorded this mini CD because the songs lasted longer than expected and it wasn't possible to press a CD single, but we waited and waited and got fucking sick and tired of it and started to put some pressure on Cenotaph because we had done everything they expected from our side and we were already telling everyone our new album was ready, but it wasn't, no way!

A: But M.M.I came to the rescue. They were the ones that released the album "In search of Tranquillity" during that period of waiting, why?

Jordy: Well, although we had waited for so long there were already some reactions from the side of Massacre Records and M.M.I. and then Marcus (Woeste, M.M.I Records, ED.) told us we could record a mini album, so we decided to do it.

Tom: Marcus really liked our songs, he drove 400 miles from Germany to us to watch us perform, so we realised he was really interested and it showed because at that time he managed to distribute about 3000 copies of our album, apparently he was right all the time!

A: Then the moment came that Barry left the band. Trouble?

Tom: I want to be very short and clear about this event. He had some problems with us and the music we were making and decided to leave, that's what happened! They told me more but we decided not to print this because that wouldn't be fair to him after having worked with him all those years.

Jordy: There were problems, that's all folks!

A: Please introduce your new frontman!

Tom: Yes, that's Dennis, a big fan of the band but also a friend of our former vocalist Barry so it took some time before he finally joined the band because he didn't want to lose his friendship with Barry, but eventually we got together and it works great. He's got the looks of a frontman and acts like it too!

Jordy: (Enthusiastic as always, he's the main party dude in the band) The atmosphere is back. We were afraid the magic had gone but he managed to put it back into the band, a true methamorphosis!

A: People say, and expect, that you are going to become a big international band, how do you associate with that?

Tom: We hope so (laughs). No, seriously now, the CD sells very well but we have to make sure that our CD is supported not only by the record company but by the band too, we have to work hard, play a lot of gigs and shows everywhere, listen to stupid questions like yours - just kidding (laughs). It's very important that what we have done on the album "I.I.Suspence" is that we play it ten times better live, you know, because it's very hard to get a good soundcheck when you are a small, beginning band, but we seem to manage ourselves and, yeah, I think we could become big!

A: Lawrence is the one who's responsible for all of Phlebotomized's lyrics; what things does he write about?

Tom: Mainly about his own experiences. Recently we received a letter from some people who had been arguing about the meaning of the lyrics because they thought the lyrics are about Christ and believing in God but Lawrence doesn't write about religion because he believes all of it, he's just busy with his thoughts about that subject, trying to get it all together what's right or wrong.

Jordy: The main issue here is that Lawrence writes about being yourself, you have to believe in yourself and if you want to believe in paradise, believe it, just have peace with yourself and whether paradise exists or not, you have to create it on you own!

by Jesse Vermunt



For a moment I thought I was talking to the reincarnated Socrates, but after having closed my eyes, I opened them and looked at a glass of beer there was no doubt about it, it was just Jordy!

A: There are 7 band members all with different thoughts and influences, who's the one that does most of the writing and organizing?

Jordy: Well, most of the time Tom brings along certain ideas, riffs we might use and as a band (ThePhlebotomized Brewery??) we try to make a song out of it. Ben works on all of the keyboard parts but when there are some ideas from our side we try to work them out, see if they fit in.

Tom: As said, I'm the one who brings along most of the material, the basic riffs but then there's Lawrence who brings, and plays to, a lot of stuff to us.

A: What makes your music so special then?

Tom: I think that question could be answered best by saying that we do not try to say that this is the kind of music or style we are going to play!

Jordy: We play what we like and that's it. We don't give a f@#k about what others would like us to play, if we would like to play a "Phlebotomized goes Latin" CD, that's what we'll do and don't think about what we are doing, if it sounds good, it is good!

A: What's the first thing you'd like to change about this society?

Tom: What I would like to see changed is that people start caring for each other and stop thinking about themselves!

Jordy: Ban racism!

A: What's the first CD you tried to use as a frisbee?

Jordy: (Laughs) The first hardcore/house CD I ever heard! I really hate that music, I think it was a record of M.C. Hammer, that guy sucks!

Tom: What really itches me is that so-called "Palingrock" (lit. "eel rock", mostly from Holland; He starts to sing, "If I said that..."),oh, f@#k, my father used to play that song over and over again in the car, it drove me crazy!

A: What has been the biggest influence on Phlebotomized?

Jordy; I think it's Agression! That's something that made us create our music, but also bands like Death, Autopsy, Nocturnus and the older Napalm Death records!

Tom: Yeah, true, but I think it starts in your childhood, when I heard the first album of Bon Jovi and Europe at the age of thirteen, I thought yes, this is it! And in that period of your life you develop your musical ideas and later you try to match and compete with bands who play the music you do!

Jordy: No further comment!

A: Happy?

Tom: Sometimes (laughs). Everybody is happy and unhappy sometimes but you just have to learn and grow up with it!

Jordy: Sure I'm happy, like everybody I have my problems but I always try to look on the bright side of life!

I stopped recording, and took out my camera to take a few pictures and after a little chat with a friend of them, Tom and Jordy made ready to leave because they had to meet the other members in their home town, who had to witness a presentation for the best Metal Band of this town, which they won!

FORBIDDEN

Conntinuatation from page 21

A: What did you do before you started Forbidden Evil (Forbidden Evil is their old bandname, later they changed it into Forbidden)?

Craig: I was in Highschool when we started Forbidden Evil. I was sixteen years old. By the time we released our first album I was eighteen, almost nineteen.

A: When was it the first time you played guitar in a band?

Craig: That was in Forbidden Evil. There was myself, Russ and Rob Flynn (Machine Head) and a couple of other people. Pretty soon after that we got Paul. This all happened in 1986/1987. After Rob left, we got Glen (Alvelias) but we fired Glen after our first tour. We have had the same line-up ever since, except for Paul of course.

A: What did you want to become as a child?

Craig: As a child, I had different dreams. I wanted to become a rock star or a pilot. A fighter pilot. I wanted to do something fast.

A: At what age did you started to play guitar?

Craig: I was fourteen years old. I played two years before I was in Forbidden Evil.

A: What was the first album you ever bought?

Craig: Kiss - "Dressed to Kill". Later I bought albums from Slayer, Venom and Mercyful Fate. Slayer's "Show No Mercy" I bought that one the first day it came out, just like "Kill'Em All".

A: What's your favorite band at this moment?

Craig: Boingo. Danny Alfman, he's a guy who wrote movie soundtracks for "Batman", "Beetlejuice" and he also wrote the music for "The Simpsons". He also has a rockband, Boingo. It's the best psychotic stuff I ever heard.

A: Who are your favourite guitar players?

Craig: Michael Schenker is one. I like guitar players who write really good songs. Obviously I have much repect for James Hetfield. He's a great songwriter. Hank Shermann (Mercyful Fate) back in his old days. No, I'm not gonna tell you Yngwie Malmsteen!

A: Some shows in Holland were cancelled. Will Forbidden return to Europe again?

Craig: We don't know why these shows were cancelled. But we will be back. We have been invited to play the Dynamo festival in May. This time to play on the big stage (on last year's edition of Dynamo, Forbidden played along with Gorefest and Vicious Rumors on the camping, ED.)! Besides that, we will do some headlining dates around that time.

A: Are there shows planned in the USA?

Craig: No, no shows planned at all. What we want to do is write new material.

A: When can we expect the new album?

Craig: We will go to the studio in the summer and the album will be ready by October/November 1995.





Cannibal Corpse

When I heard about Cannibal Corpse playing in Holland again (last time this year!) in the Metropool, Hengelo, I knew it was time for an interview with these American deathmetal freaks. When I arrived on time (!)I entered the dressing room of Samael/ Desultury and Cannibal Corpse and told Alex (bass) and Chris (vocals) and their sound producer that Mike (their big buddy) from Sinister couldn't make it tonight Nevertheless, Alex told mesome interesting things before they had to go on stage, especially about the new Cannibal Corpse album "The Bleeding".

I told him I had noticed that this album sounds more like their first album "Eaten back to Life".

Alex: Well, may be a little, mostly because of how Chris sang and the production is a little more guitar heavy, I like the production of our first album so you could say that we have returned to "Eaten back to Life". It is kind of strange, though,that the fourth album sounds more like the first than like the third, but it just worked out that way.

A: Not only the production of this new album sounds different, also the way Chris sings now, you can understand the lyrics better, isn't that true?

Alex: The main reason is that Chris wantedto let people understand his lyrics, without having to read the lyrics he ets all the time. It's still hard to understand them if you're not into deathmetal, but anyone who listens to deathmetal a lot can understand the words. Chris just likes the sound better, it just kind a developed it self during therecordings. We know that a lot of people like the second and the third albums more than the first and the fourth, so it is a little strange but that's justthe way we are!

A:Can you tell me what Rob Barrett's (Buffalo N.Y. and Solstice) influence has been regarding your new album?

Alex: The biggest thing about him is that he's really really good and he works really hard so we were able to play anything we wanted to, with the old guitarist there were some things we technically could't do and now with Rob we can almost do anything we want to do and he did write somethingsforthenewalbum, some really cool riffs, you will be able to hear more of his influence on the new album when that comes out next year, because now he's growing in the band he feels more comfortable with us.

A: About that new album, is it already finished?

Alex: No, not even close! We are doing too many shows, before that we did 54 shows with Cynic and Sinister in the U.S.A. and only had one and a half month off so we only wrote one song, we practised a lot though but in January we will start writing songs. It will be more brutal, a little bit less melodic but Iwant to take the technical progression further so it's gonna be faster too. It's very difficult to make the album more brutal and interesting at the same time, so that's our mission! We want to im prove all the areas in the band.

A:Why did Bob leave, or did you kick him out?

Alex: We asked him to leave, politely. I don't think he's happy about itbut it's just about the technical problems we are having, he had some problems with playing the new stuff, he was holding us back so it had to happen. The band sounds a lot better, you can ask anybody about that, especially on stage, so it was a good move.

A: You've worked with Scott Burns for quite a while now and it seems to work out fine all the time, do you think you'll change this combination in the future?

A: Is that something you want too, not living by the rules?

Alex: It's possible, we are very good friends with Scott, we are living in Tampa now, so everything is very convenient, usually when we practise we make a tape andmail it to him but now it's a lot closer to home so he can hear our music before we goin to the studio so it's not that we want to end our work with him but I wouldn't mind to have a second producer taking a look at our work though, I think that would only improve our and their work too.

A:Something like a second opinion.

Alex: Exactly, Scott has got a lot to do I mean he's the engineer, theproducer, everything, and when we are in the studio he has five guys talking all the time how we want it to be so it would be good for him too, knowing that someone else is working with us and providing us with ideas!

A: Who do you have in mind?

Alex: Well, there are a lot of guys in the studio, we even have our own live sound producer, than there are Jim and TomMorris of course, Colin Richards on but some of them are too expensive so we are not sure, we'll see.

A: What do you expect of the future of death metal?

Alex: Ithink as long as the good bands that play death metal continue to improve, it should be OK, I don't think it's going to becomebigger, some of the bands obviously are already getting smaller but that's to be expected, I think the bands that are really trying, really making an effort to improve as musicians and the quality of their music in song writing, mixing and recording will be able to survive I don't think death metal is going to become like a huge thing, the biggest death metal bands are not as close to the top of the music scene as some thrash bands like Slayer. Deathmetal never got that big, a lot of people thought it got too big and that's because it was so undergound before that even getting 500 kids to a concert is bigger than 50 so a lot of kids who were one of those 50 thought "Oh it's getting too big now,"' cause there are 500 now but that's still nothing compared to the 5000 Slayer gets in small clubs!It should have a stable future, not a huge growing future, just a stable future for the good deathmetal bands, for the ones that are really working their butts off, so here's to all the beginning deathmetal bands. Practise!

A: What kind of styles are you interested in next too deathmetal?

Alex: Definately jazz and fusion with weird stuff,anything with good musicians I can appreciate but I like interesting instrumental music like there is a Swedish bassplayer named Jonas Hellborg, I listen to him a lot and like the band called Tribal Tackbutal so some old metal like Manowar, Deicide and Sinister. I need really fast and technical music to keep me interested, there must be a lot of changes in the music, most bands get boring but there's a



lot of cool stuff to listen to. At this moment Desultory start to play, making a lot of noise so I had to put the recording machine right under Alex' nose but he solved this problem by shouting someone had to close the f@#king door!

I asked him whohe admired or looked up to.

Alex: In America we have a very good DJ named Dick Howard Sterne's, someone I really admire because he says whatever he wants to say anytime, he doesn't refrain from doing anything, Iread his book, he's a big dumb symbol of free speech to me, he's intelligent and rude at the same time, the perfect combination, he doesn't play by the rules, keep him in mind!

A: Is that something you want too, not living by the rules?

Alex: I wish I was so brave, we try not to listen to any body but I think we follow his example most of the time, any rules that this band has are the rules we wanted to have, I mean we are a deathmetal band and we want to stay with in the bounadries of deathmetal.but, yes, some times you have too be the rules, like the rules of the record company.

A: What's the kind of thing you would like to do next to your obligations with Cannibal?

Alex: Well, because I live in Tampa now, right next door to Morbid Angel and their new guitarist Eric is a friend of me, I'd like to get together and play sometimes, we might do something that is a bit different than what we are both doing now, like really strange stuff, but deathmetal is my first choise, I don't think I could survive if I wasn't in a deathmetal band even if I was just at home working I would have to have a deathmetal band to play in,or at least listen to it.

A: You sound desparate, Alex.

Alex: (Laughs) Yeah, I really need it, if I didn't play it for a month or so I really would go crazy, I wouldhave call up some friends and go like, "Come on lets find a practisey oom and play some deathmetal."

A: The artwork on your new album seems to have become more professional, you could almost say less disgusting. Explain?

Alex: That wasn't totally by choice. We created the idea of a having a wall of dead bodies surrounded by one guy in the middle regaining life, but a lot of it is up to Vincent, our artworker, I would have liked it to be a little bit more gorier, on the cover we just just a little part of it, the blood part. It's always good for us to have some brutal art but it is not as important as it was' cause it made our music get emphasised more. Oh, oh, brokenstring...at this moment Paul, the bassplayer from Desultory, comes barging through the door ,kicking and cursing, trying to get a new bassguitar as soon as possible, and ran out the door again.

A: During your tour with Cynic and Sinister, you had to kick out your busdriver inEngland. What was thes tory behind this?

Alex: Yes, that was on the first tour, yeah that guy was a major fuckup! He did coke all night and then he'd fucking sleep until two o'clock and we had to be at a gig at three,and we wouldn't get there at six. That happened a few times and then there were some other arguments with all the bands, especially with Sinister. He was a German guy sothatdidn't work to his advantage too, you know. We were neutral though!

A: What can you tell me about the future of Cannibal Corpse regarding your career as moviestars?

Alex: Well, we did the video for MTV. Low budget the movie was shot in two days, Jim Kerry wanted us to do it, I'm very surprised though that we were asked to do it,I don't think we are going to do it in the future unless someone asks us.We'd love to do a horror movie, a really violentone!

A: Anymore touring plans?

Alex: No, we're done after this tour. It's gonna end in Australia in February and then we are gonna work on our next album, we'll be back here in January 1996. I'm really looking forward to the writing and stuff, because that's where the creating begins, that's something I canput all of my ideas in.

A: Have you ever thought about writing a book?

Alex: Yes, actually I have given it some thought over the past A few years and that's whatI would like to do. Maybe there will be some songs of Cannibal in it, meaning that I would like to explain the lyrics for them and the music too, I do really strange things with my hands when I'm playing so I could explain that to them, also telling people how we create our music and how we continue to make new songs!

A: Are you not afraid that because of your tips bands will become bigger than Cannibal Corpse?

Alex: You have to understand that I'm still a fan, I want to see and heat good bands, I'm not afraid for some competition, as long as there are new bands arising, the more interesting deathmetal will become and you can be sure that this way deathmetal will never die, there are a lot of bands out there that really could use some tips! The more people create and write good new songs, the more we can develop new ideas too.

A: That's what you like to say to the people out there?

Alex: Yes, keep improving your music, and become one of the top 20 bands in the deathmetal scene, but also thanks a lot for your continued support, deathmetal is still the most extreme, brutal form of music, we don't have to wear paint to prove it,we just let our guitars talk!

A: Now some words to react to. Censorship.

Alex: Sucks! It's a problem, it costs us money and it fucks up our concerts!

A: Dutch coffeeshops.

Alex: Paul and Chris are in them all the time, I don'tsmoke, good coffee though.

A: Samael.

Alex: They are so black, that they cast shadows at night when there is not even a moon out, how's that!

A: And now, to end your suffering, Cannibal Corpse.

Alex: DeathMetal!

Two words for two words. With these wise words we ended the interview. They had about 20 minutes until they had to go on stage so it was time for a few people to take a shower and believe me some of them could certainly use one! We talked for sometime about their tour and when I finally got to roll a cigarette, I had to make a few more. Alex wanted one he's familiar with it because Mike from Sinister used to make them for him in America but when I lit one for one of the crew members, I tried to warn him though, he inhaled, then coughed and cursed a few times and asked me what I had given him! Alex and me and the guys from Desultory had a lot of fun but when I asked if I had to make one for them too, they politely said, "No way!"

A: Is that something you want too, not living by the rules? Alex: I wish I was so brave, we try not to listen to any body but I think we follow his example most of the time, any rules that this band has are the rules we wanted to have, I mean we are a deathmetal band and we want to stay with in the bounadries of deathmetal.but, yes, some times you have too be the rules, like the rules of the record company.

Metallica Courtcase

Avalanche Magazine and the European Metallica fanclub bring you some interesting news about a lawsuit which Metallica are now areinto.

METALLICA - "Don't Tread On Me!" Sue 'em all in a court case... The band have filed a lawsuit, in October 1994, against their record label Elektra, after bosses rejected a new contract they Metallica had negotiated with a former Elektra president. A lengthy court battle now seems inevitable. It looks set to be the metal fight of the decade! We called Larz for some comments.

A: Is Metallica on a bargaining trip?
Larz: In the early years, we didn't know we had the option of renegotiating our deal. We didn't know that when your sales double in comparision to your last album that you go in and ask for X amount of dollars and more royalties. But the bottom line as to why we didn't go in and rock the boat was because we were happy with where we were, we were happy with the people we were dealing with on a day to day basis and we were happy with the people who were running the company, like the then president Bob Krasnow. One of the things that Q-Prime management opened our eyes to over the years, was that the cherry pie in the long run wasn't necessarily getting a few more royalty points here or a big chunk of money there, but getting to a position where you could control your own master tapes. Because when you sign to a record company, you write the songs and they own them. They have at this moment full ownership of every song Metallica has ever written. One thing Metallica was always interested in was the long term thing, the masters, getting their records back. At the end of the Roam tour, Metallica finally started to discuss their decade old contract with Elektra.

A: What happened, Larz?
Larz: We sat down with Bob Krasnow, and talked with him about controlling our own records and our own masters, and drafted what's called a partnership agreement where Elektra and Metallica would have been partners. That means we wouldn't have got one penny up-front. If we kept on making records that people kept buying, we would be fruitful for the long term, and if we made records that sucked big dick that nobody bought, then we wouldn't end up with anything. The two of us would have controlled the masters and prevented all these ugly things like compilation best-of, live this...live that, rip-off-the-fans stuff. After Krasnow quit during high level shake up, Metallica suddenly found themselves answering to the head of Elektra's parent company, Warner Music Division, instead of Krasnow's successor. Basically, we feel as though we've been fucked. There was a deal on the table and it was very simple. They were happy and we were happy. But in their corporate fucking offices behind closed doors, there's a whole bunch of shifting and power trips going on and so on, and it basically ends with Bob's resigning. The new people come in and take control and when they saw what Metallica and Elektra had agreed to, said "No, we can't accept this" and started throwing a whole bunch of other ideas at us. We said, "Wait a minute, we had a fucking deal here!" Under the California Labour Code, anybody who resides in California and has a contract is free after seven years. We have been under this contract for ten years and it hasn't been renegotiated once. We are now exercising our right to walk out of that contract even through we have been under it for three years longer than we have to. So we're walking.
A: Is money not the key issue?
Larz: This has not been about going in and fucking them for every last penny. Metallica has been about the music and the joys that come with that. You get compensated ridiculously for what you do to begin with to go in and sit there with huge dollars signs in your eyes is not our thing.
A: At what point can Metallica start the courting ritual?
Larz: If this goes to court and they want to fight it...No one's ever seen the other side. If we win this - and we along with many other experts believe we have the strongest case - basically every other band in North America would move to California because their contracts would become null and void after seven years! No one thinks it's worth it for Elektra to go to court and find out what happens. We're going all the way if we have to. Avalanche and the Metallica fanclub will keep you informed about this case...



A: What happened, Larz?



Playlist

1994 TOP 10
MARIJN VERMUNT

1 DESULTORY
BITTERNESS

2 TIAMAT
WILDHONEY

3 AMORPHIS
TALES FROM THE THOUSAND LAKES

4 HYBERNOID
THE LAST DAY BEGINS?

5 FATES WARNING
INSIDE OUT

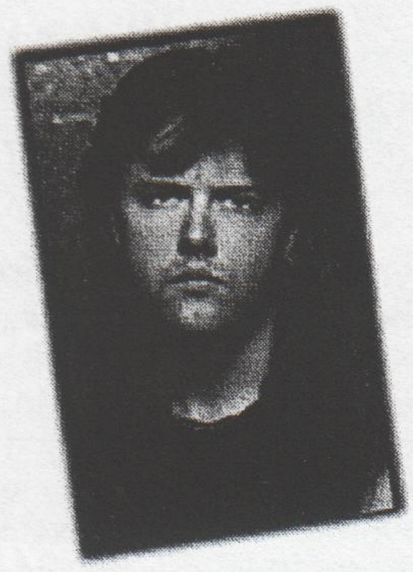
6 CARPATHIAN
FULL MOON SERENADES
IN BLOOD MINOR

7 SADNESS
AMES DE MARBRE

8 FORBIDDEN
DISTORTION

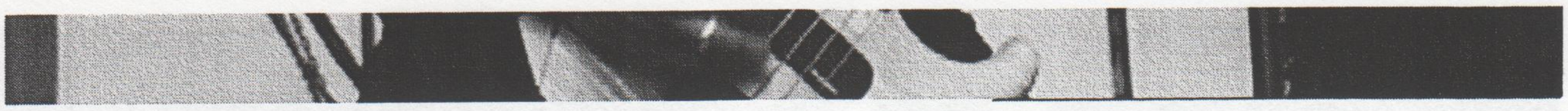
9 PYOGENESIS
SWEET X-RATED NOTHINGS

10 SCHUBERT
TOILET SONGS









Naked Rhythm

After recording 2 demos, Naked Rhythm got the chance to record a CD because someone from a German radio show passed out their last demo to Massacre Records in Germany, they are not even sure what station it was, but the most important thing was that they got their deal, their chance to shoot for the top...On a Wednesday night at the Avalanche magazine office, bass player Don Paul called me up to tell me something more about this band, a band that in my opinion can get far, so next time when you are at your local record store check them out!

Avalanche: Hi, Don, nice to speak to you. First of all since Naked Rhythm is still an unknown band tell me something about its history.

Don: Nice to speake to you, too, Frank, Well...we have been together for about five years now, and the band released two previous demos and after that guy from radio gave the last tape to someone at Massacre we got a deal. We didn't have very big distribution with the demos; we just put them in local record shops and sold them at our shows and stuff like that. We started out as a five piece band but the second guitar player left the band and so now there are four of us, so...yeah, that's basically it. I know it's a short story for five years (laughs).

A: Well, that doesn't matter because then I won't have that much to write later. Don, Massacre is a German label and you're an American band. Aren't there any problems because of the distance?

Don: No, but actually we are very lucky because we don't have to deal that much with the label, our management does all the business with them, but mainly it's alright things are working out just fine, I hope that if we would be in Europe that we could walk in to a record store and that we could see our CD in those stores because it's a litlle bit strange since the record is out in Europe but not here in the States, so we hope that our record is available over there.

A: When I first listened to your CD and I heard the first song, "Break you", I thought that this was yet another Hardcore band but after that the music became more Grungy and melodic, are you in an identity crisis or don't you want to pinpoint yourself to one style?

Don: Ha ha... no, we just don't want to pinpoint ourselves to one style, you know we wrote the album and it has got something for everybody, you know, if someone wants to bang his head he can listen to "Break you" and if he want to sit back and relax he can listen to "Improve Cafe" or "Bicycle". It's very diverse, we wanted to write a very diverse album to please all audiences, you know, our newer material now will go back to our older work like
on our demo, more in your face, more technical.

A: Aren't you afraid that the "kids" will not know what to do with your music because of it being so diverse?

Don: No, like I said it has something for everyone, I know myself if I hear one song from a band wich I like I go out and buy the album just for that one song, and that's just me so there's something for everyone on it.

A: About the lyrics; there is a song that is called "Brown Billy Goat" and the first verse goes like. "I've a brown Billy goat with great big genitals, and i'm on medication for the pain" and that's bassicly the whole song with some small chancges in it, what the hell is it about?

Don: Well...I'll tell you, I don't write the lyrics but I'll be the first to tell you, "Brown Billy Goat" means...absolutely nothing (laughs), that song means nothing it's written in 5 minutes from start to end and everybody thought, wow that's funny and this song really "hooks" with everyone, and it's amazing isn't it, not because it strikes up something that is in themselves or anything like that, it's just...eh...humorous.



Naked Rhythm



by Frank Snijdelaar

A: It's funny because it's not only my favourite but it could also end up as a single.
Don: Yeah, we are trying to get this one for a single now but originally we planned "Break You" as a single, but "Billy Goat" is just going over so good, we have regular Highschool station airplay and everyone at our gigs is screaming for this one so it will be our single.
A: Also a video?
Don: Yeah, we would like to, we are trying to get money of our label to record a Video, yeah.
A: Most of your songs are a little bit "Grungy" like Alice In Chains and other "Seattle" acts. Aren't you afraid to be compared to them?
Don: No...not really, like I said this album has something for everybody...eh...just buy the CD and grab what you like.
A: But what should we do with the songs we don't like?
Don: Hmmmmm...well...Idon't know (laughs) listen to 'em and you will like them...I promise. What are your favorites?
A: I like a lot of songs: "Billy Goat", "Break You", and I even like "Improv Cafe". By the way, what's that song about?
Don: We wrote that in the studio, just me and the vocalist were just messing around and the engineer said that's great, keep going keep going! So we did that in just one take, there are a couple of rough spots in it, it was totally impovised, it was like a live thing with people talking and stuff.
A: So the audiance was not mixed in later?
Don: Not all no there were like 2 people talking and we couldn't get it out, so we just mixed in some more, because we wanted to keep the recording because it was raw you know, so we just went back and added more tracks of people, and there is door slamming you know sounds you will hear in a cafe.
A: The album is not yet released in the States, but how are the reactions in Europe?
Don: I don't know because we have little communications with them. Our management talks with them as far as figures goes so we don't know what the reactions are.
A: Any tour plans?
Don: We like to go on tour but 'till now we don't have any tour offers, we would like to go on tour next year with another band but nothing is sure right now.

A: Is there anything you would like to say to all our readers?
Don: Well...ehmm...BUY OUR CD (laughs)! We would very much like to sell some CDs over there and come over to tour, we have a lot of new material, more straightforward.
A: Aren't you satisfied with this CD because you will change?
Don: No we are satisfied but we grew as a band and this stuff will be more technical.
A: Were can fans write to when they want to contact you?
Don: It's P.O.Box 223907, Hollywood, Florida, 33022, USA.
A: Well let me end by saying once again that I like the CD a lot and I thank you for this intervieuw.
Don: Thank you, Frank, and thanks to your magazine for the support and I hope that we could come over to tour soon.
A: You're welcome.

Playlist

TOP 10 1994 FRANK SNIJDELAAR

TRIBUTE TO BLACK SABBATH
NATIVITY IN BLACK

AT THE GATES
TERMINAL SPIRIT DISEASE
(PEACEVILLE)

NAKED RHYTHM
FATBOX

AMORPHIS
TALES OF THE THOUSAND LAKES

DISSECTION
THE SOMBERLAIN

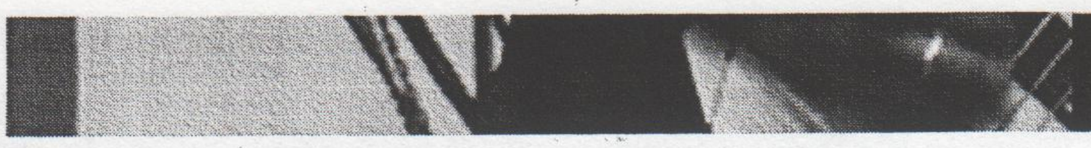
ORPHANED LAND
SAHARA

SKYCLAD
EVERYTHING

SADNESS
AMES DE MABRE

OCCULT
PREPARE TO MEET THY DOO

PYO



by Jesse Vermunt

Penetrator

Founded in late '87, Max and crew went on terrifying France with their fast and heavy riffs. Having played and toured with bands like Agressor and Krull, they managed to survive and keep on entertaining France. In all these years they found an originality that cannot be denied, so it seemed more than interesting to me to fire somequestions upon them, not knowing the answers would turn out to be very revealing.

Avalanche: Please introduce this crazy bunch to us..
Rodolf: Well, there is Hamer who plays the drums, Bill plays the bass, me and Nax play the guitars. Everybody but Hamer sings and that usually depends on the style of the song.

A: There have been a few line-up changes over these past few years. Explain?
Nax: Caro left us in June '92; she couldn't scream and bring out her deathgrunt without losing her voice all the time. We got Rodolf who joined the band two months later. In October '93, after a concert with Treponen Pal, Penetrator separated from Tom because of his personal problems he couldn't spend enough time with the band so Bill came immediately after the break-up.

A: What was the reason behind calling your demo, but most of all the title song, "Maria gave us Rock'n Roll"? Did the virgin Maria visit you?
Rodolf: Of course she did! And she wasn't a virgin after her visit anymore! No, in fact we wanted "Maria gave us Rock'n Roll" to become the title because the song is a way of saying: "We just want to write and play good songs"!

A: Your music somewhat reminds me of the golden oldies of Nuclear Assault, do you agree with my thoughts?
Nax: Yeah! It's true that Nuclear Assault inspired me when we started to play, but Kreator and Deathrow had their share in the musical ideas of Penetrator too, but you really amaze me when you quote Nuclear Assault as an influence on "Maria gave me Rock'n Roll"! This I have to explain to you because I don't want to look like some stupid sucker who asks the wrong questions, so, a lot of the songs have guitar riffs that certainly can be compared with the music of Nuclear Assault!

A: Reason enough for me to ask you what kind of music do you play then?
Rodolf: I think we're a real Hardcore band. We play speed and slower songs but there's always our guitar wall! The music is a mixture of all that we are able to create. Nax plays metal riffs with two or three strings and I play punk guitar chords like Johnny Ramone, and the mix of these two different styles is, I think, more powerful than a standard use of metal guitars.

A: Who's responsible for the lyrics and music in Penetrator?
Rodolf: Nax, Bill and me are what you can say responsible for the music because when you have a variety in songwriters, a song can sound completely different than another.

A: Tell me, what's the scene like in the country that serves the best wine and baguettes?
Rodolf: I think that French groups have a real big problem in not trying to sound like the bands they are fond of. Usually, it's really easy to find their influences, but on the other hand I find the underground scene very interesting, because there are also people that understand that you must do something different if you want to feel proud of your music. You know, Lee Ronaldo of Sonic Youth told in a French Magazine that France is the future of Rock, but I think that Europe in total is the future because we are tired of being amazed by Anglo-Saxon groups.

A: Well, if you say that France (and Europe) is on its way up, how come there are not many French bands at the top of the heavy/death metal scene?
Nax: In my opinion, it's to blame on the lack of promotion that result into the fact that probably a lot of bands are not allowed to reach the top. France is not the country you can be proud of as far as that goes, it's very hard to get a concert here, a gig, or even "your dream come true", get a contract with a record label. But I think that Nassacra, Crusher and Agressor can easilly compete with well known bands such as Entombed, Gorefest and Napalm Death. Why doesn't France have good combos? According to me, music has no nationality. A good band is still a good band whether it's French, Dutch, German or Greek...

A: What should be done then, to change that f!!king fact?
Rodolf: We have to win the war against the economical crisis, so money will be able to be invested in French groups.

A: Are you ready to hit the recording studio for a CD or is/are the record company(ies) not ready yet?
Nax: We're ready but the record companies are not!

A: Your live performances show that Penetrator is ready for a tour, is it coming?
Rodolf: It's true, we should be on the stage all over Europe by now, but as long we haven't been signed by a record label, we're not going on a tour. Nevertheless any propositions would be welcomed with open arms!

A: I was told Penetrator is going to do a cover of one of the songs of Patrick Bruel, well known from one of his major success hits "Casser la Voix", true?
Nax: Why not? It could be cool to make a hardcore cover of this song, but we would have to change the title into "Casser les Couilles"!
Rodolf: I'd prefer to make a cover of a song from his new album. It's more Rock'n Roll!





by Jesse Vermunt

Tenebrae

This is a story about a man who tries to do as many things as possible he can do in his life. Jussi Heikinnen is his name. During our interview he told me that besides his two bands - Tenebrae and Soulgrind - he has another band called Groove Insult 69, so there was enough stuff to talk about, one of the main reasons I tried to get as much information from him as I could, just to give you an idea of what Jussi is doing with his lide and his (extreme) musical ideas and influences.

Avalanche: When did you start with Tenebrae?
Jussi: In late '91. I was playing in one shitty funk metal band with present Tenebrae drummer, Juke Erakangas, and got frustrated with that. Mainly with the attitude, because all of the other guys in the band only cared about how to get pussy for the night, and drinking. There's nothing wrong with that, but you should practise and make new tunes once in a while, you know!

A: During your work with Tenebrae you started to create other music and established another band called Soulgrind. Why?
Jussi: I had an idea for this project back in '92 already, but when I had some time off during recordings of Tenebrae's debut CD, I made these ideas come real. I did a couple of tunes in the studio, which later came out as an EP through German M.M.I records.

A: What was the reason for you, to decide to make the music on the album of Soulgrind almost "Impossible"?
Jussi: (Laughs) Thank you, that's kindly said! Impossible!? Wait until you hear the next album that I started working on. On the "La Matanza..." I just expressed my emotions, chaotic feeling of destruction, holocaust in my mind, mushrooms etc. I have this reverse creating process, I create rhythms for the songs first and when I have laid them on the master, I start to create riffs and melodies and disharmonies. That is the way I work with Soulgrind and it actually works, even though it's very hard.

A: The female singer on this album has a beautiful (sometimes a bit overruling) voice. Did you always have the idea of working with a female vocalist, or was it someone else's idea?
Jussi: It was my idea. Actually we used a little bit of female voices already on Tenebrae's album, and I wanted to use more of those, but the other dudes didn't. So I started using her on Soulgrind. On the next Soulgrind album there shall be even more female vocals, maybe there shall be one song done only by a woman, who knows?

A: Are you still able to separate the two bands from each other, regarding the fact that the musicall stuff and pressure must be over 200%?
Jussi: I don't have difficulties in separating them. Tenebrae is moving more into an aggressive, faster direction. Soulgrind is going into unknown weirdness, slowliness and finally into shamanic ecstasy. I have never had problems there. Actually I have one more band that I am involved with now, it's called Groove Insult 69 and the debut CD should be out in January 1995! The album is ready, but we thought it would be wiser to release it early next year. It's called "Psychtherapy For Nofaces" and again the music is different from what you have heard from me. No deathgrunts - I am actually singing. It's a very powerful and groovy record featuring members from a couple of metal bands from Helsinki area. Everybody should check it out. The music is a mixture of 70's Black Sabbath type of music, modern Groove Death and NYHC with hints of Rap and industrial.

A: Tenebrae is (was) all over Europe, it lookes like the success is coming. Are you satisfied?
Jussi: F!!k NO!The tour was a complete catastrophe. The guy (Peter Schramm) who organised the tour was a complete fucking two-faced rip-off idiot (hiya, there you had it!). At the beginning there should have been 16 gigs and in the end we played two (!). That fucking sucked and was a financial disaster. We toured with mighty Disgrace, and I am sure they share our thoughts. Peter Schramm (Mr.Scum would be a proper name) still owes us 800 German marks! And the next time when we are touring in Europe, we shall collect those. In the same way Anathema did, if the money doesn't appear into our account. But there were great moments too, though, mainly outside playing. We met Markus Moeste, President of M.M.I records, drank/smoked some shit with him, enjoyed our lives. He warned us about Peter Schramm, we should have believed him, you know.

A: To be true and honest, which of the two bands is your favourite?
Jussi: Make it three! I love doing recordings for Soulgrind, listening to it. And I love playing Tenebrae live, so...and Groove Insult 69 is also exremely fun in a live situation, because I can really concentrate on stagediving and banging when I'm only singing, so all of my bands are parts of me in away, in a different way.

A: What's the idea behind the following song: "The Pit"...
Jussi: I tried to create extremely a dark and heavy atmosphere without any actual instruments. There's a clockwork in the end of this song, but I still consider this as a none instrumental tune. I love this song, actually one theatre group borrowed it for their play!

A: "Virginity, A Sanctum of The Red"...
Jussi: This is to shock religious female cunts, uh huh, I have spoken and succeeded!...Beyond the chaos, there's the realm of extreme acts...it speaks for itself...

REVIEWS

HATE SQUAD - THEATER OF HATE (CD)
GUN RECORDS

After the success of their first demo, Hate Squad signed a contract with GUN records and recorded their debut album, "Theater Of Hate". This album shows an excellent combination of death metal, hardcore and an industrial sound. Each member of theband has been able to put his own influence into the music. An aggressive death grunt, strong guitar riffs and solid drums, combined in catchy songs give Hate Squad a characteristic sound with an intense groove. Dragging, symphonic death passages you won't find on the album, which simply doesn't get boring while listening. "Theather Of Hate" is set to appeal not only to death metal fans but also to a lot of hardcore freaks. Watch out for the tour with Atrocity and Crematory, starting in January.
DB

SPERMBIRDS - SHIT FOR SALE (CD)
GUN/B.G.M.

Erected in 1994, The Spermbirds already made 5 albums and if youlisten to those 5 albums you will hear the progression they made since their debut in '86 called "Something to prove". Their last one, "Joe", wasn't a common one but a compilation of fragment, covers and oldtime classics. Straight after this release, rumours started to spread saying that they split. But after newcomer Ken Haus took over the vocals, the band came back... even better than before. Hardcore/Metal/Crossover new style but without giving back their Power and aggression that they used to have in the early days. Songs about media control, the ever popular subject of Racism and relations are all on this album so on the lyrics front nothing new under the sun, on the other hand their music really kicks ass!! In the vein of D.R.I. so this album is really worth checking out next time when you are in yourrecord store. More about this act in the next issue of "Avalanche" magazine.
FS

INSULT II INJURY - POINT OF THIS (CD)
CENTURY MEDIA

Oh, oh...hardcore New York Style... in your face! The tought of yet another Biohazard scared me. Ever since this Hardcore revival started, people forgot Seatlle and concentrated on New York and even if you live in Shitville, Nomansland you can make New York style hardcore. Let's be honest it's really cool to sing about the struggle and the Horror of surviving in the "Big sewer...oops...Apple". Insult II Injury is...different OK. They hail from NY and they play Hard Core but more in a melodic vein with killer twin guitar parts, super tight rhythm section and very powerful vocals. Although the name Metallica comes up almostas soon as I put the CD in my player, they pretty much have a original own style, more like a Powermetal/Thrash approach to Hard Core. All in all a good debut of this New York 5 piece outfit, Insult II Injury.
FS

H-BLOCKX - TIME TO MOVE (CD)
SING-SING/B.M.G.

This debut of German-based outfit H-Blockx doesn't impress me that much. A mixture between Funk/Hip Hop and Hard Music, it's all been done before, and better. Influenced by bands like Red Hot Chili Peppers, H-Blockx delivers a standard CD with music in the abovementioned genre adding to R.H.C.P. Rage Against The Machine. It even has a printed Parental Advisory disclaimer on the booklet cover, how trendy can you get? The name H-Blockx is taken from a special sector of an English prison were they lock up all the IRA terrorists, nice if your label is called Sing-Sing... The only song that really impressed me is "Move", releaseit on a single, push it and a hit is born. It all sounds so familiar.
FS

Ä WOUNDED SNAKE- LEGIONAIRES SONG
(INDEPENDENT RELEASE)

This 3 song mini CD by Dutch/American outfit WoundedSnake brings you back to the Eighties when real hardrock still was the right religion and everybody still wore Denim and Leather. That doesn't mean that this is a bad release,oh no.This three some really kicks ass, and I'm really sorry there aren't more than 3 songs on this CD. Thevocals sometimes remind me of Geoff Tate (Queensryche) and are very "America" sounding, although the singer is Dutch; who said the Dutch can't sing? Check out Wounded Snake;they will definitely change your opinion. A perfect mix between hardrock and kick-ass biker rock. Order your copy at Slithering Productions,1e Hogeweg29, NL-3701 HG, Zeist, The Netherlands, or fax for the right price ++31-3404-18203.
FS

ENSLAVED-FROST
(OSMOSEPRODUCTIONS)

Afraid of not getting gigs for their upcoming tour in February '95, Osmose wised up and told Enslaved to make a statement regarding the rumours surrounding this act, and so...all press go tastatement saying they are not conected to the Norwegian InnerCircle and that they are no nazis-so let it be written, soletitbe... Opener and titletrack, "Frost", introduced me to the music of Enslaved which I never heard before, and I must say that Enslaved is a very good metal act, and I really want to see them live at their tour with Immortal. Enslaved is absolutely no black metal act. They are much more "symphonic" than other really Black acts. The use of keyboards on this CD makes it easier to listen to than, for example, Immortal. For the really Black souls there is a new product out: "Frost"! TIP:Buy a dictionary because al the lyrics are in Norwegian as far as I can hear.
FS

IMPALED NAZARENE-SUOMI FINLAND PEREKELE
(OSMOSEPRODUCTIONS)

This must be the first band using the following instruments: Elektrik background blaster, 6 string Motherfuck, Virtual main FX abominations and more of these things. I'm sorry but the music of Impaled Nazarene is much too good for these childish names,so why use them? Besides the names of their instruments, this CD is by far the best I.N.ever made! On this CD you will find aggression, melody(!), sex and war packed together in the usual may he micviolence that we know of I.N.Buy this album and...let's f@#king die!!
FS

ANCIENTRITES-THE DIABOLICAL SERENADES
(AFTERDARK RECORDS)

This review was supposed to feature in our last issue but due to several computer problems, it didn't. Beer, "frites" and "Manneke Pis" in Belgium are the same cliches as tulips, windmills and clogs in Holland. But since Holland has Occult to prove there is more, so has Belgium-Ancient Rites defending the glory of this beautiful country. This CD brings you back to the ancient feeling Ä (Venometal). This act is already well known in the underground and will be even more wellknown after this release. Afterdark has got a good distribution in the important countries so it would be easy to buy this CD. I have seen A.R.a couple of times (one time at the Melkweg in Amsterdam to get her with Sadist and one time as headliner at the"cult"underground Fest(Afterdark live in Belgium with Occult) and they really impress me with this kind of "blackMetal" and their stageact. Don't think this is real black like we know from Immortal, no way, only the true supporters of the Ancient feeling should buy this CD. A great piece of work from a band with which we have to keep track. See them live or buy this album.
FS

NAKED RHYTHM-FATBOX
(MASSACRE RECORDS)

This is definately one of the best releases Massacre Rec. put out this year, beside of The Spud monsters and Babylon Sad this one is sure to score. Opener "BreakYou" gives you the idea that you're listening to (again) a U.S. Hardcore act. I realized how wrong I was when the second song ont his cd "Brown Billy Goat"started and I was listening to a "Seatlle" act, altough coming from Miami this act creates a perfect mixure of Hardcore, Grunge and Alternative music. Some times reminding me of Janes Adiction and Alice in Chains other times plain Hardcore. To end with the wise words of a famous cartoon hero "These dudes are cool!!"
(F)

INFERNO PSYCHIC DISTANCE(CD)

By Marijn Vermunt • Richard Karsmakers • Jesse



MASSACRE RECORDS

"On the treshold of depression" opens this debut cd of Florida based Metal outfit; Inferno, now I don't know what toughts they had wile recording this debut but it surely doesn`t drive me to depression not even close to the treshold. This 9 song album gives you music in the vein of; "Fates Warning" and since F.W. is also signed to Massacre this could give a nice combination Live. If you are tiered of Grunts and stuff be sure to buy this one it suprised me and it maked me happy to see the pure Heavy Metal coming back in our precious scene. The only thing I hope is that they will work more on the vocals because that`s the only minus on this cd.
(F)

DIABOLOS RISING-666 (CD)
Osmose Productions

AAAAARGH....there must be a law against this! Necromatia/Impaled. Nazarene members joined forces to make one of the most exteme Techno/ Black /House /Dark /Satanic C.Deesever. Everything that you need is on this masterpiece. Best track: Satanas lead us trough, altough all others areas extreme as this one...An experiment with electronic music techonolgy transformed into a magical structis was the purpose of making this C.D. mixed with Black metal elements and Satanic apocaliptic, likelyrics. Diabolos Rising is aproject releasing raw misanthropic energy accelerating the coming of the Apocalypse age....I can`twait.
(F)

ANNIHILATOR -KING OF THE KILL (CD)
MUSIC FOR NATIONS

I think that the first reaction is the most important one, well, this is mine!! Annihilator is back at last. When I got this new album, two things were like the first two good old albums. The picture showed something I would like to see, mysterious and a little terrifing. The title looks a lot better than the last one as well. Then the moment of listening to this album came. It really is heavy metal, not that this is a product that sells these days, but it is music with roots. It is the metal that lasts. Annihilator have not made a good history; they changed the vocalist on each album. This being the fourth album, Jeff Waters declared this will be the last change. It's very simple, you don't need a new vocalist when you do it yourself. So this is news! He also tells not to start a band, he just hires them when he needs them. When we add this together we find out this is a lot better for Annihilator. Let's get back too the music. As I wrote before, the music is back to its heavy metal roots. More like "Alice in Hell" and "Never Neverland". The lyrics haven't got a special massage, it's about today, the problems we got. The title is more like real time heavy metal, and the quality of the music (except for the first track) is much more melodic than the thrashy tunes we were used to from the first two albums. In spiteof the melodic music "King of the Kill" shows, it gives you the feeling of good old Annihilator.
AB

HATRIX - COLLISION COURSE WITH NO PLACE
(CD) MASSACRE RECORDS

This is more metalcore, but... You should turn your hearing to this fine piece of art from the running up band from Cleveland, USA. Apart from their confusing title they make an impression on me that their music is "staightandnoshit". They started in 1989 and produced two demos, in the year of our lord 1994 they hit theright snare at Massacre records. They got their first CD. For this very first work the metalcore stands deeply grooved in Hatrix' first album. About the first song (it should be a good impression): I don't like it, too much confusing changes in rhythm, but the rest... Whooo dude you are to listen!! The double bass is there, the metal distortion is present and the voice, listen to all the hardcore singers, they scream their message! So does Jeff Hatrix. About the lyrics, yeah well, of course they have a mission. They have hate, they hate drugs, the write about "Sick of Myself", "It's Not Hard to Hate", "What Comes Around", "Bad Religion". Live, they will be live on European stages, they promise you a great, strong, powerful show.
AB

QUEENSRYCHE - PROMISED LAND (CD)
EMI Records

This is more "Mindcrime" to me, regarding to the the last two albums they made ("Mindcrime" and "Empire") this is more of the same. It's good, though, it has all the powerful ingredients usedin former albums. But you could wonder if you want another one. Now to the quality of this new (released in October 1994) piece of Queensryche work. The guitars, drums and vocals all are magnificent, the production is strong and looks great. So if you are a real Queensryche freak, this is a must to buy. The titles on "Promised Land" give you a nice impression of a fucked up mindagain. I name a few: "Damaged", "My Global Mind", "Out of Mind", "Disconnected". If you read these titles you would, like me, expect something like "Mindcrime". In total I would say, this album is great but the former ones are greater!
AB

MINDSCAPE - MINDSCAPE (CD)
INDEPENDENT

Funny, as I was listening to this work I was checking if I had changed the CD. The previous CD I wrote about was Queensryche, this is Mindscape and, yes, I did put in the right one. For example, "Jamie's Clearing Up the Sky" uses the same riff Queensryche did on "Mindcrime". It is very well duplicated, at first not recognisable but if you listen a little better then thecomparison wil be easily made. But altogether Mindscape makes music that stands; it's powerful, it's metal and it uses breaks which make it good melodious metal. These Dutch people produced their first album in less than two years! So if they go on, and write more material of their own, not listen to Queesryche for a wile, this will be a promising future name to remember. Because the private production this is the adres for ordering your CD: Mindscape, Planetenbaan 119, 3721 KD, Bilthoven, The Netherlands.
AB

BLIND JUSTICE - IN EQUILIBRIUM (MCD)
INDEPENDENT

Strong, very strong again, they're back! Blind Justice are a Dutch band, making strong thrash metal. They are stil six membersthat makes thrash metal look different. They still use violin and sax, both are balanced at present (in equilibrium?). I can make this one short. It's very good, better than their former CD, "Sax and Violins" (wich was also very good!). The rhythm tells me to let my hart beat twice as fast, adrenalin flows faster, and therel go of!! This is music not only to listen at but also to expressin my favourite place: The mosh-pit. Because the private production this is the adres for ordering your CD: Blind Justice, Anna van Hensbeeksingel 323, 2803 LW, Gouda, The Netherlands.
AB

INSANITY - PHOBIA
(DEMO)

The A-side of this demo contains two songs: "Night of the Living Deads" and "Innocent Laughter". It's pretty nice death metal, with fine songwriting and a powerful grunt. Sometimes it gets slow and doomy (with keyboards and female vocals in "Innocent Laughter"). The B-side contains three songs, taken from their "InSearch of Reason" demo (including an earlier version of "Night ofthe Living Deads") recorded in 1990. I wouldn't describe this side as death metal. It reminds me a little of the earlier Sepultura and Metallica. Instead of a grunt, you can hear a 'normal' voice here. Although the music on this tape is not bad, in my opinion Insanity hasn't found its own sound yet and "Phobia" isn't very impressive (also because there's only one"new" song on it).
DB

NATIVITY IN BLACK - A TRIBUTE TO BLACK SABBATH (CD)
SONY MUSIC

Like millions of other maniacs I'm also a huge Sabbath fan, and of course I had to buy this album at once when it came out. Featuring a lot of my favourite acts, this sampler is the best thing that came out this year. Bands like Biohazard ("After Forever"), Megadeth ("Paranoid"), Sepultura ("Symptom of the Universe") and a killer cover of the ultimate doom song, "Black Sabbath", done by Type-O-Negative's Peter Steele, this song couldn't be sung better by an other vocalist. Also combinations like Bruce Dickinson and Godspeed, Ozzy and Therapy?



And what to think of Bill Ward, Geezer Butler, Rob "Fight" Halford, Wino fromThe Obsessed, Jimmy Wood and Brian Tilse as The Bullring Brummies. The only big loss is that Tony Iommi isn't on this tribute album, that's also the reason why Geezer Butler left Black Sabbath (again). All in all a great initiative of "Concrete" boss Bob Chiappardi (same company which also organises the Concrete Foundations forum every year). For a long time the "Fatbox" CD of Naked Rhythm was number one on my playlist, but after I bought this album, "Nativity in Black" will be my absolute number one.
FS

GENERATION - BRUTAL REALITY (CD)
METAL BLADE
I think that when "Trouble" guitarist Bruce Franklin did this he was really tired of the "Trouble Metal" he made, because Generation has nothing to do with "Trouble". Industrial Metal of a very high standard is what you will get when you listen to this CD which I think is their debut because I never heard of the band before. I'm not really familiar with industrial acts but this one surely motivates me to dig into this genre. Great newcomer to the scene, check 'em out at your local record store. Check out Number 69 on this CD!
FS

ATTILA - T.V. BABIES (CD)
INDEPENDENT
I've known this act for a long time now and I do like their music but the only minus are the vocals. Guitarist/vocalist Herbie Vanderloo is a great guitarist but a not so good singer. On this album you can hear their progression but still the vocals are really bad I'm sorry to say. This power threesome from Holland have scored a deal with the dutch label Upcoming Artists, and maybe, just maybe, they will get more attention with a good distribution. It really hurts to see such good musicians getting nowhere because of the vocals, please guys try to get a good singer and I'm sure that your power metal will get a following (it's nice to have fans outside of Amersfoort you know!). Good luck at your release party.
FS

EXXPLORER - A RECIPE FOR POWER (CD)
MASSACRE RECORDS
This New York based melodic powermetal band was popular for many years, especially in the underground. Due to the lack of promotion and support from their old record company, they dissapeared from the music scene for a long time. Now they're signed to a new label in the US and are licensed by Massacre for Europe. Can they score with this kind of metal now hardcore and deathmetal are popular these days? To be honest, I don't know. In some countries they could be popular but it will be a problem. Anyway, I like this band. If you are into melodic power metal, then you should check this one out.
MV

PHLEBOTOMIZED - IMMENSE INTENSE SUSPENSE (CD)
CYBER MUSIC
This is the first full-length Phlebotomized album containing 9 songs with music that can hardly be described because there are a lot of styles mixed into one - "Immense Intense Suspence"! From violins and acoustic guitars to doom and death metal completing it all with grindcore. With "In search of Tranquility" and "Barricade" they seem to know what they are doing and, personally, they are doing it right. With 7 members, this band was signed by Cyber Music and they recorded their album at the Beaufort Studio, July this year. To me it seems that there are nohorizons in "our" music and probably there won't be any at all, not when guys like this Brotherhood keep making this kind of terrific kind of music!
JV

DESULTORY - BITTERNESS (CD)
METAL BLADE
Where Metal Blade made a big mistake releasing Joey Vera's album, they will indeed score with Desultory's new album. Desultory have released three demos so far, as well as their debut album "Into Eternity" after which they played some shows with bands like Hypocrisy, Cannibal Corpse and Fear Factory. Again metal from Sweden that's high quality. Thrash metal with influences from death metal with again good work from Tomas Skogsberg (Grave, Entombed, Dismember, At The Gates). This is my kind of music. Speed, a good voice and sweeping rhythms. The opening song "Life Shatters" and "A Closing Eye" are my favourites but there's lots more to hear. I must do an interview with these guys some day...
MV

GRAVEYARD RODEO - ON THE VERGE (CD)
CENTURY MEDIA
Power/core isn't really my kind of music but this band is worth while listening to. This kind of aggressive music is popular these days, see Pantera, Machinehead and Sick of It All. Graveyard Rodeo was formed during 1981 and presently the line-up is finally steady (there where some line-up changes the last few years). You may have seen the new video, made for the song "Blackstone" on MTV. This band is OK. Only problem is that the power/core scene is overwhelmed by bands playing this kind of metal.
MV

DEPRESSIVE AGE - SYMBOLS FOR THE BLUE TIMES (CD)
GUN RECORDS
I have the unusual habit to buy music from unknown bands just when I like the band name. Sometimes it works out very well, sometimes the opposite. This way I became familiar with bands like Flotsam & Jetsam and My Dying Bride. The other side is also true because I bought albums from Heavens Gate and christian death metal act Seventh Angel only because I liked the bandname and these were big mistakes. When I received this album, I liked their name immediately. Depressive Age are a German metal band who are pretty much into progressive thrash metal. It's hard to define their music. I can't mention too many bands playing this kind of music. I only have two small problems with this album. First, the opening song is one to pass by, I hated it because they did something to the voice, the lead singer sounds like a robot. Second problem is the English accent of the lead singer. It's a pity because without these "minor" problems this band would enter my personal chart of this year.
MV

JOEY VERA - A THOUSAND FACES (CD)
METAL BLADE
First of all, I'm an open-minded music lover when it comes to rock/metal, but what the f@~k is this? Joey Vera, once a member of the popular metal band Armored Saint where he played with John Bush (Anthrax), made a soft rock album which we could have expected from bands like Motley Crue or Europe and the like. He sings on this album and recorded most of the instruments himself. The only positive thing is the song "American Bruise" and that was it. Sorry, don't like this at all.
MV

DESTINY DREAMING - HORIZONS (DEMO)
I'm wondering if anybody still knows the techno speedmetal formation Secrecy from Germany. Secrecy was and still is my favourite band in this style of metal (unfortunately they split up after two albums). The replacement is here in the shape of Destiny Dreaming. "Horizons" is a well-produced tape with a nice cover and promo stuff. Great tape. I hope they will sign a deal with a good label. Info: Destiny Dreaming, Neuenburgerstr.47,D-75334,
Straubenhardt, Germany.
MV

PENTAGRAM - BE FOREWARNED (CD)
PEACEVILLE
Later than scheduled and with a new album title, Peaceville released Pentagram's new album "Be Forewarned". And what an albumthis is. Where their previous albums "Relentless" and "Day of Reckoning" were a bit too much in the Black Sabbath vein, "Be forewarned" indeed has its own identity. Fortunately guitarist Victor Griffin and drummer Joe Hasselvander returned to Pentagram after a brief adventure with doom metal band Cathedral (where they played with "heroes" Black Sabbath).



The lyrics are dark and inspired by subjects like death, vampires and our well known enemy Lucifer. When you're really into black metal then you should buy this album. Forget the modern so-called black metal; buy for once a true "black" masterpiece.
MV

FORM - I CHOOSE MY OWN (CD)
MAUSOLEUM/MMS
I wasn't familiar with this band from the Netherlands. After I listened to this album a few times I began to like it more and more. Form are pretty much into melodic speed metal with some techno influences (Vicious Rumors meets Watchtower). This kind ofmetal becomes more popular every day and that's a relief between the hardcore, death and thrash metal from today. "I Choose My Own" is a good album that probably will do fine in countries likeGermany and Japan, where melodic speed metal is reasonibly popular. A great song on the album is "Form Example", it has so much energy that you can't sit still when listening to it. Give this band a chance because they deserve it.
MV

CONVULSE - REFLECTIONS (CD)
RELAPSE RECORDS
As soon as the intro started I got the feeling that something was bound to happen; was it love? I don't know. What I do know isthat after they recorded two songs, containing "Lost Equilibrium"'and "Memories", they signed with Relapse Records and released their full length album "Reflections". This album is great! Jazz and rock together with heavy downtuned guitars, Convulse got on the road with Death, Amorphis and Godflesh. With absolute highlights, for me, "Lost Equilibrium" and "The rite of Sunshine", Convulse made an album together with Lars Linden (Rosicrucian) and Thomas Skogsberg that's one of the best released albums of 1994!
JV

EXIT 13 - ETHOS MUSIC (CD)
RELAPSE RECORDS
With Ethos Music, Exit 13 has created something that has been tried a lot in the "heavy" scene, but most of the time projects like these have failed - meaning that Exit 13 mixed blues, jazz and rock together with f@#king hardcore and industrial elements of this international society! Dan Lilker (Brutal Truth), Bill Yurkiewicz (Relapse Records) and ex-Brutal Truth drummer Scott Lewis amaze me with this colourful CD containing 13 tracks (beware of the last track - your speakers won't hold!). The lyrics are great and together with the music, check out "Anthropocentric Ecocidal Conundrum"!? Exit 13 is warning us for the civil disobediance and speaks it mind about the marijuana legalisation (finally).
JV

FORBIDDEN - DISTORTION (CD)
GUN RECORDS
Yes, finally, after four years, a new album from US based thrashmetal band Forbidden. Many people know that the "Bay Area thrash" from bands like Testament, Laaz Rockit and of course Forbidden, still is one of my favourite metal styles (can I still say this now everybody is saying to me that labeling bands is bad!?).Anyway, Forbidden and their new album...It's no secret that Paul Bostaph (Slayer) had a big influence on Forbidden's sound. The sound is precisely what dissapointed me a bit. No more aggressivethrash metal like we used to hear from Forbidden. I'm not saying that it's a bad album, on the contrary. But it happens too often (see Atrocity's new album "Blut") that my expectations are too high. After playing "Distortion" a few times, I began to like the new Forbidden. I must admit that the voice of Russ Anderson is much better than on previous albums. I was hoping for 10 points, but it got 8 points. Watch out for an interview.
MV

PENANCE - PARALLEL CORNERS (CD)
CENTURY MEDIA
This 8-track second album of Penance shows us that music is something that belongs to the thoughts of everyone on this world. Whatever we like/dislike of music, "Parallel Corners" takes away all the judgements. This band already exists a long time and has booked a number of successes in the metal world, their former band Dream Death "leant" two songs to Cathedral, so you could say their music means something! With slower songs like "Born to Suffer" and the doom song "Destroyed by One", Penance, together with new vocalist Lee Smith, is a serious band that should be watched and checked out thoroughly in the near future, especially with a song like "Reflections"!
JV

ROSICRUCIAN - NO CAUSE FOR CELEBRATION (CD)
BLACK MARK
Finally, the brand new CD of the Swedish band Rosicrucian. I couldn't wait to get my hands and ears on it, so after a long delay of this new album Lars Linden and his crazy bunch are back in the metal world. With their new vocalist you could say a lot has been done to complete their music style. Rosicrucian plays brutal and (very) technical thrash that's hard to compare with other bands - however, Premonition ("Brutal Healing") could be one of them. With nine new songs on their second album at Black Mark, Rosicrucian is on its way to show everyone that the band is ready! With songs like "A Moment of War" and the title song "No cause for Celebration", the lyrics and their powerful music assure you of a lot of Blind Metal.
JV

ATROCITY - BLUT (CD)
MASSACRE RECORDS
Every album from this band is different to their last album. Not only that, they also were signed to different labels such as Roadrunner and Nuclear Blast. Now they're signed to Massacre. Positive thing beside these changes, is the music these guys are playing. Every album is different from each other and that's exactly what's interesting about this band. "Todessehnsucht" was a strong and brutal album, with a song like "Necropolis" they released a great album. "Blut" is something quite different. It surely isn't a bad album, but maybe I expected too much. The interview with vocalist Alexander Krull, somewhere in this issue,was a good example of my dissapointment. In the beginning of the interview he was pissed at me because I said that "Blut" was more of a thrash metal album. Wise words from Alexander: "Do not labelor catogorise bands and/or music. Music must have a feeling." Well, I think he's right, but it can't take away my dissapointment. Anyway this album isn't bad. On stage these guys are killers, they have a brutal sound and that's exactly what I missed on this new album. When I had to give them a grade, it would have to be a 7.
MV

QUEENSRYCHE - PROMISED LAND (CD)
EMI Records
This is more "Mindcrime" to me, regarding to the the last two albums they made ("Mindcrime" and "Empire") this is more of the
same. It's good, though, it has all the powerful ingredients usedin former albums. But you could wonder if you want another one. Now to the quality of this new (released in October 1994) piece of Queensryche work. The guitars, drums and vocals all are magnificent, the production is strong and looks great. So if you are a real Queensryche freak, this is a must to buy. The titles on "Promised Land" give you a nice impression of a fucked up mind again. I name a few: "Damaged", "My Global Mind", "Out of Mind", "Disconnected". If you read these titles you would, like me, expect something like "Mindcrime". In total I would say, this album is great but the former ones are greater!
AB

ESOTERIC - EPISTEMOLOGICAL DESPONDENCY (CD)



DISPLEASED RECORDS

I think that "Hateful, drug-influenced, tortured doom" is a pretty good description of the extremely weird music this band produces. Slow, low, heavy doom with a lot of samples and effects. Very atmospheric, sometimes almost scary music of a bandthat likes experimenting. This (double) album contains six excellent songs (most of them over twenty minutes), a not perfect, but heavy production. Reading the booklet I noticed thatthey have very a strong opinion about probably everything. As contrasted with a lot of other bands, who have a huge "thanks a lot" list, this band has a huge "Fuck off and die" list. Anyway, this is certainly one of the most interesting bands I heard lately. And the lyrical part of this band satisfied me as well (LaVey is OK). Listen to this and you'll never be the same again.I like it.
DB

PHOBIA - RETURN TO DESOLATION (CD)

RELAPSE

Phobia, formed in 1990 as a result of the breakup of Californian thrash-grind-punks Apocalypse, claims to get its influences from Repulsion, Discharge and early Napalm Death. One thing is sure- these claims are quite correct; some of the songs could be considered half-rip-offs even, especially a song like "Hitler Killa!" that could have come straight from "Scum". And maybe that's not bad at all, because I think there's a need for some genuine aggression, a voyage back to the hard core of grind. With the help of Fear Factory drummer Raymond Herrera, Phobia have recorded an intense couple of songs that will viciously vibrate the becalloused eardrums of the most seasoned thrash/grind fans. In early 1995 Phobia will enter the studio for their first full length record.
RK

ANNIHILATOR - KING OF THE KILL (CD)

MUSIC FOR NATIONS

When listening to this album for the first time, the initial track ("The Box") bestowed on me a fear that Annihilator - actually just Jeff Waters now, with session drummer Randy Black (and possibly even a drum computer at times?) - had gone industrial. Distorted industrial lyrics sung by Waters himself, and a slower pace like that often found in industrial bands. However, after that all songs are typically Annihilator again with Waters' patented quick riffing, chaotically fast guitar tinklings and vocals that could have come off any early Annihilator album. Though ex-singer Aaron Randall contributed lyrics here and there, the whole album - with the exception of "The Box" - has the typical Annihilator (read: Jeff Waters) fingerprint all over it. Fans will like it, though it is to be doubted whether there's anything truly new on the album as such. Production is good, as usual. Lyrics are superficial, as usual. Loads of riffs per song, as usual (a few straight off "Set the World on Fire" if you ask me). A few ballads or part-ballads, as usual. All in all it's a pretty "as usual" album, that will no doubt get some criticism due to lack of innovation even though Jeff does all the singing himself (and not too badly, either). Tracks to check out when listening in the record shop: "Second to None" and "Fiasco". If you're a sucker for ballads, go for "In the Blood" (but I guess you wouldn't be reading this magazine if you're one of those). Jeff Waters is beginning to be a bit like some other guitarists I shan't mention, changing band members as often as a dandy changes his socks. And I think everybody realises that the times of "Alice in Hell" will probably never come upon us again. Still, I'd say that "King of the Kill" is better than "Set the World on Fire". Sigh...those were the days...
RK

BOLT THROWER FOR VICTORY (CD)

EARACHE

Bolt Thrower is probably Earache's most "roll across the listeners like a battle tank" band. On "The IVth Crusade", their previous CD, it was already obvious that they had found their style which was basically a lot of bass drum with a heavy chunk of rhythm guitar thrown atop it, with a second guitar supplying a heavy chord melody of sorts. Who would not want to wake up to a post-armageddon world if only it'd have "Spearhead" playing on whatever remains of the earth's radio system? Surely not I! "...For Victory" is much in the same vein as "The IVth Crusade", though I guess many fans will assume it's actually not quite as good. If you seek a classic along the lines of "Spearhead" on the CD you will have sought in vain. Nonetheless it does offer three quarters of an hour of really heavy, thundering metal, the sonic equivalent of a good root canal treatment. For people who want to have whatever substance they have between their ears resembling something the cat dragged in, this is one of the best CDs to get.
RK

BRUTAL TRUTH - NEED TO CONTROL (CD)

EARACHE

If there's one band that really lives up to its name - though I reckon there are others too - it's Brutal Truth. With the accent on brutal, this band delivers relentless blow upon relentless blow to the listener's poor eardrums. It's fast-paced, very aggressive, quite extreme, and freaky almost to the point of insanity. The drummer is either possessed by a speed demon or simply very well-coordinated, though perhaps it's a combination of both. Extreme grind-core is varied with slower passages that sometimes even tend to be - perish the thought! - melodic. Samples are thrown in as well to give it a bit extra, or maybe to give the critics a chance to say they're "constantly evolving"? For people who are out for a dose of genuine anger, hardcore frustration, that kind of thing, they could do a lot worse than getting "Need to Control".

DISRUPT - UNREST (CD)

RELAPSE

If you hate McDonald, seriously contemplate eating vegetables only, love cows, think the entire world would be better off if all grain would be sent to Africa instead of fed to cattle, love anarchy and hate nazis, this is a CD you'll like. If not for the music, then at least for the message that is driven home without relent. A few platitudes and profanities hurled together with a lot of mortar into a wall of sound only true grind-core bands can come to grips with. Three different vocalists are used, apparently, and trust me if I say it's difficult to hear which of them is actually the female one. Well, let's not get too negative here. Disrupt play a bucket full of straight-ahead hardcore with all the stuff you've come to know and love of the genre. To me personally it sounds a bit same-ish, with some sampled speech included to appear politically correct. If these guys truly believe the things they say, and I have no reason to believe otherwise, they've got all the blessing I can bestow on them. If it's just an image - like Rage Against the Machine - then I'd rather give my portion to Fikkie (which is what we Dutch tend to say sometimes). Anarchist fuck-the-world bands are popping up on every street corner these days. It's important that the good gets separated from the bad and the ugly. If you're going to get this album, by the way, be sure to get it on CD for there are 10 CD bonus tracks on it.
RK

DREAM THEATER - AWAKE (CD)

ATLANTIC

People have been classifying this CD as "unbalanced" sometimes, and I tend to agree only in part. "Awake" contains a massive 75+ minutes of music, with most of the songs actually being very good. On the down side there's a rather predictable ballad called "The Silent Man" (thankfully a short one, actually part of a song consisting of three segments) and two, well, I guess you'd call them 'power ballads', called "Innocence faded" and "Caught in a Web". These two are very melodic and have the potential to get radio/MTV airplay. There's also a song called "6:00", which somehow does not appeal to me very much. Maybe the rhythm is too experimental? Anyway, I hate that sample. The other tracks, however, are the more interesting, where the individual musicians really let loose. Typical Dream Theater tracks in the classic sense are "The Mirror" and even the somewhat chaotic "Erotomania". I like the 11-minute epos "Scarred", too, and the last track, "Space-Dye Vest", is quite a beautiful ballad, written by now ex-member Kevin Moore. I'm afraid they'll never play it in concert. Ex-member Moore is not present as clearly as on "Images and Words", with less virtuoso solo work, which I kinda dislike. Petrucci seems more present, which I like. All in all, however, "Awake" is a very, very good album with tremendous growing power that certainly joins the list of some of the best releases of 1994. If you liked "Images and Words", you may not like this one a lot at start. But once the growing starts, you'll find the CD in your player more often than not. It's a true gem. Watch out: There's a CD single of "Lie" which features the additional studio track "To Live Forever" and a live version



of "Another Day". The latter is claimed to be previously unreleased, though this should read "previously unreleased IN THE UK" for it was features once before already on the "Another Day" CD single released (in the USA?) in 1993.
RK

ELEND - LEÇONS DE TÉNÈBRES (CD)
HOLY RECORDS
Elend is a challenge to every person - to listen, to try to interpret, to try to get to fumbly grips with. But for a reviewer such as I there is the added difficulty of having to attempt to classify it. Among the many different bands from different genres that I thought I could recognise in Elend, it might be worth while mentioning Drug Free America, Montserrat (yes, the "Barcelona" opera singer) and Bel Canto, with a bit of Orphaned Land thrown in for good accord as well as a hypodermic filled with aggression and doom. Elend consists of two musicians who play synthesizers, orchestral keyboards and electric violins, and who both sing. One of them sings and chants with a 'normal' voice, whereas the other shouts and grunts. Third, however, there's Eve Gabrielle Siskind, who gives the music a mystically beautiful touch with her haunting soprano voice. If you want to hear distorted guitars you'd better not buy this record, nor if you want to hear heavy drums - for there are none.But this album is probably the singularly most serenely beautiful release of the year. Difficult to listen to if you're already blinded by today's mass of metal mayhem, but a small treasure just waiting to be discovered nonetheless. And, finally, I have heard a truest voice of the sirens. Finally I am able to forget the beauty of Sarah Marrion's voice (who sang on Paradise Lost's "Gothic"). This is stuff to make the soul cry with happiness, to make the throat clog and constrict. Eeriely beautiful.
RK

EPIDEMIC - EXIT PARADISE (CD)
METAL BLADE
After a few demos and previous CDs, Epidemic have released their new "Exit Paradise", of which a promo tape came into the sweaty palms of yours truly. It's nothing really new, not if you've heard stuff like Pyogenesis, Orphaned Land and Overdose before, but it's well-produced and well-played, with breaks galore and nicely putrid death metal vocals, whereas the whole collection of sounds together are really very heavy too. I doubt if Epidemic will be the next major success, but you could do a lot worse than this album offering 40 minutes of organised mayhem. Especially the drummer seems to be quite capable of what he's doing, changing speed all the time without as much as faltering.
RK

FUDGE TUNNEL - THE COMPLICATED FUTILITY OF IGNORANCE (CD)EARACH
A bit of a pretentious title for what is basically guitar-oriented hard rock with a bit of grunge and a bit of grind thrown in, don't you agree? So let's just forget about the title and the message it carries, and listen to the music. Fudge Tunnel is still very much the same as they used to be, though one would tend to think they've grown. They've absorbed a bit of industrial, used some samples, and have also thrown in a back-to-the-roots influence such as slow doom - a song like "Find Your Fortune" could have been done by Cathedral or Black Sabbath with a different vocalist. I hadn't heard much of this band before, but I think they can be described as a rougher version of the Angels With Dirty Faces. The thing I dislike most about this album is the last track, some 10+ minutes long of which the first are filled with utmost silence. The musical part is not good at all, either, and anyway I thought the "half empty track" idea was milked enough ever since Nirvana's "Nevermind" (where I didn't like it either). Not bad, all in all, but if you can have a CD player that can be made to remember to skip a track, make it skip #12.
RK

MEGADETH - YOUTHANASIA
(CD)EMI
A very tempting CD to buy because it looks extremely slick in design with a rather excellent booklet (showing Dave Junior has turned into a pretty girl) and, in the case of a limited number of copies, a free T-shirt (!). Musically, however, the CD is no longer state-of-the-art thrash/speed metal. Megadeth have gone a bit soft, and even seem to renounce their previous efforts by including a closing song called "Victory" in which, basically, as many of their old song titles are mentioned in a decidedly negative context. Is it a bad CD? No. But the people who liked early Megadeth will probably think it's not even close to "aggressive". It's getting to be a 'hard rock band', not even heavy metal, continueing the line of "Countdown to Extinction" that was already quite a bit 'softer' than their excellent "Rust in Piece". There are some thoroughly OK tracks on this album - my personal favourite being "Reckoning Day" - but also a few rather weak ones such as "Victory". And I think it's a bit of a shame that Marty Friedman, an excellent guitarist, is usually heard only with short solo efforts in a few breaks and bridges. Had it not been for the fact that a friend of mine (hi Thomas!) had bought the CD without T-shirt and two days later bought a CD with T-shirt, causing him to sell one of the CDs for half price, I would probably have preferred to wait some time until it was a bit cheaper.
RK

MERCYFUL FATE - TIME (CD)
METAL BLADE
At first I didn't like this CD too much, but on the contrary to some other Mercyful Fate albums it can grow quite a bit on you so actually I'd now go as far as saying it's about as good as "In the Shadows" (without original drummer Kim Ruzz, Mercyful Fate will never quite be as good as they used to be in the olden days, even though their production wasn't all too brill back then), or possibly a bit better. There is actually not one song on it that I don't like, although "The Afterlife" is a bit too softish at times, with King Diamond actually singing in a high voice instead of screaming. "Time", the title piece, is also a bit weird - I think it's about time and the fact that it kills - but I like the way King's voice has been overdubbed zillions of times so that it' sounds as if you're listening to an entire Diamond Choir. There aren't many vocalists who can get away with this overdubbing business, but King Diamond is one (together with Dawn "Fear of God" Crosby, of course). "Time" is, in many ways, an instantly recognisable Mercyful Fatealbum - and not just because of the vocals. Compositions are good, vocal melody not innovative but good anyway, and there are once more some classic tracks in the shape of "Nightmare be thy Name", "Angel of Light" (with unparalelled King Diamond screaming, awesome!!) and "The Mad Arab". People who liked "In the Shadows" will like this, too, if perhaps not at the first or second listen.
RK

OVERDOSE - PROGRESS OF DECADENCE (CD)
MUSIC FOR NATIONS
Finally an other band to "make" it outside Brazil. Sounding like a successful cross between Pantera (production and general sound) and Sepultura (vocals and some sound ingredients as well), Overdose add to the existing gamut the use of traditional Brazilian percussion instruments. Although some of the instrumental interludes are rendered same-ish because of a similar percussional approach, the album as a whole has the straight-in-the-face quality I really appreciate. I guess only time will tell if this band really breaks through. They've got enthusiasm and an interesting edge with these Brazilian instruments, but so far it seems not to make the impact of, say, "Beneath the Remains". Go to a record shop, play song number 5 ("Capitalist Way") and listen to see if you like it.
RK

QUEENSRYCHE - PROMISED LAND (CD)
EMI
I've listened to this CD quite a lot, and still I don't know what to think of it. Is it better than Dream Theater's "Awake", or not? At start I tended to think the previous. The songs on "Promised Land" are quite instantly likeable, especially a song like "I Am I" and my favourite track, "Damaged". It didn't grow on me as much as did "Operation Mindcrime", and perhaps I'd just have to see them perform some of the songs live in order to truly learn to appreciate this CD, much in the way that happened with "Empire". It's better than "Empire", I think everybody will agree, though to me the almost over-the-top guitar textures present in many songs get across a bit contrived. Where Dream Theater, for example, seems a dazzling sequence of improvisation and musical showmanship moulded into really excellent songs, Queensryche seems



to take a much more deliberate approach. It is said this album is more "ethereal", but I'm not sure about that. It's a good album with good songs - the title track is also a good one, I'd like to mention - and I guess it's typically Queensryche. Fans will no doubt like it a lot, like I do, but if ever you want to get someone to check out Queensryche I think it would still be best to let them listen first to "Operation Mindcrime".
RK

VARIOUS ARTISTS - EARPLUGGED (CD)
EARACHE

If you haven't got two of the CDs among Cathedral's "The Ethereal Mirror", Napalm Death's "Fear Emptiness Despair", Bolt Thrower's "...Into Victory", Brutal Truth's "Need to Control" and Entombed's "Wolverine Blues", the "Earplugged" Earache sampler is the CD to get in order to get a taste for the ones you don't have. At the price of a CD single you get almost an hour of this stuff, immediately making it loads better than the old "Grindcrusher" Earache sampler of which, let's face it, half was crap. Issasimple: Get this CD unless you haven't got all the separate CDs already. Its price is certainly not at all prohibitive.
RK

A TRIBUTE TO VENOM - IN THE NAME OF SATAN (CD)
GUN RECORDS

My feelings about this effort are mixed entirely. Thank god I got the digipack with two bonus tracks for otherwise I would have the added discontent of a rather short CD. Anyway, the best way to look at this "all kinds of famous and a few rather not-so-famous-at-all bands doing a Venom song" compilation is to mention them one by one. KREATOR - WITCHING HOUR: A decent version of the song, nice, fast, compact, though with Mille's predictable rather unmelodic vocals. ANATHEMA - WELCOME TO HELL: Definitely one of the best songs on the album - mean, heavy, low, dirty, with Darren's inimitable grunt. Well-produced, too. VOI-VOD - IN LEAGUE WITH SATAN: I don't like the voice much, but the song itself is OK I guess. Nothing much more needs to be said. NUCLEAR ASSAULT - DIE HARD: Well this is hardly Nuclear Assault, just Jason Connely basically, and the vocals of this are so awful that they quite literally spoil the whole song, probably classifying it as the worst track on the album. This is rape, really, though the guitars sounds good. SKYCLAD - PRIME EVIL: Another excellent version of one of Venom's lesser songs (i.e. one composed without Cronos). Skyclad add the violin and excellent production, which basically means this version is lots better than the original! SODOM - 1000 DAYS IN SODOM: A good song, nothing much to be said about really. I had expected "Angeldust" on this compilation because they'd done that on their recent album, too, but I guess this track is a lot more logical a choice. The ending could have been better, though; it just fades away now. EX-CANDLEMASS - COUNTESS BATHORY: Much like "Die Hard", this is a good track as far as the instruments are concerned, but the vocals are once more rather bad - thought not quite as bad as those of the other track. I think the main problem is that the singer does voice trembling (or whatcha may call it) which is something the original, Cronos, would never have done. PARADISE LOST - IN NOMINE SATANAS: There are three tracks on this album that I think are totally brilliant; Skyclad, Anathema and Paradise Lost. Nick Holmes is definitely not a devout Christian, let me tell you that. The original was cool, and this version is, too. I can imagine this track turning impressionable and rebellious youths into Satanists, out to burn churches, decapitate priests and drink virgin's blood from pentagrammed chalices. FORBIDDEN - RIP RIDE (bonus track): A fairly good track, with guitar solo work that is actually better than the original I guess, and somewhat different drums arrangement here and there that doesn't necessarily obliterate the original too much. Nicely aggressive. KILLERS - BLACK METAL (bonus track): This starts off every bit as impressive as the original, but soon the drums fall in, the snare produced to sound like a trash bucket or something. The vocals are a bit off (including a bit of a tremble). Is that really Paul Di'Anno? VENOM - WARHEAD: Venom have changed musical styles more often than a dandy changes his socks. Now they've gone industrial, and on the contrary to the journalist they hired to write the arrogantly ego-boosting sleeve story, I don't think it's an improvement nor any form of maturing process. Listen to it and see what horrible things can be done to a True Classic Song. One day before I got the CD I taught myself to play this song on guitar. Let me tell you, I am not a good guitar player but even my version is better, something the people with whom I share a house will be happy to attest. VENOM - HOLY MAN: For God's sake, not a new song, please! Industrial, too, and quite simple from a musical point of view, too. You'd better give this one a miss, too. Concluding? Wait until this CD is available for half-price or something, because you can't expect to pay full price for the 3 excellent songs and very small handful of songs that are OK. I guess this might have been the final nail to Venom's coffin. It's easy to imagine ex-member Cronos sitting somewhere, grinning.
RK

ANTHARES (DEMO 1993 TAPE)
This band from Brazil (Sao Paulo) has been around for about 10 years. In that period the line-up has changed several times and 1 album was recorded (lyrics still in Portuguese at that time). This demo is the first one recorded with the new line-up. Although they've come up with new songs (in English now), and new musical directions, in my opinion the music itself still isn't very original: Thrash metal the way you expect thrash metal to be, sometimes with NWOBHM influences. Technically it's OK, sharply played guitar riffs and solos and nice rhythm changes. Only the vocals irritated me sometimes. The production is pretty good. If you are a die hard thrasher, listening to this tape isn't a bad idea. Available at Sound Riot Productions,PO Box 251, Campo Grande, MS 79002-970 Brasil.
DB

INCANTATION - MORTAL THRONE OF NAZARENE (CD)
RELAPSE RECORDS

These brutal, grinding ambassadors of death certainly belong to the best "extreme death terror" bands (such as Autopsy and Immolation) that I know. For death heads (like myself) "Mortal Throne of Nazarene" is a beautiful black jewel. The dark growls roll through the catchy guitar riffs and the deadly raging drums. I'm sure it will get you off your dead ass. All songs are good, but "Nocturnal Dominium" and "Essence Ablaze" are two of my very favourites. About the production (by Garris Shippon): It isn't too clean, not too precise, which I like a lot, 'cause because of that lots of good metal bands lose something of their brutal, raw sound. Incantation doesn't. Some things you'll know after you've heard this album: Incantation produces pure brutal death, Incantation kicks butt!!!(as Beavis would call it), Incantation doesn't like Jesus Christ very much. "My essence is forever ablaze. I loathe thy nazarite..."
DB

SELEFICE - WHERE IS THE HEAVEN (CD)
SOUNDPHASE INTERNATIONAL

This band from Greece makes very nice agressive thrash-death, with a lot of pleasant melodic surprises, such as beautiful acoustic guitars, very nice solos, background vocals and pianos (even my neighbours liked that parts). It's obvious that this band has a lot of quality to offer, but if the production would have been heavier, this album would have sounded much better. Nevertheless this album still sounds pretty good and you should really listen to it sometime.
DB



by Richard Karsmakers

Altar

Around the middle of the year, the Dutch band Altar shook the foundations of Christianity with their unmistakably brutal, straight-in-the-face death metal debut CD called "Youth Against Christ". Propagating self-control in favour of any exterior form of deity, they tore to shreds the audiences at various performances. One of these performances took place on November 26th during a Dutch Metal Festival at "De Opsessie" in Bussum, prior to which it was possible to do an interview with them. I missed most of the actual Festival, including the actual Altarperformance, but I saw enough to see that new Dutch band Orphanage might very well become the new doom metal band. Orphanage, together with Donor and Elegy among others, also performed at the Festival. It took its time before a few Altar members were spotted, among them vocalist Edwin Kelder. Through a cold drizzly rain I was lead into a small van crowded with additional roadies and drummer Marco Arends. Ozzy Osbourne was there, too, through a cheap car audio system. The air inside the van could quite literally be cut with a knife. It was the unmistakable smell of cigarettes and beer. I started the interview with my first usual question, that of when and where these gentlemen were born.

Edwin: We were all born in Coevorden and Hardenberg, or Erica, all small villages in the Dutch provinces of Drente and Overijssel. We've got an average age of about, 23, 24 years. Our bass player is the oldest, 26 or 27 or something. That's quite old for a Dutch band member. I am the youngest; I was born on May31st 1971.

Marco: And I was born in July 30th 1968.

Avalanche: Well, would you like to give the short version of Altar's life history?

Edwin: Well, we started playing under the name Altar in 1990, but we'd all been in other bands before that. We started because we thought it was fun playing, and at first we didn't think of releasing CDs and all that stuff. It's just about playing, initially. And, as usual when you're not too bad, more happens. We recorded our demo in 1992, after which we toured for a year, among others with Grave. In July 1994 the CD was released. It's not a spectacular story. It's just like other bands; we're playing.

A: Is Altar a full-time effort, or do you also have regular jobs? Preacher, or something?

Marco: (Dryly) Preacher...I don't think so.

Edwin: In any case it's not full-time. When you want to make your money in Holland just by playing in a band you need to be 'called BZN or Normaal, or Golden Earring. Maybe Gorefest, though I doubt if they really earn that much. I am an art student, for example, just started again, and the rest of the band are all production workers. He (points at Marco) did Advanced Technical Education but now also does production work. We don't perform that often.

A: When listening to some of your lyrics, like those of "Divorced from God", it seems that you are against a "wife and children" family setup. Is that right?

Edwin: What I want to say is...well, most people in our neighbourhood meet a girl which they immediately get pregnant. Right from their parents' house they get married, and before they know it they regret things. You have to get married immediately because living together simply isn't done. What you get is a divorce where the children suffer. "Look before you leap," is what I'd like to say. I can build up a relationship myself without marrying. I can prove my loyalty in other ways rather than in front of a priest or something. The lyrics are actually about the arrogance of some people who judge me because I am not like them. After about 10 years they come back to me, swallowed their arrogance, crying that things are not going right. My brother, for example.

A: Say, you guys are against Christianity, so it seems, but if you compare that to the Islam I guess Christianity isn't half bad?

Edwin: When you start ranting about the Islam you get a bomb attack in your street.

Marco: Religion in general is a superfluous thing.

Edwin: I've got nothing against Christianity as such. People, especially around where we live, need to realise that they should be more honest with themselves instead of being hypocrites. They don't say what they mean. That's what we sing against. But we don't want people to slaughter Christians, that's not our goal.

A: But can you imagine that these younger fans, 12-year-olds wearing trendily shocking Impaled Nazarene and Deicide T-shirts, will maybe take your lyrics more literally? Before you know it you get Norwegian scenes here, with murdered Euronymouses and burning churches.

Edwin: I happen to have seen "Schindler's List" yesterday, and I know you can tell a whole people to do what you want them to do when you're popular enough. Each time when we perform there are some guys who think we're far out, they totally get into us. It's a danger, I suppose, but it's not our intention. Our message is: Leave everybody alone, don't let yourself be influenced by a
Christian majority. I can imagine younger fans taking that more literally than they ought. I don't say "Kill all the Christians", and even if I did it would be meant just to ventilate my frustrations.

A: Where do you get your musical inspiration from?

Marco: We just make the music and do what we like. We all make the music together, and make that into a song.

Edwin: We tried adding some *grunge* elements, but that



just doesn't work with us. The only way that does work with us, is maximum volume. That's music making for us: Really loud and cruel. It's not that we follow a certain trend, because I think that's over by now. We simply can't play anything else.
Marco: Well, you do get influenced by the music you listen to.
Edwin: We normally don't listen to death metal seriously.
Marco: Mother's Finest, Exhorder, but a bit of Deicide, too, occasionally.
Edwin: At home I like to listen to some of that old death metal.But I also enjoy going to a house party. Not that I flip out on the music. There are two kinds of CDs: Good ones and bad ones. You can't discuss taste. I have no specific genre prejudices.
Marco: That's different for each person. You don't really need to belong to anything. I like hard rock so I wear a leather jacket and let my hair grow, but I like other music too.
Edwin: I like Bjork, for example. Everybody might laugh at that, but I like her a lot. That's just an example.

A: When will your next CD be released?

Marco: That is yet to be determined.
Edwin: But we're working on it. We want it to be better than the first one, maybe not technically, but at least regarding its intensity. We want to increase that, if anything. Even louder. I think it might be released in mid 1995. May or June or something. But there are no definite plans yet.

A: Now you're part of the music industry, is there something you've discovered in it that you really hate?

Marco: Well, on the radio the people don't seem to mind the wishes of the audience listening to it. That's one thing.
Edwin: I think a bad thing is that a lot of bands just get signed. Nowadays, just about anyone can start a record label and sign a gazillion bands. On its own that needn't be bad because that's how we got out break, but there's also a lot of trash and the fans have to pay for it in the end. The black metal scene is especially flourishing like this, but most of it is crap. Well, people just got to do what they've gotta do. But it isn't my taste.
Marco: There are too many people looking for a quick buck, causing too much garbage on the market.

Bert Huisjes, one of the two guitarists, joins us now. He remains standing outside the wound-down driver's window. It allows a welcome gust of fresh air to refreshen us a bit. Suddenly, however, the interview level seems to drop. It's beginning to be a bit similar to that with Entombed, quite immature at times. I go on with the "favourites" section.

A: Favourite book.

Marco: For me that's "The Universe" by Stephen Hawking. That's a popular scientific book.
Edwin: Porn stuff. Not too literary, with plenty of pictures. And books that caress my ego. I like the Satanic Bible, and The Devil's Notebook. Right now I'm reading "The Antichrist" by Nietzsche (sighs deeply). Rather philosophical. And "Aardschok" of course (the biggest Dutch hard rock magazine, ED.). I've been reading that ever since I first saw my dick.
Marco: Only the concert dates, the demo column and the cartoon in the back. No more. Well, at least as far as I am concerned.

A: Favourite music. What CD is played most now?

Marco: For me that would be Mothers Finest, "Black Radio Won't Play This Record" and Clawfinger's "Deaf Dumb Blind". That's good music.
Edwin: All kinds. At the moment especially Dead CanDance, our own CD, I listen to that a lot (laughs), Gorefest - though not "Erase", "False. And that old death metal, American death metal, like Morbid Angel, Deicide, Malevolent Creation. Well-played, well-executed death metal. I like that.
Bert: Ozzy Osbourne...

A: Favourite film?

Edwin: "Andy", though nobody knows that one probably. It's a story about a farmer from Twente, guys like us, who goes to Amsterdam. It's got music by Herman Brood. It's about us, sortof. Rurals that are being regarded as dick-heads. It's a nice film.
Marco: I'd go for something like "True Lies" or "Terminator" or something. I need action, science fiction, sex, humour. When that's in it, I like it.
Edwin: And porn flicks, of course. I watch a porn flick before I go to sleep every night. I've got a video in my room, you know...
Marco: Before he jacks off, he means...
Bert: He's got a TV with double glazing (smiles). I like horror films, like "Necronomicon" and "Evil Dead".

A: Favourite food and drink?

Bert: Southern Comfort.
Marco: Grand Prestige, a nice beer from that nice brewery.
Bert: Le Chouffe.
Marco: Nice, but Grand Prestige is nicer.
Edwin: And Mescal (?), the beer with the worm in the bottom. That's nice, too.
Bert: But the occasional cup of coffee does nicely, too.
Edwin: We always discuss food in the tour bus. We wonder what we'll get at the venue, you know. My favourite food is something with a lot of spicy meat. A lot of meat, with a bone to be discovered after a lot of eating. I am no vegetarian at all. I think they're a bunch of weaklings, just nagging.
Marco: (With feeling) I like just about anything, *though no cheese*!

A: Edwin, who's your favourite singer?

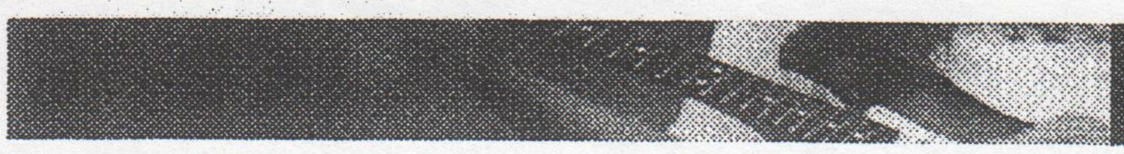
Edwin: Thingy...er...van Drunen, who used to be in Pestilence. and all these old death metal singers, like Glen Benton (Deicide, ED.) the way he does it on the CD. That was a bit of a example for me. But normally I don't like male singers. Let's have more female singers!

A: Marco, who's your favourite drummer?

Marco: I don't have a real favourite, but I think the guy in Exhorder is awesome. And the fat bloke in Death, Gene Hoghlan (that's Dark Angel, ED.). And just about any drummer that plays in the same genre as me. Wood chopping, but with a groove.

A: Favourite guitarist, Bert?

Bert: James Hetfield. Can't get around that. He's got good riffs and he can sing at the same time. Awesome.
Marco: I thought he'd say Jimi Hendrix...
Bert: I stick to death and speed metal here. Otherwise I might just as well name that guy in Rush (Alex Lifeson, ED.).
Marco: Oh yeah, they've got a great drummer, too (Neil Peart, ED.).



by Richard Karsmakers

The large side door slides open, allowing bass player Nils Vos and second guitarist Marcel van Haaff to fold and squeeze themselves in the narrow confines of the van.

Nils: Gosh, the stench of fag ends is terrible!
From the presence of fag end stench it's only a small step to take, via lung cancer, to the question of which kind of music these guys would like to hear on their own funerals. A waterfall of unstructured replies is the result.
Bert: "Buried Alive" by Venom.
Nils: Then I'd like Uriah Heep, "Easy Livin'".
Marco: Or a song from my own CD.
Bert: "Post Mortem" by Slayer.

A: What is the best CD of 1994 to you?

Marcel: The new one by Slayer.
Bert: I like the Prong one.
Marco: if Clawfinger was released in 1994, that would be the one.

A: Is there something that everybody around you likes but you don't at all?

Marco: Stone Temple Pilots.
Nils: Nirvana. Piss off with those arseholes! God dammit I hate those guys. I am glad this guy hung himself on a tree or something.
Edwin: Everything with grunge, all those guys with Nirvana hairdos. You can't blame them, because suddenly it's in the Hot 100 and everything is far out, you know. The music was there prior to that, too, but then they wouldn't listen.

A: Suppose, one of you could be Aladdin. Which three wishes would you make?

Marco: A bottle of beer that would never run empty.
Edwin: And two more of those (laughs)!
Marco: We live in the "beer area", so...
Edwin: My entire life a long orgasm.
Marcel: Anal sex with Tatjana (Dutch singer with big bobbs and little talent, ED.). I've never had the pleasure of anal sex before. Seems like quite something.
Edwin: All fun in life, times, three. And (adds, irritated) for Ozzy Osbourne to be switched off.

A: Is there someone walking around that you'd really want to meet one day?

Marcel: Tatjana (laughs). And Yngwie J. Malmsteen.
Edwin: I'd like to meet Jesus.
Bert: I don't think *he* would be too happy with that.
Marco: I'd like to meet myself.
Bert: Yeah, I know who I want to meet. The guy who nicked my distortion a few years ago. I'd like to meet him!

A: Suppose Altar would go into the cosmetics business. What would you call your first after-shave?

Edwin: "As soon as you wear this fragrance you will get blown by the most delicious broads." And the acronym of that.
Bert: Come on, you can't call that a name?
Edwin: OK..."Blow me".
Bert: "Scent Against Christ". And "Pussy Juice" in Swedish (he added it in Swedish, too, but I don't know what he said, really, ED.).

What is your ultimate ambition? What do you want to be remembered by in, say, a 100 years' time?

Edwin: I hope they quickly forget us.
Bert: That our records are still sold. The one we released and the ones we will release eventually.
Edwin: I hope my name will survive, the Kelder race. But my brothers are taking care of that. They've got wagonloads of kids.

A: OK. Now some words to react to. Displeased.

Edwin: Well, it's all in the name.

A: The holy trinity.

Marco: Bull.
Edwin: The holy trinity is in yourself.

A: Former Yugoslavia.

Edwin: Balkan grille.
Marco: Bomb 'em.
Nils: Get rid of it.
Bert: One bomb, no nagging.
Edwin: With gipsy sauce.

A: Jihad.

Edwin: Jihad...well, they'd better figure that out themselves, because I don't want to get a bunch of rabid muslems thirsty for my blood.
Marco: Good clean fun.

A: MTV.

Bert: Too many commercials.
Nils: Brainwashing with regard to music.
Edwin: Another presenter for Headbangers Ball, male or female, would do nicely. One that treats it more intelligently.
Marco: And someone who doesn't push her husband in the picture all the time (he's in Almighty, ED.).

A: Guns'n'Roses.

Marco: Rock'n'Roll.
Marcel: When I bought "Appetite for Destruction" it was a cool LP, but when they became successful I liked it no more. In the beginning it was the ideal mix of punk and rock. No longer.
Marco: Well, they've got it made. Too big.

A: Gorefest.

Marcel: Give me air.
Edwin: Just a really good band. And they're behind their music. And that singer is a guy who calls a spade and spade and doesn't give a toss about what others things. And often he's right, you know.
Goat skulls (see inside of their CD liner notes).
Edwin: That's to keep the evil spirits, Satan, at bay. And the goat made good shoarma. I just held it in my hands to look tough.I find it mighty macho to stand there with that thing in my hands.

A: Seattle.

Edwin: America.
Marco: The same as with Guns'n'Roses.
Edwin: But the actual bands can't help it much. They're only playing.

A: Venom.

Marco: The first loud band I heard. That got it all started.
Bert: They weren't good musicians but they made cool music.
Edwin: They were the ones that started that satanic stuff. Black Sabbath did it, too, but Venom was much more.

A: Do you think your home town of Hardenberg might become the next scene, the Seattle of the nineties?

Marco: No, that would be Coevorden.
Bert: Even if they like us, the community council would prevent it. It would never happen.
Marco: It will never be something like Seattle.

Marcel: The new one by Slayer.
Bert: I like the Prong one
Marco: If Clawfinger was released in 1994, that would be the one.

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