

EXTREMISM

Extreme Underground 'zine

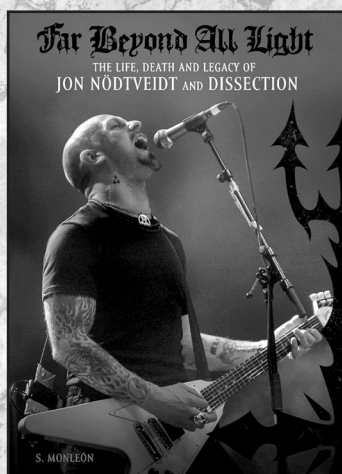
Issue #11, December 2025



**ACID DEATH, AGATHOCLES, ANDY BRINGS,
CELESTIAL SILENCE, CHAOS INCEPTION,
CONTEMPT, GENE PALUBICKI, GRAVE CIRCLES,
INFEST, NEPHASTO, RETROMORPHOSIS**

Introduction

Here is the 11th printed issue of Encomium 'zine. This year was even more difficult than the previous one, which is reflected in the somewhat laconic content of the current issue. Nevertheless, I am pleased to have been able to put it together, and I am very grateful to Andy Brings, Savvas Betinis (Acid Death), Jan (Agathocles), Osarseph (Celestial Silence), Gary White (Chaos Inception), Lubo Lokša (Contempt), Dødes kor (Grave Circles), Vandal (Infest), Gene Palubicki (Malefic Throne/Perdition Temple), Erika Osterhout (Nephasto) & Jonas Bryssling (Retromorphosis) for their fascinating answers, which, at least in my humble opinion, have made this issue interesting and compelling. But now it's your turn to delve into the content and enjoy. Hopefully, 2026 will be a better year, but only time will tell... Until then, take care of yourselves and, of course, keep listening to lots of great underground music!!!



FAR BEYOND ALL LIGHT

The Life, Death And Legacy Of Jon Nødtveidt And Dissection, 2025

(Darkness Shall Rise Productions)

The wait is over, the book that many have been waiting for is finally here. After reading it, my first impression is that this is definitely a well-crafted, valuable publication that is interesting and engaging from start to finish. Furthermore, thanks to its well-thought-out and well-structured chapters, it is very easy to read, understand, and delve into its content, even if we find a few slightly confusing facts here and there. The author, S. Monleón, has done a fantastic and thorough job in researching, gathering facts, interviewing the individuals involved, and ultimately filtering all the information collected, sparing no time in order to achieve the true goal. According to him, it took more than 15 years to complete the book, so hats off to his determination and commitment in portraying the life, death and legacy of Jon Nødtveidt and Dissection. The book consists of 11 chapters (I think the significance of this number needs no explanation), and begins with Jon's death, the circumstances surrounding it, and its impact on the extreme metal scene in Chapter XI, which also bears the title of the book: "Far Beyond All Light". This chapter also covers Dissection's final concert, its preparations, and its culmination at Midsummer Massacre, but there is much more to it than that. Chapter X, i.e. "Eleven to Kill the Ten", presents the fruitful years (both musically and spiritually) following Jon's release from prison in 2004. There we can read about the formation of the new line-up, the "Maha Kali" single, the "Rebirth of Dissection" DVD, various tours and festivals (including their exclusion from the Metalist Festival and subsequent cancellations as a result), and the start of recording the band's magnum opus, the album called "Reinkaos". Chapter IX deals with "The Prison Years", but also touches on the possibilities of recruiting new or even "old" members and selecting a suitable studio (all of which ultimately failed, at least in their initial form) for the fearful return. The three chapters mentioned above are found in the first part of the book, entitled "Fear the Return". This is followed by the second part, "The Priest of Satan", which is divided into eight chapters. Personally, I really liked Chapter I: "Restless and Wild", which is about his school years, school bands, tape trading, fanzine editing, concert organizing and his many musical activities prior to the formation of Dissection. The information is compiled in great detail, with many super rare facts. Chapter II: "Fireborn" – a detailed overview of Dissection's early period, starting with the band's formation, their first rehearsal recording, their first live performance, the creation of their first demo "The Grief Prophecy", their relationship with the Norwegian scene, the release of their 7" EP "Into Infinite Obscurity", and some of their amusing side projects. This period, more precisely 1991, represents the most significant non-musical event for Jon, namely his participation in the True Satanist Horde, founded by It. Chapter III: "Enter the Eternal Night" continues the story from 1992, starting with the pre-production demo and continuing through to the studio recordings of the debut album, which became the timeless masterpiece "The Somberlain". In addition, Jon's involvement in bands such as The Black and Ophthalamia during this period was also mentioned there. Chapter IV: "The Beginning of the End of the First Era" reflects on problems related to John Zwetsloot and his exclusion from the band, who was quickly replaced by Johan Norman. Jon's involvement in Terror and his connection to Nifelheim are also mentioned there, as well as Dissection's contract with Nuclear Blast Records. Chapter V: "Storming the Gates" contains detailed information about the recording of the band's monumental second album, "Storm of the Light's Bane". And as it should be, it is full of truly fantastic facts and memories, which I personally appreciate very much. So, this chapter touches on a number of interesting topics, including Jon's pivotal role in the M.L.O. and the founding of Outbreak with his brother Emil, to name just a few. Chapter VI: "The Scythe is Raised" is full of tour stories and some festival appearances that took place between 1996 and 1997. But we can also read about Peter Palm Dahl's departure and Johan Norman's strange disappearance there, as well as other interesting facts about M.L.O.'s activities and, of course, other people's opinions on the matter. Chapter VII is entitled "The Public Enemy". It discusses the murder at Keiller's Park and how it divided Jon's friends, the scene, and Dissection fans. The book concludes with Chapter VIII: "Return to Chaos". And as such, it outlines Jon's ideological essence, which not only came to the fore in M.L.O., but is also fully reflected in the lyrics of "Reinkaos". In addition, the book includes the author's preface and an afterword entitled "Legacy", as well as an afterword by Erik "Tyrant" Gustafsson, final words by Set Teitan, and the obligatory acknowledgments. There is also a fantastic photo gallery, which is 32 pages long and contains rare color and black-and-white photographs. Unfortunately, this book is not free of typos and incorrect dates, but these are completely insignificant compared to its content and ideological message, so don't worry about them at all. Furthermore, the good news is that these will be eliminated in the second edition, which will be published soon. The hardcover book measures 233x155 mm. The cover features hot foil stamped printing, which is simply stunning. There are 240 pages in total, printed in high-quality matte black (except for the 32 color and glossy pages in the photo section), although many blank pages with no information also have page numbers, which I would gladly remove from the second edition, but these are again minor details that have no impact on the book and its content. Need I mention that this is required reading for all Jon admirers and Dissection fans in general? I hope not. Well, get your copy now and discover the undiscovered!!!

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INTO EVERLASTING FIRE

The Official History Of Immolation, 2024

(Decibel Books)

I would like to start by saying that I am extremely grateful to Kevin Stewart-Panko for brilliantly chronicling the history of Immolation in this thick 468-page book. It is so well written and so meticulously crafted that once you start reading it, you will find it difficult to put down. Ever since I heard and got to know the music of this unique band from Yonkers, New York, in 1991, when their debut album "Dawn of Possession" was released, which I still consider my favorite album, I haven't missed anything related to them and their dark essence within the framework of death metal. Personally, I found the stories about their early years, the formation of Rigor Mortis in 1986, their musical activities, and especially the Immolation demo era to be very exciting and extremely interesting. At the time, I didn't know what caused the long delay in the release of their next album, which Ross Dolan refers to in the book as "the dark times", so it was great to learn everything that happened leading up to the release of "Here in After" (1996) and to understand the difficulties they faced at the time. They bravely overcame every obstacle that stood in their way and, over the years, became one of the most respected death metal bands around. The book is divided into 20 chapters, and after Keith Huckins' three-page foreword, the reader is immediately introduced to one of the band's most important events, namely their performance at Irving Plaza, New York City, on March 19, 2022. I cannot emphasize enough how great this book is, because it tells the story of Immolation so realistically and describes the indescribable amount of work and, of course, the perseverance that, unsurprisingly, sooner or later, but ultimately crowned their efforts. It was very exciting to delve into the details of their visit to Berlin, Germany during the recording of the album "Dawn of Possession" with Harris Johns. Then came the turbulent but eventful years with Metal Blade Records and Listenable Records, with three albums on each label, which ultimately led to Nuclear Blast. The latter finally gave Immolation the well-deserved home and breakthrough at every possible level and in every possible way. For me, all their achievements are simply incredible, but knowing that they have finally reached the place and position where they should be after all these trials and tribulations is simply an uplifting feeling. Their latest album, "Acts of God" (2022), is truly a masterpiece of dissonant death metal, reaching the highest level in terms of songs, production, and visual elements. So, needless to say, I can't wait for the sequel, but in the meantime, I wholeheartedly recommend ordering this unparalleled book about the godfathers of New York death metal, because it's worth every penny!!!

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Thanks & hello to: Victor Hitter, Olly Zubor, Volodymyr Osypov, Alexander Erhardt & Bloodbucket Productions, Marco Zambruni, Pasha Bondar, Rob Moschetti, Andy Brings, Savvas Betinis & Acid Death, Jan & Agathocles, Osarseph & Celestial Silence, Gary White & Chaos Inception, Lubo Lokša & Contempt/Mordum, Gene Palubicki & Malefic Throne/Perdition Temple, Dødes kor & Grave Circles/Goatflesh, Vandal & Infest, Erika Osterhout & Nephasto, Jonas Bryssling & Retromorphosis, Balázs Tóth & Casketgarden/...In Viscero, Rafał Bowman & Chaos Over Cosmos, Gasmask Symphony, Katon W. de Pena & Hirax, Piotr Huzar & Infamis Tenebre, Nasty Ronnie & Nasty Savage, Dyvan & Sars/Epitome, Sarcovore, Nate Yuggoth & The Crypt, Coro & Axa Valaha Productions, Crypt of Dr. Gore, Roland Neubauer & Vrag/Witcher/Filosofem Records, Arttila Dudás & Fekete Terror Productions/Tales of the Morbid Butchers, Adrian & Slowly We Rot, Gabriel Skowron & Nihilistic Holocaust, S. Monleón & Far Beyond All Light, Obscure Disharmony Records and everyone else who has helped and supported Encomium in any way! You rule!!!

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Hi Andy! Firstly, thank you very much for the killer reissue of “Tapping the Vein”. It was long overdue, especially in such a luxurious way. Did it take you long to put together both the audio and visual parts?

All in all, it took us almost three years to get it out. My work happened over many months, it was a lot of intense hours, but it was worth it. Something like this you only do once in your life, so we did everything we had to do. With a smile.



You mentioned earlier that the whole project was ready to be released in 2022 for the 30th anniversary of the album, but it took another two years to physically materialize. Was this mainly due to the label's policy and the fact that it coincided with the release of “40 Years at War – The Greatest Hell of Sodom”, which celebrated the band's 40th anniversary? Or was there some other obstacle in the way?

We had a complete communication breakdown with the label, which really stopped the whole project in its tracks for almost two years. But in 2024 I brought all parties back to the table and we managed to pull it off together. In the end it was a very fulfilling collaboration.

When I compare the original sound of “Tapping the Vein” with the sound remastered by Eroc, I am pleased to note that his remaster was not at all about loudness. It's just a bit louder than the original, and he focused primarily on equalizing the frequencies, so the remastered album sounds more massive and less grainy (especially if you listen carefully to the guitars). For me, the original sound is still perfect and flawless, but the remaster gives us a rather new approach, which I like and enjoy listening to as well. What do you personally think about all this?

You are spot on with what you said. We wanted the remaster to actually be the original, but a little updated here and there.

My remix on the other hand is a different story. I wanted it to be very different. A compendium piece, so to speak.



On the recording of “Tapping the Vein” you used two Kramer guitars, and I also saw an Ibanez on the official band photos. So which specific models were these? And how did you achieve that aggressive guitar sound? I mean, I see the Marshall stack in the old videos, but can you recall what exactly you used to get that particular guitar tone?

The Ibanez on the first photosession was not mine, we borrowed it for the shoot, because I did not own a black guitar, haha. True story.

On the album you hear my two Kramers: my Baretta with the Marilyn Monroe airbrush and another Baretta, with different configurations, but that one I don't own anymore. Marilyn still lives in my house though.

The first interview of 2025 is with none other than Andy Brings. The occasion is, of course, last year's reissue of Sodom's classic thrash metal masterpiece “Tapping the Vein”, originally released in 1992. Andy revealed some very interesting details from that era, including all the hard work that went into making the reissues, and at the end of the interview he mentioned some very exciting news that I think will be welcomed by all Sodom fans worldwide. Now scroll down and enjoy our conversation!!!



Of course, the most interesting parts of the reissue are the audio bonuses and never-before-seen photos from your personal archives. For me in particular, the Redux version and its alternative remixes (with different vocal and solo takes) were a great experience, because the raw studio tracks gave me a whole new vision of the album. In short, thank you very much Andy for this clever addition. By the way, how did you get access to the original studio tapes, or did you have them all along? Was it decided from the start that you would be responsible for the bonus audio stuff, its restoration, remixing and mastering?

Thank you very much, that means a lot coming from a true fan like yourself.

We always had the tapes in our possession, we actually had them digitized in 2012, for the 20th anniversary, but that never happened, as we all know.

Yes, everybody was on board with me doing all this, because it means so much to me. And everybody was happy with the results.

Looking back, the timing was perfect in a way. You got a roll with the punches and take everything as it comes.

It was also a very good idea to create an artwork for the Redux version, which turned out fantastic. Please tell us more about this cover and its creator.

This artwork was originally a shirt for the fanclub, a limited edition of 100 pieces.

We thought it would be a waste to only use it for a few shirts, because it looks amazing, so we did. It adds to the story and the mystique.

In terms of design and content, the backpack version is of course the dominant one, the classic 2LP or 3CD and 2MC versions are also cool, but unfortunately all of them have some bugs, which for me is a bit sour. Generally, no big deal, but for example the latter two versions, I mean the cassette and CD versions, omit the lyrics to “Hunting Season” and “Reincarnation”. Then the lyric inserts for the remastered vinyl versions are missing the song title “Hunting

Season”, plus the song titles “Tapping the Vein” and “Reincarnation” are not highlighted in bold like the other song titles. How could this happen? Did you know about all this?

I learned about all this after the release. I don't know, somehow it happened, people make mistakes and sometimes stuff gets overlooked. I don't see the big drama there. Nobody got fired over this, haha.



In support of the reissues, you have made some very cool videos for “Bullet in the Head (Redux version)”, “Wachturm (Remastered version)” and “Body Parts (Redux version)”. I must also admit that these are very special footages in general. Were there any plans to put them all together for a DVD or Blu-ray release?

Thank you, it was a lot of fun to do these videos and go through the material.

DVDs and Blu-rays are kind dead media in this day and age, don't you think? (Well, in terms of quality, the DVD format is a bit outdated, sure, but Blu-ray keeps up with the quality and is definitely better than anything on YouTube or other online platforms. – Ed.) Or is there still a demand? (From the fans' point of view, yes, there is still a demand for it. I mean, it's definitely better to have some rare material archived in physical format than in poor audio and video quality online. – Ed.) I don't know. I love YouTube.

Together with Tom, you've done a lot of great interviews and coverage for the reissue of “Tapping the Vein”, as well as some special signings. It was also great to see the videos of you visiting Dierks Studios and talking to Dieter Braun. But somehow I still miss a conversation with the mighty Harris Johns, don't you think? So please tell us a little bit about what it was like working with him at the studio with the assistant engineers David Nash and Jan Wichers.

Thanx again. Harris was great, especially for Chris, who really needed guidance. I was very young and Harris and the techs could not have been more helpful.

You know, Harris has made so many records... we talked about it, but his memories are not as vivid for specific records, because of how much he worked back then.



Okay Andy, that's all I wanted to ask you about the reissue of “Tapping the Vein”. I really hope I didn't bore you to death with my questions. If there is anything specific you would like to add at the end about this thrash metal masterpiece, please feel free to post it here. Thank you very much in advance!

Thanx brother! Always a pleasure. We started working on “Aber bitte mit Sahne!” and “Get What You Deserve”, so there's more to come. Cheers!



Fans of sophisticated death metal are in for a pleasant surprise with Retromorphosis' debut album, so I asked guitarist Jonas Bryssling to talk in detail about their new work. Now read on and absorb the essence of our conversation!!!

Hello Jonas! First of all, let's talk about the new band name, why did you choose Retromorphosis and not continue under the name Spawn of Possession? I mean, musically you play almost the same style and 4/5 of the members are from there. By the way, when was Retromorphosis actually formed?

Hello, Spawn of Possession was way more technical and was heavily inspired by classical music and US death metal. We talked about making a fourth album, but that never happened due to having kids and all that. And I was kind of tired of the whole thing to be honest, and it felt complete as it was with those 3 albums.

Retromorphosis on the other hand is less technical and more varied, it's mainly death metal with atmosphere, feels fun to write again and I have a lot of ideas about how to continue from "Psalmus".

Yeah, the style probably sounds a little bit like SoP, can't do much about my writing style, and then add all the previous SoP members that joined that also contribute heavily to that sound, but there's a lot of riffs in Retromorphosis that I never would have used in SoP. It's a different mindset, more free perhaps. I think I started Retro in 2020 or maybe late 2019. First I thought about just posting demo songs on YouTube and leaving it at that. But then I changed my mind since I wanted to have vocals on it. Dennis joined, so that led it to be treated more like a serious project, and soon KC, Erlend, and Christian joined and we had a full line-up!

Your debut album is called "Psalmus Mortis" and consists of 8 songs. When and where did you record it? Who was responsible for the mixing and mastering? Please also tell us how long it took you to prepare and complete the material for "Psalmus Mortis".

We recorded the guitars and vocals at Pama Studios in Sweden, with Magnus Sedenberg as a producer, it's the same guy and studio we recorded all SoP albums in. The drums were recorded in Sharkbite Studios in the USA, Erlend, and Christian recorded their stuff at home. Magnus mixed and mastered the album, and I think he did a great job as usual.

I had a bunch of songs written already, and some bits and pieces that I wrote after disbanding SoP. I picked 3 or 4 of those and based the whole album around that style. The other tracks that I didn't choose sounded too much like Morgoth or some old Swedish death metal. No point of using that since it has already been done.

I completed almost everything within the first months of the pandemic since I had to stay home from work, so the process was really fast and smooth. The album got

way too long though, so we had to cut out two songs and two ambient instrumental tracks since the label didn't want to release a double vinyl.

Can you talk a little bit about the lyrical content of "Psalmus Mortis" and how the cover relates to it? By the way, who did the cover artwork?

Each song is a horror story, the man on the cover just escaped death and retells the stories he has seen while being caught there.

Most of the stories are metaphors for personal matters, but the listener can make up their own mind what it's all about. The artwork was done by Arif Septian (aka Poisonsund).

Season of Mist will take care of your debut album and release it on vinyl and CD. How did you get in touch with them and what kind of contract did you sign with them?

At first, I tried to get us signed to various underground labels, it didn't work out since none of them could afford the studio cost. One day I chatted with Ragnar from Ophidian I, and he put me in contact with the boss of SoM, I sent the whole demo to him and we got signed.

How did drummer KC Howard get involved in the band? Will the distance not affect the live shows and tours supporting the new material? Anyway, are you planning a release party around the official release date of the album, which is set for February 21, 2025?

Dennis met KC on the Cali Death Podcast and they started talking after that, so we asked him and he said sure.

Yeah, it's always a little bit complicated when everybody lives in different places, I guess we have to do like what we did with SoP, everybody has to meet up in some country where we can rehearse and prepare. It's kind of gnarly but what else can you do. No tours planned at this moment though.

On the release day I will be online on some technical death metal forum on Reddit and answer questions.

Three songs have already been premiered online, namely "Vanished", "The Tree" and "Retromorphosis". Personally, I hear more melodies and creepier parts, while the song structures are easier to digest. How would you describe Retromorphosis' musical approach to readers?

Yes, since it's more focused on atmosphere everything doesn't have to be intense at all times, so melodies become more prominent. It's written with the original vibe of death metal, which seems timeless, a little bit rough, and pretty dark, with some aggression, and melancholy.

But the style of arrangements is pretty much the same as SoP, because that's the style that works best for me.

By the way, do you compose all the riffs/songs on your own and the final arrangements come later, with ideas from the other members, or is it a team effort from the beginning?

On this album, I wrote and arranged everything myself, since there was no band when I wrote it haha.

Next time I will probably send them whole songs or parts of songs, and we can discuss it together and see if some good ideas can come out of that.

I'm always interested in new ideas and it can give you ideas to write things you didn't think of at all.

What tune do you actually play in? What kind of equipment (amps, cabinets, pedals, etc.) did you use in the studio, is it very different from what you use in the rehearsal room or live? By the way, do you still have a rehearsal room? If so, how many times a week do you rehearse there?

I play in A these days, I recorded with my 7-string Ibanez Universe using an ENGL amp. No, we have no rehearsal, I just play at home, same with the other guys.

I probably practice/play 3 days a week maybe, an hour or two or so. I should practice more, but right now it's hard with the time. When things calm down I will play way more.

I know it's probably inappropriate to ask, but will you be performing songs from the Spawn of Possession back catalogue live?

Yeah, we would probably throw in some SoP song if we play live. Not sure how to solve it with the tuning, either bring 2 guitars or just relearn a song or two in the new tuning.

Your music is quite technical and sophisticated. This begs the question, what kind of music do you listen to and which bands/albums have influenced you?

These days I listen mostly to death metal, bands like: Drawn and Quartered, Krypts, Teitanblood, Church of Disgust, Corpsessed, Grave Ritual, Purtenance, Sorcery, and Funerbrum to name a few, and I listen to classical, ambient, and soundtracks as well, like: Brian Eno, John Cage, Messiaen, Shostakovich, Debussy, JS Bach, von Koch, Maros, and many others. And thrash, and black metal. Too much to list, and everything goes in periods.

Well, Jonas, that's all I wanted to ask. Finally, please send your regards to the Ukrainian nerds of technical death metal brutality.

Keep grinding! Thanks for being interested, and check out "Psalmus Mortis" when it's released.



Hails Gary! The third album of Chaos Inception is titled "Vengeance Evangel" and was released more than a month ago by Lavadome Productions. What are the reactions from fans and media so far?

The album has had a surprisingly good response. We are very happy, to say the least.

It has been a long time since the release of the second album "The Abrogation" (2012). What caused this break?

The break was due to a multitude of issues. We obviously lost a couple of members. Matt and I both went through a lot of personal issues that plagued us for a while. A lot of it was me. I developed really bad carpal tunnel and went through some depression with that. And I had been doing music for a long time. I was very burned out, to say the least. I just needed a break.

There have been some line-up changes as well, I mean you played drums on the first two albums but now you're singing, and on the new album the drums have been taken over by Kévin Paradis. Tell us a little bit about these changes. How did this studio line-up come about and what line-up will you be playing live with?

Yeah, Chris and Cam both departed the band. So that left us with 2 people. For the longest time, we said to hell with it and just kinda left it where it was. Then we started to get the itch again. We wanted to make another album. Just to show that we still could make a good album. I had done vocals for a long time. So, I decided to get one of my favorite drummers to do the album. I loved Kévin's playing and knew he could do anything asked of him. I still play drums, however, the carpal tunnel limits me on the really fast stuff. I didn't want the drumming to be lackluster. So, I decided to step down and take over vocal duties. I'm not sure at the moment who we will use for live situations. If the right shows presents, we will find the right people for the job.

The new songs are pretty relentless and brutal. How long did it take you to write and record the 11 songs on "Vengeance Evangel"? What inspired you during the writing process? I hear a Morbid Angel/Nile/Krisium twist in some places, but correct me if I'm wrong.

We wanted the album to be brutal. We wanted it to sound like us, though. You can obviously hear our

influences. Those bands have a huge influence on us. But we also drew some influence from newer and less well-known bands like Portal. Also, we like bands like Origin. Hate Eternal is a great band. We find ourselves even influenced by things like old horror movies. We draw influence from a lot of different places. I'm personally influenced by just the trials of life.



The soundscape of "Vengeance Evangel" is simply brilliant. The album was mixed and mastered by Andrea Petuccio at MSTR Sound Studio. What was it like working with him? How long did it take you to receive the final product?

We were excited by the whole process and were thankful for having the label and for Andrea working hard to make sure the album could be the best it could be. He was great to work with and did a great job. I love the atmosphere of the album. We wanted this album to be a little rawer and have more of an organic feel to it. He worked on the album for a couple of months. We were happy with the results.

The cover by Dávid Glomba is also fantastic. How does it relate to the lyrical side of the album? By the way, who wrote the lyrics for "Vengeance Evangel"? Please immerse yourself in the details of the lyrics.

Dávid did a great job on the album cover, and we are very happy with it. Matt wrote the lyrics on "Vengeance

Evangel", so I am probably the wrong one to ask about that. But I thought he did a great job. The lyrics are open to a lot of interpretation. What do they mean to you when you read them?

Quinta Essentia released a new album last year, and I feel like the new Monstrosity album is just around the corner. Could you be so kind and give us some news about these bands? Anyway, when is the new Monstrosity album coming out?

QE is currently working on new material and preparing to do some more live shows. I'm currently the drummer for them, and I'm excited to be working with them. Monstrosity has finished a new album and should be out sometime this year. It's going to be killer, I can assure you. I unfortunately can't say any more about that.

Are there any death metal bands that have impressed you with their new material lately? If so, please mention it here and tell us why you liked it so much and what caught your attention about that particular material.

I really liked the last Aborted release, "Vault of Horrors". So many people sleep on that band, and I don't know why. "Terrorvision" is one of my all-time favorite albums. They are such a talented band. Material is always so brutal.

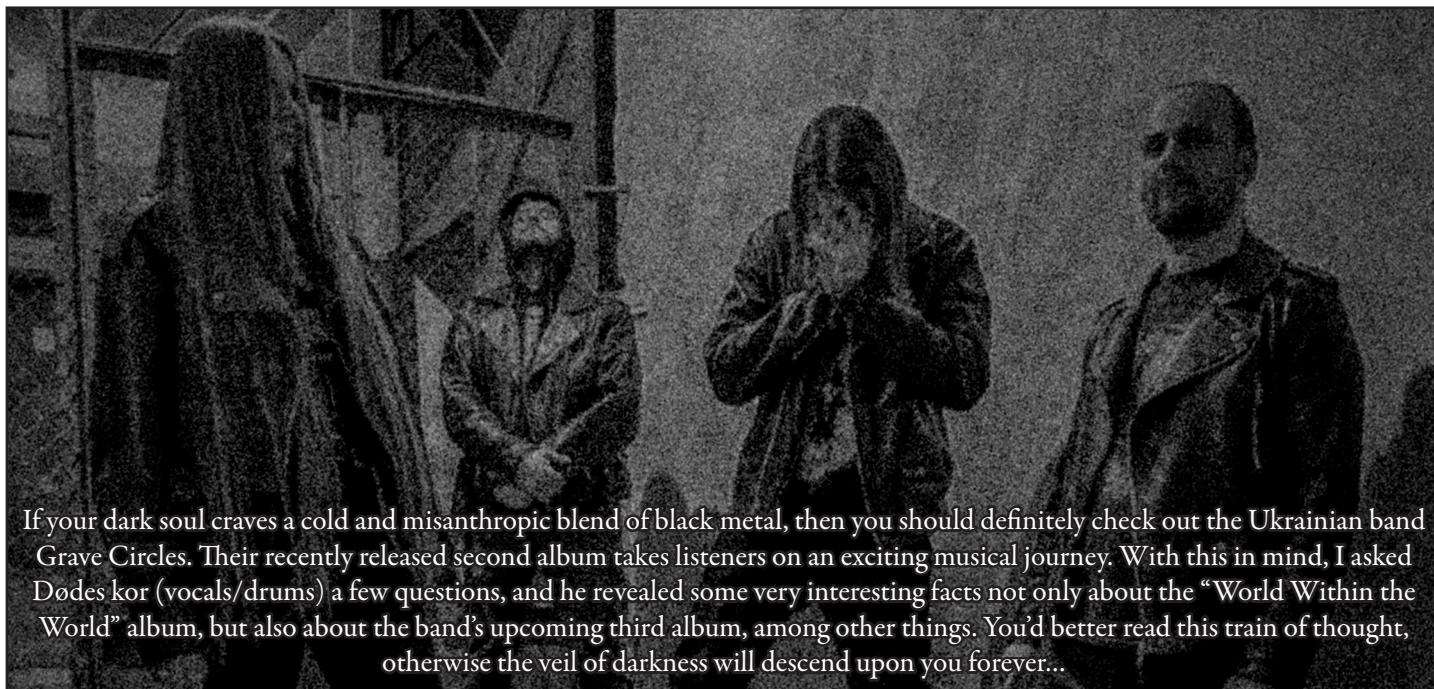
Now that your new album is out, are you planning any music videos or concerts to support it? Tell us about your plans for propaganda.

It's hard to say what the future might hold for us. All I can say is never count us out, and we appreciate everyone who supports us. Thanks to everyone who is buying merch and the new album.

Well, that's all I wanted to ask. The last vengeance of words is all yours. Please end the interview by sending your greetings to all the fans of Chaos Inception in Ukraine.

Thanks so much for the interview and your time to support. Huge shout-out to the metal fans in Ukraine! Know that we see your struggles and we support you! We keep all of you in our thoughts! Keep supporting metal and the cause! Cheers!!! And Horns up!!!

Bandcamp: chaosinception.bandcamp.com
Facebook: facebook.com/ChaosInception



If your dark soul craves a cold and misanthropic blend of black metal, then you should definitely check out the Ukrainian band Grave Circles. Their recently released second album takes listeners on an exciting musical journey. With this in mind, I asked Dødes kor (vocals/drums) a few questions, and he revealed some very interesting facts not only about the “World Within the World” album, but also about the band’s upcoming third album, among other things. You’d better read this train of thought, otherwise the veil of darkness will descend upon you forever...

Hails Dødes kor! First of all, congratulations on the release of your second album “World Within the World”. What is the feedback on it so far? What should we know about the label, Schattenkult Produktionen, which released it?

Hails! It’s been 5 months since the album was released, and the feedback has been mostly positive. However, there’s a part of the audience that was hoping for a continuation of “Tome II”, with cleaner sound/production and more complicated material. But the idea this time was precisely to make a raw, rotten, and dirty album without compromise, and I believe we nailed that – the cover art emphasizes it perfectly. It was a deliberate step away from mainstream and from being tied to any particular scene.

As for Schattenkult Produktionen. I discovered the label through releases by Do Skonu and Shadows Ground. Great communication, rapid manufacture and help with design, these are the strong points of Schattenkult Produktionen. It was truly a pleasure to work with them.

Tell us a little bit about the concept of “World Within the World”, I mean both musically and lyrically. What inspired you this time?

The cover of “World Within the World” depicts the severed head of a deer, infested with larvae. A fly injects several larvae into the deer’s nose, which gradually grow, devouring the soft tissues around the tongue, eventually starving the animal to death. This serves as a metaphor: just as the larvae slowly kill the animal, so do the ideologies and religions injected by society destroy the individual. This concept runs like a red thread through all eight tracks of the album.

We never really overthought what or how we should play. Everything just flows from our passion for the genres we love, and that inspiration goes beyond just music. It’s a matter of feeling and creating. There’s no formula for this process, but the connection between music and thought is crucial to the alchemy.

To convey something meaningful to people, you need an extraordinary experience. But not just any experience, it needs to be something beyond what the average person encounters. It could be the experience of someone who’s witnessed the horrors of war firsthand, someone who’s traveled to the most remote corners of the world, or someone who’s walked a spiritually transformative path, pains of loss & solitude.

I also draw my inspiration from books, art, underground films, and my own personal experiences. In the past it was with the help of substances that can offer a glimpse into other worlds. Music from other genres also inspires my thoughts, Circle of Ouroboros, The Angelic Process and Danish ambient/drone project Sol serving as great examples.

In the last months a lot has happened to the mem-

bership, Yuri (guitarist and founder of Grave Circles) died on the battlefield shortly after the release of the new album, and at the end of May LTVN was announced as the new drummer. Please talk about all this and how the band’s membership looks now.

Yuri and I founded the band in 2016, and his loss is a huge one for us. He was my friend, and it’s still hard to comprehend that he’s gone. I decided to finish the album that the three of us, Me, Veksha, and Yuri, were working on, and to release it. I’m unable to play drums myself now, so I turned to LTVN, whom I consider one of the best drummers in Ukraine.

As I noticed, you have already started working on “Tome III”. What can we expect there in terms of music and lyrics? How many songs will it contain?

In fact, work on “Tome III” began a year ago, plus we rediscovered some unrealized ideas dating back to 2016. “World Within the World” was supposed to be released a couple of years ago, but issues with finding the right sound and a suitable label pushed the release far back. One label even promised us a vinyl release and then simply disappeared. It turned out later that the reason was Peste Noire, even though the guy himself liked the music.

As for “Tome III” – it will be a return to the beginning, to “Tome I”. The circle is closing, and it will be a cold, dissonant, and depressive album. Kosty is no longer with us physically, but we still go through the same pain we always have. Hatred, faith, madness, and drugs form the lyrical core of this 7-track album. Most likely, it will be the final nail in the coffin, as there is a feeling that everything has already been said and done.

I think it’s time to share the tracklist for “Tome III”:

- 01 - Hex
- 02 - Nod
- 03 - Wounded
- 04 - Salt as Ichor
- 05 - Fractal Marble Hell
- 06 - Opiate
- 07 - Closure

I’m sure it’s hard to exist as a band during the war, but I see that you are still actively rehearsing. By the way, where and how often do you rehearse? Will you be playing live in the near future? If so, where are you planning to perform?

We haven’t rehearsed together in the current lineup even once. We work with the rhythm section remotely, since we all live in different locations. Usually I try to send them finished demo recordings to avoid a bunch of changes later on.

There’s a chance that Grave Circles will perform live in Europe with a different lineup, depending on the offers we receive.

All members are also involved in other bands/projects such as Goatflesh, Celestial Silence, Rotten Moon, just to name a few. What news can you share with us about these hordes?

Goatflesh is awaiting the release of two excellent splits, and there’s a possibility that a compilation of all the splits (including the one with Bestial Vomit) with bonus tracks will be released. That’s about it for now, as we haven’t rehearsed in a long time and live in different countries. But this beast is pretty resilient... Time will tell.

Celestial Silence and Rotten Moon are projects where I help friends by recording drums. There’s also a plan to release the black/thrash project Barrow Mound, which Kosty and I created around 2018. To be honest, I haven’t played drums in a year now, and it’s hard to say whether I’ll return to the kit again...

How do you see the black metal scene in Ukraine nowadays? Do you keep in touch with other bands or are you more isolated? Do you have any favorite black metal bands/releases within the scene?

We’ve always stood apart from the Ukrainian black metal scene and still don’t consider ourselves part of it. We don’t keep in touch with it. Musically, I can personally highlight Lutomysl during the “Catharsis” and “De Profundis” periods, and some releases by the now-defunct Do Skonu, that’s about it. Veksha spoke positively about Dub Buk and Ossadogva.

Yura (Kosty) loved Do Skonu, Drudkh, and especially Astrofaes. Before his death, he often listened to the song “Я принесу с собою гром!” by Astrofaes. A quote from that song is still displayed on his social media.

Besides composing and playing in bands, what do you do for a living? Does everyone have a day job that they go to five times a week or, as is now common, do most members prefer to work from home?

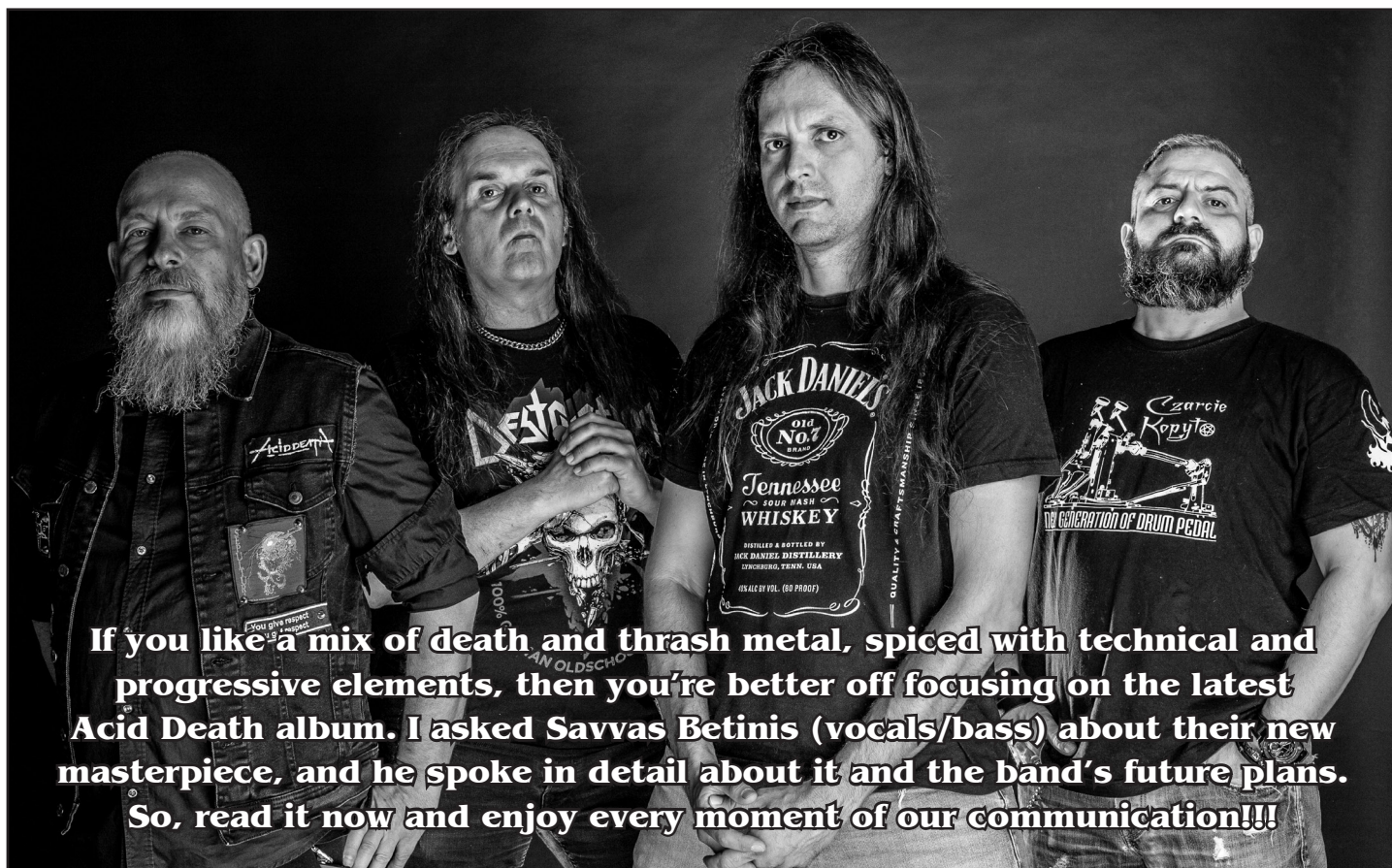
Veksha and Kate work in IT, LTVN is involved in metal casting. I can’t disclose the specifics of my job, but it’s a fairly ordinary working-class profession.

What merchandise have you created to support “World Within the World” and where can fans order/buy it?

Besides the CDs that are already available, colored gatefold vinyl and cassettes will be released soon. A white vinyl edition compiling the “Tome I” and “Pestilence and Death” EPs is also coming out. As for t-shirts, most are already sold out, but the remaining ones are available on our Bandcamp.

Thank you very much for taking the time to answer my questions. Now please conclude this interview with some extra news from the Grave Circles camp, and of course send your darkest greetings to our readers.

Thank you. I believe it’s best to let the music speak for itself. People come and go, but music is eternal.



If you like a mix of death and thrash metal, spiced with technical and progressive elements, then you're better off focusing on the latest Acid Death album. I asked Savvas Betinis (vocals/bass) about their new masterpiece, and he spoke in detail about it and the band's future plans. So, read it now and enjoy every moment of our communication!!!

Hello Savvas! Your new album is titled "Evolution" and will be released on November 21, 2025, by 7hard. How do you personally assess your musical development compared to your previous works? In what formats and quantities will the new album be spread?

Hello Kornel, I am happy to talk with you! Yes, the band's 8th album, "Evolution", is out from November 21st and we are proud of this recording! The fans can find all the musical elements that Acid Death have over the years, from death/thrash till fusion. At the moment the album is available on digipak CD and digital form, everyone can stream it through the known digital platforms and can buy it directly from band's official site at: www.aciddeath.net/merch

"Evolution" was recorded between November 2024 and June 2025 in various studios. How do you remember the recordings? Did everything go smoothly?

The album was recorded at three studios. We started with drums that were recorded at legendary Sierra Studios of Athens, a recording place with almost half a century of music history. Guitars were recorded at Symbolic P Studios with Yoth Iria's guitarist, Kostas Papadopoulos at the mixing desk. Bass, vocals, mix and mastering took place at our own studio, S.I.A. Recordings. Everything worked well, we had more than 2 years on rehearsing and pre-producing the new songs, so we had a clear view on how things will go.

The concept behind the lyrics is very topical and somewhat futuristic. What did you want to highlight in your lyrics, what is their message?

Well, actually "Evolution" is a thematic album. The main theme is the human evolution through the ages. You can find many elements in the lyrics, the technological evolution, how people got involved with, the human genesis, religion and how it trapped humanity, even the total fail of human kind. For sure everyone who has the album, it is worth to check the lyrics, since the lyrics in our case are the 50% of the entire thing.

Giannis Nakos' cover art turned out to be huge. Was it made according to strict instructions, or did you leave it entirely up to him? Please discuss the visual content and its meaning in detail.

Yes, John for one more time gave his 100%! We worked with him when the 2012 album "Eidolon" saw the light of the day. It was not an easy thing for him

since there was a specific topic behind the album, we had many conversations on how we could make it work. Finally, he made this beautiful artwork, showing a man like an ancient God to ding in the universe and create his own world. John is really happy with the final result too!

Your musical approach is technical and very melodic, but it also combines progressive elements, yet the basis of your music remains thrash and death metal. Your new material is very reminiscent of old greats like Coroner, Destruction, At the Gates, Nocturnus and Cynic, but of course, all of this is presented in Acid Death's unique style. How do you see this? What inspires you these days in writing lyrics and composing music?

Well, being in music for almost 35 years we made to manage our style. Yes, there are all these elements, from thrash/death till jazz/fusion. It wasn't easy but we are happy that we can include all this treasure in our music. The way that we compose remains the same for many years. One of us creates the basic idea and all of us add/remove parts, change the way of playing until we have a final result that works for our preferences. On the lyric topic there was the thought of making a thematic album, actually Dennis (guitars) had the idea and Kostas (drums) had the idea of the topic. I tried to make all the lyrics, it was really hard since having a topic means you have to be very careful on how the things are written. But finally... I guess I made it! ☺

You managed to get two famous musicians, James Murphy and Kelly Shaefer, to enrich the song "The Gateway to Knowledge" with their unique personalities. How did this collaboration come about? By the way, what do you think of Till the Dirt's debut album?

The idea came from our webmaster and owner of Altars of Metal webzine, Dimitris Petrakis. He had interview with both, Kelly and James some time ago and he dropped the idea... I contacted Kelly R Shaefer first keeping in mind that he was on tour with Atheist that means too busy. He messaged back "Ok, send me the track, if I like it I will get back". I thought "too busy at this period... No way!". Some days after he messaged me again. "Yes, send me the lyrics too. I will do it!". The same happened with James Murphy, he was too busy too, but finally he made it. You know, it was a dream of life for us to have both these personalities in our new al-

bum! Old good piece of Florida's death metal! And most important is that Kelly R Shaefer and James Murphy are together for first time in a song, and this song is Acid Death's "The Gateway to Knowledge". As about Till the Dirt's debut album, yes! I like it! Although is different from Atheist style but yes, I like it!

The "Evolution" live dates are steadily coming in for 2026. Would you share the details of your upcoming concerts with us? What songs will you be playing, and in which cities will you be performing? Are there plans for an extensive European tour to promote the new album?

Yes, we have already planned the first dates, starting from Greece. We are on January 24th at Ioannina, February 15th at Athens and March 8th at Patra, there will be some more Greek dates. We have already started looking for a good tour packet for Europe in 2026. Needless to say that "Evolution" album will be a good part of our set list along with tracks from or previous albums, in a more than 70 minutes set.

You're from Athens, Greece. How is the metal scene there these days? Do you find that the new generation of metal fans support what you do and local metal bands in general, or is it the opposite? Do fans still buy physical copies of your albums at concerts, or are they now focusing entirely on digital formats?

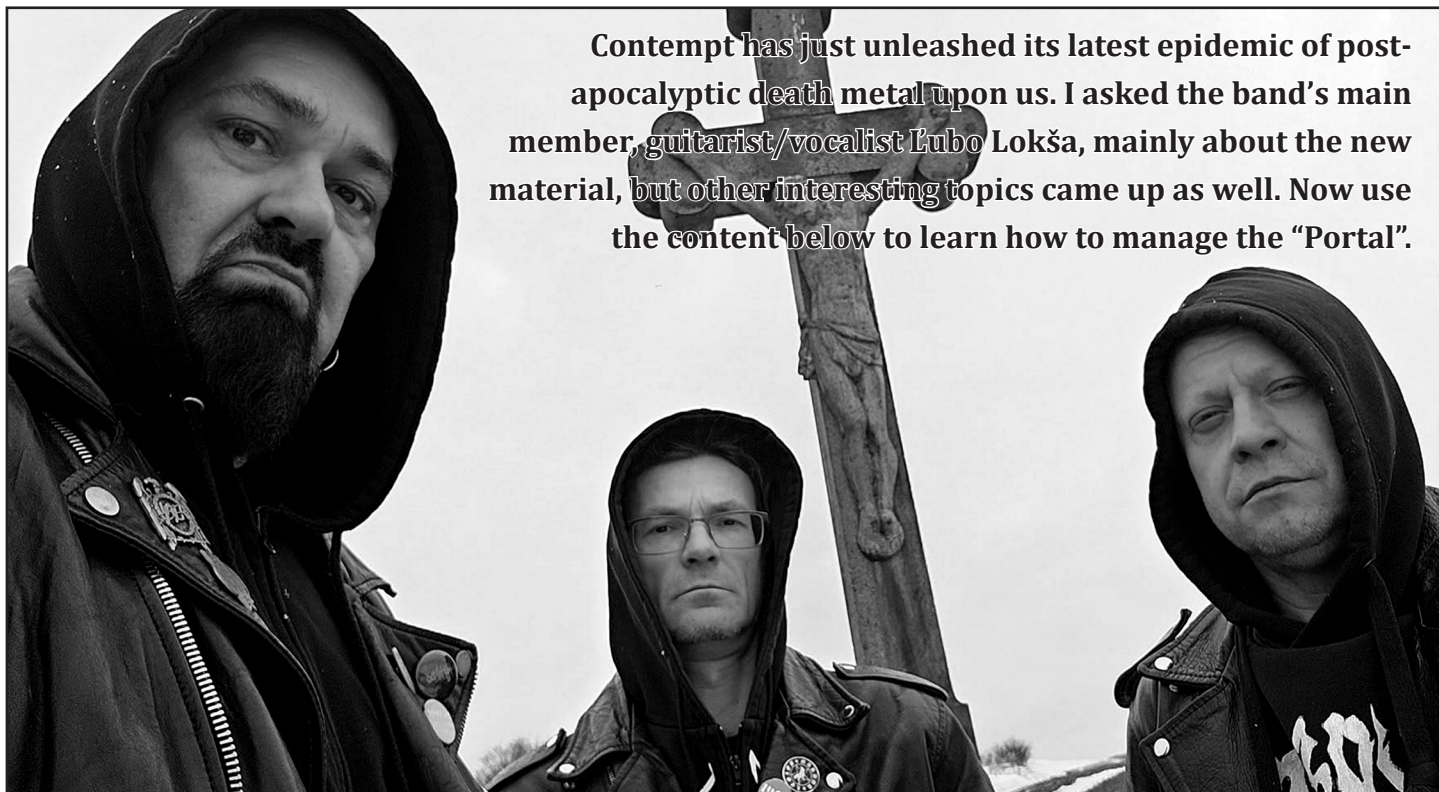
Things are going better day-by-day. For sure Greek metal scene is totally different than 15-20 or even 30 years ago! More good musicians, more good bands and yes, there is the "new blood" as we say, new fans who support the local bands by obtaining merch, going to live shows, etc. Personally I am happy with the way the Greek scene is growing.

You have released two lyric videos online, for the songs "The Gateway to Knowledge" and "The Rise of Salvation". Do you plan to make a full band video later? If so, which song would you choose for this purpose?

Yes, we are on the way on creating the 1st official video and it is so good that today (November 27th) we have the first video shoot! We are talking about the "Coded Dominion" track.

The final evolutionary visions are all yours, so please conclude the interview accordingly.

Thank you so much for this interview! Check "Evolution" album, guys, it is a great album!



Contempt has just unleashed its latest epidemic of post-apocalyptic death metal upon us. I asked the band's main member, guitarist/vocalist Ľubo Lokša, mainly about the new material, but other interesting topics came up as well. Now use the content below to learn how to manage the "Portal".

Greetings Ľubo! Contempt's fourth full-length album, "Portal", was released on November 16, 2025, by Necroeucharist Productions. It features 10 relentless death metal songs. Where did you record the album? How long did it take to complete? Who was responsible for mixing and mastering?

Hi Kornel. Yes, the album is out. We recorded it in my studio. It took a little longer than I imagined, but in the end everything was brought to a successful end. The idea for the new album came about 2-3 years ago. We started recording in June 2025 and I finished it in early October. I mixed and mastered it.

What should we know about your alliance with Necroeucharist Productions? What kind of agreement did you make with them? Are there any plans to release "Portal" in formats other than CD in the near future? By the way, how many CDs were pressed in total?

The album was released under the Necroeucharist label. We had already collaborated before, he released the cassette of Mordum's "In Peccato Mortali", so we are happy to collaborate with him again. Martin is basically a friend and we also collaborate on the opposite basis, which means that I recorded solos for him, for his project Dominion of Suffering. The album was released in a print run of 300 copies. I will see about other media than CD, we would like to do an LP either through pre-orders, but we will see how the CD release turns out and what the response to this work will be.

How would you describe to readers the musical changes that have taken place since the release of your latest album, "Blasphemy" (2009)? What influenced you personally, both musically and lyrically, when you wrote the material for "Portal"?

So the last regular album "Blasphemy" is of a completely different level than the new "Portal", just because the ideas were created by different people. At that time, my partner in the creation was Pepo Maďaroš, who had a great deal of authorship on "Blasphemy". I joined Mordum in 2014 when my teammates from Contempt actually left me, because you probably remember when I played at your UzhGoreRot festival as a one-man show. But the guys already had things ready for Mordum and Roman Körösi, the guitarist, had more things ready in advance, so at that time I felt some deficit in my work. I also had ideas, so we agreed that we would actually renew Contempt with the fact that the majority of my ideas would create things for Contempt and Roman's riffs would be for Mordum. So that's how we differentiated it and it's nice, because each of us creates a different

type of music. Another important thing that differentiates "Blasphemy" and "Portal" is the drummer. On "Blasphemy", Ďoďo Kesely played, and on "Portal", Robo Kuzma plays, which also gives the album a completely different atmosphere.

Speaking of lyrics, what themes does "Portal" touch on? Who designed the cover?

Lyrically, "Portal" moves in post-apocalyptic fantasy, as well as the mysterious corners of the human mind. Basically, the lyrics are mostly in a fantasy style. In the background, we in Contempt always had similar lyrics aimed against fanatical religions, some lyrics with social themes, against the senselessness of killing. So I think that are classic metal lyrics. Skulls, blood, flesh, demons and monsters. Ha-ha.

I generated the cover via AI. I had hundreds of images before I found what I thought was appropriate, of course it's already my collage of several designs.

On December 27, 2025, there will be a concert in memory of Juraj "Immortal" Hariň. Will this be the official release party for "Portal"? If so, tell us more about it and what songs you will be playing there.

Yes, we will perform in Poprad at the end of the year. However, we have already christened "Portal" at a concert on November 1st together with Wayd from Prešov. We agreed with them in the spring that we could release it on the same date. Even though the album was officially released on November 16th, which is actually when we date the band's formation, so the album was released on the band's 35th birthday. I do not rule out that we will also have a party in Poprad. As for the songs, most of them will be from the new album and of course some things from previous albums.

Speaking of your concerts, are you still performing live without a bass guitarist? Is that okay, or are you planning to find someone for that position in the near future? By the way, are you planning any extensive tours or festival appearances to promote your new album in 2026?

Yes, we still play live without a bass guitarist, it's hard to find someone passionate who would suit us. We're not looking for anyone yet, but we wouldn't mind finding a good player. We're not planning any big tours. Robo has 3 other bands besides us, so it's sometimes harder to coordinate. But we can always come to an agreement. And we're all in our 50s. But we'll definitely try to play some concerts or festivals.

You and Robo also play in another legendary death metal band, Mordum. What news can you tell us about this formation? Will you be releasing new

material soon? Is guitarist Roman Körösi's appearance in Contempt a result of this collaboration?

Robo and I also play in Mordum. As I mentioned, I came to Mordum around 2014 where the guys already had a complete set of material for the new album, and that's the truth. So I joined them, because I was the only one left from the Contempt line-up at the time. Later, when drummer Gabi left, we approached Robo and he agreed without hesitation. We had a project together called Genital Deformity around 1994 where Roman, Robo, Viliem (R.I.P.) from Obliterate and I played. So we knew each other long ago in our early days. And yes, when we decided to somehow reunite Contempt, we agreed that we would not look for another person. So Roman took over the position of guitarist.

In 2024, Jan Jason Distribution released a special compilation titled "Atypic", which included two early Contempt demos. Could you tell us more about this, and in particular about your collaboration with Ján? Is this very limited edition CD still available for purchase? If so, where can Contempt fans get it?

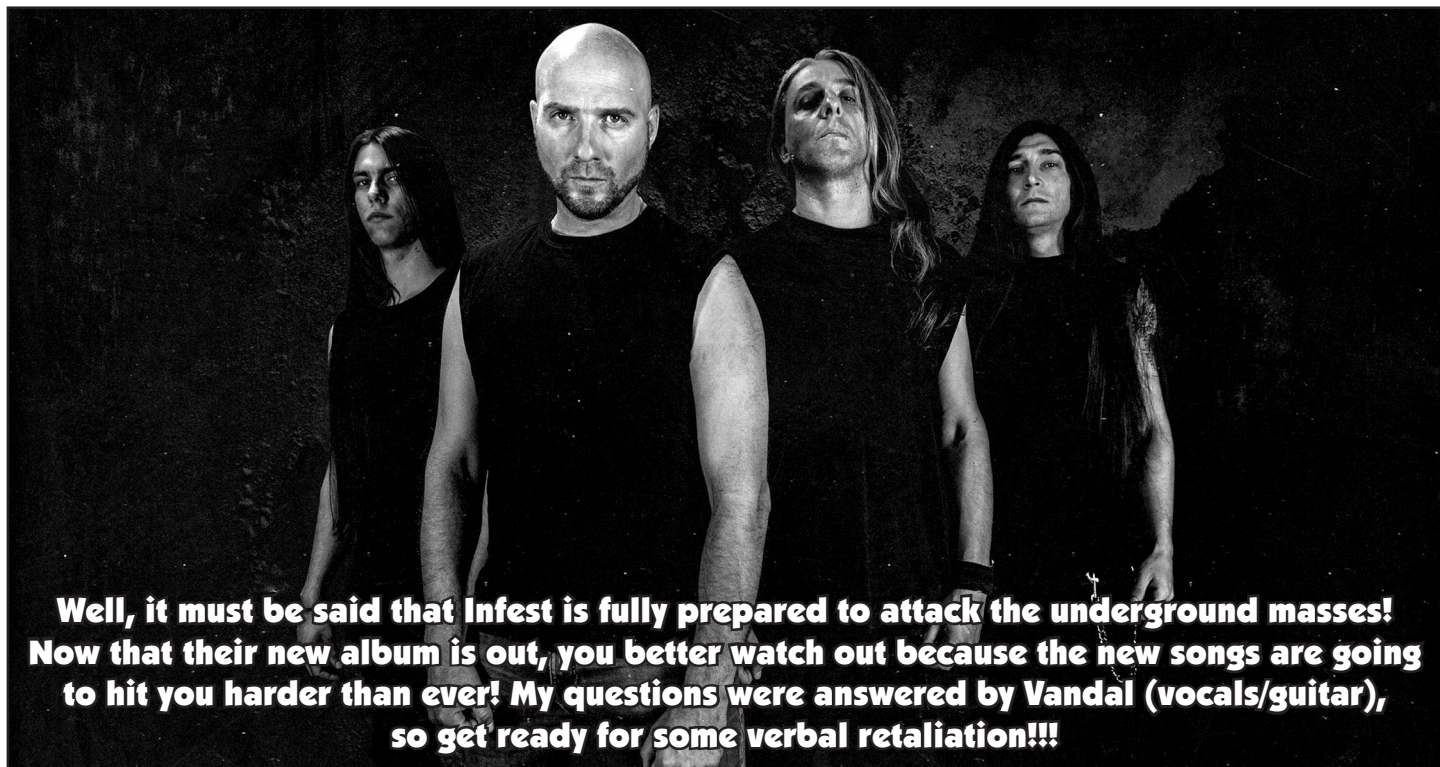
Jano is a huge fan and we appreciate his interest in the Slovak metal scene. He released the CD "Atypic" for us, which are actually two demos from 1995 and 1997, "Paradise Garden?" and "Eyes", and he also released the album "Blasphemy" from 2009, which was only released as a CD-R at the time, due to the clip that was burned into it, but it was re-released without the clip as a pressed full-fledged album. These CDs are available from us.

Okay, let's talk about what kind of music you like listening to these days. Please list some of your favorites here. What was the last album you bought, and are there any new bands that still impress you?

Well, I listen to a lot of music lately. I've been drawn to new Testament album. One of my favorite bands is Meshuggah. But I also like death metal classics like Death, Obituary, Morgoth, Morbid Angel from the old school. I also like more progressive bands like Dream Theater. The last album I bought about a week ago is Meshuggah's "Contradictions Collapse", their first album on vinyl. I really appreciate that album, it's basically a reminder of my youth. I'm not much of a collector, but lately I've been buying some vinyl, but it's just albums that I really like. I'm not a fanatical collector.

Well, Ľubo, thank you for the interview. To properly close the portal, please share your final incantations with the readers.

I also thank you for the space in your 'zine. I hope the listeners will like the album. We are doing the best we can and while we have the strength. Stay brutal. Peace.



Well, it must be said that Infest is fully prepared to attack the underground masses! Now that their new album is out, you better watch out because the new songs are going to hit you harder than ever! My questions were answered by Vandal (vocals/guitar), so get ready for some verbal retaliation!!!

Hail to thee Vandal! Infest's seventh album, "Ambassadors of Aggression", was released on September 26, 2025. The sound is much more refined, although this time I feel that the thrash metal elements, guitar melodies, and solos in general stand out more than before. What do you think about that? Oh, and what feedback have you gotten from fans and the media so far?

Hails! This album is the sound of a blade finally tempered after years in the fire. We didn't "refine" ourselves, we weaponized ourselves. The thrash elements hit harder because this time we carved the riffs like wounds, not decorations. The melodies, the solos... they're not there to shine, they're there to cut.

The feedback has been insane. Fans said they felt the punches in their chest, not just their ears. Media called it our most complete assault yet. When people tell us the album feels like a riot wrapped in steel, that's when I know the message landed.

I noticed that the successful formula of your previous album, "Psychosis", has been retained in its entirety on the new album. I mean the studios where you recorded the material, Dan Swanö's final touches in terms of mastering, and of course Roberto Toderico's incredibly well-done cover art. Was this a completely natural decision on your part, or was it more a case of "don't change what works"?

It was absolutely natural. When you find a forge that can handle the heat you bring, you don't walk away from it. Citadela and Vortex understand our chaos. Swanö elevates the destruction without polishing the violence out of it. Toderico paints what we scream.

It wasn't "don't change what works", it was "these are the allies you go to war with".

And when you go into battle, you don't switch your armor. You reinforce it.

Talking about Citadela and Vortex studios. How long did it take to complete the recordings for "Ambassadors of Aggression"? Did the recordings go smoothly throughout the entire session? What was the atmosphere and workflow like under the supervision of Luka Matković and Rodoljub Raičković?

It took months of carving, breaking, rebuilding, and refining. Not because anything went wrong, because we demanded everything be right. Luka and Rodoljub run their studios like disciplined fortresses. They know when to push, when to step back, and when to let the storm loose.

The atmosphere was intense, focused, but never suffocating. Every session felt like forging a weapon you plan to use the next morning. Every take felt like loading

a bullet with your own hands. That kind of environment creates albums that survive time.

The music sometimes takes on a military character, which I think is largely related to the lyrics. What is your opinion on this? What themes does the new lyrics touch on, and how do they relate to the cover art?

The military energy comes from living in lands where peace is a temporary rumor. The Balkans taught us that every day is a frontline, against corruption, against decay, against indifference. The lyrics reflect that. They speak about the invisible wars we fight: the ones against systems, lies, and our own shadows.

The themes range from societal collapse to personal resurrection. From anger to unity. From despair to defiance.

Toderico's art ties it all into one vision, faceless power, silent suffering, and the rise of the ones who refuse to kneel. It's not fantasy. It's a documentary of our reality.

You've made a few official videos, but the video for the song "Are You with Me" is simply spectacular. Could you tell our readers how this idea came about, how long it took to realize, and, of course, what message it conveys to us?

"Are You with Me" is our anthem of unity, the war cry of the metal legion. The idea was simple; make a video that celebrates everyone who ever stood by us. Not a vanity project, more like a gathering of the tribe.

It took months to complete, because we wanted musicians and fans from all over Europe, Serbia, Croatia, Romania, Hungary, Bulgaria, Belgium, England, and legends from Exodus, Asphyx, Desaster, Benediction... the real warriors.

The message was and is: We are one family. One voice. One fire. Metal doesn't divide, it unites the broken, the bold, and the brave.

There is a new guitarist in the band, known as Cosmogen. What should we know about him? Did he play a major role in writing the new songs, or did he only join the band during the studio work?

Cosmogen is pure aggression wrapped in discipline. A man possessed by riffs, with fire in his bones and loyalty in his heart. He joined us when most of the material was already forged, but he breathed new life into it, power, precision, madness on stage.

He didn't replace Tyrant, nobody ever will, but he carries the torch with honor. And on stage, he's a lightning strike waiting to hit something explosive.

On December 6, 2025, there will be a release party for "Ambassadors of Aggression" in Belgrade. What songs are you preparing for this event? By the way,

are you planning an extensive European tour to promote the new album in 2026?

December 6th won't be a concert, it'll be a battlefield. We're performing the entire new album, front to back, because every song was written to be unleashed live. And of course, we'll resurrect the old war classics "Onward to Destroy", "Deathrash Sodomy", "Slavery to No One", the whole arsenal.

As for 2026, yes. Europe will burn. Festivals, clubs, wherever the stage can hold us. Metal lives only when shared face-to-face. And we're ready to take the message everywhere the road leads.

We will have more announcements soon, about it all.

Tell us a little about the tools of your trade. What guitars, amplifiers, cabinets and strings do you use during Infest's live performances?

We use tools made for war, not decoration.

Guitars: Music Art custom beasts guitars.

Amps: Mesa, Engl, Peavey.

Cabs: 4x12s built to withstand earthquakes and 2x12 mesa cabinets.

Pedals: Maxon overdrive for that blood-soaked crunch and many more for Cosmogen.

Strings: Heavy gauge only, anything lighter snaps under our picking hand.

But again, the real tone isn't bought. It's bled. It comes from attitude, scars, and intent.

What kind of music are you listening to these days? Are there any new bands that still surprise you? If so, please list them here!

I always go back to the giants like Slayer, Exodus, Asphyx, Immolation, Bolt Thrower, Dismember, Sinister. That's the foundation. But I never stop searching for new fire.

Bands that caught my ear recently: Traitor, Deathchain, Harakiri for the Sky, Dust Bolt, Helldrifter, Mortal Strike.

These bands carry the spark, raw, passionate, unfiltered. Exactly what metal needs to survive.

Well, it's time to wrap up the interview. Please send your final death/thrash inspired thoughts to our readers.

Stay loud. Stay fearless. Stay what you are and try to grow into a better you, only stronger.

The world is full of walls, metal is the hammer that breaks them.

Raise your fist, sharpen your spirit, and never bow to anything that tries to silence you.

See you on the battlefield.

WE ARE LEGION.

**ABAMATH/BEETLEGORK/PEMPHIGUS/
THE CRYPT/BÁL/CONRAD/MARTYRLAND/
TEUFELSSCHLOSS**

“Subverting The Golgotha” CD-R 2024
(Self-released)

As you can see, this split release brings together 8 bands from the black and death metal underground. The first 4 are from Door County, while the other 4 are international. The 62-minute disc starts with the super raw black metal sounds of Abamath. The one-man black metal entity led by M. (all instruments and vocals) hails from Forestville and showcases their cold musical destruction with the song called “Malice”.



The second track is reserved for Beetlegork, a 3-piece heaviness from Northeastern Wisconsin. Their song “Bongload of Lungbutter” has a definite heavy sound and represents for us what they call cosmic metal. Then comes Pempthigus from Sturgeon Bay. The trio presents us with two songs, namely “A Link to the Past” and “Sister Dismay”, both done in the good old death metal way, reminiscent of early Autopsy and Death stuff. The Crypt from Fish Creek unleashes hell with the following two tracks. Their first song is called “Bünbak”, with lyrics in Hungarian and a rather experimental death metal approach. It’s about some really wicked vocals and lots of blast beat orgies. Their second composition is “Bixop Bpemeha”, with lyrics in Serbian. There are some very groove-oriented guitar riffs, abstract atmospherics and even female vocals, just to make their music even weirder. The 7th song is called “Fekete Viz” and is performed by Bál from Hungary. This one-man band is deeply focused on the atmospheric and cold aspects of post black metal. Then there’s a super long and exotic black metal track called “Quantum Pai-De-Santo”, performed by Conrad from Barbados. The almost 14-minute song certainly sounds strange to me, but the fact that they are from Barbados and play black metal was perhaps even stranger to take note of. But they are very good at experimental black metal, that’s for sure. Poland’s Martyrland continue to explore the weirdness within the boundaries of black metal. In “Biesy Ludu Slowa” you will find some really unusual and innovative solutions that I warmly recommend you to check out. The last and 10th song of this compilation is by the Polish band Teufelsschloss. Needless to say, they also play a kind of experimental music, which is probably the closest to post black metal. Their cut is called “Our Breath – Cold”, and it’s a pretty atmospheric piece overall. The burned CD comes with a 12-page booklet containing the lyrics and minimal information about all the artists. I think you can order this split release from any of the above bands, but ask first!

ACID DEATH
“Evolution” CD 2025
(7hard)

The new studio album by the legendary Greek band Acid Death is titled “Evolution” and is divided into 12 chapters, offering over 47 minutes of in-depth musical enjoyment. The creators of this truly great masterpiece are Savvas Betinis (vocals/bass), Dennis Kostopoulos (guitar), John Anagnostou (guitar) and Kostas Alexakis (drums). Their musical approach is quite technical and melodic, incorporating a wide range of progressive elements, but the core repertoire is still made up of the well-known canons of thrash and death metal. In my honest opinion, their new material is mostly influenced by Coroner’s impeccable discography, and this should be understood not only musically, but also vocally. However, I also discovered influences from big guns like Destruction, At the Gates, Nocturnus, Arch Enemy and Cynic, but these parts were ultimately performed in the unique style of Acid Death, of course. The album’s production is top-notch, combining a perfect symmetry between a progressive sound and the aggression of thrash and death metal, with a modern, even futuristic approach. The latter is also depicted on the cover artwork by Giannis Nakos, in a quite fantastic way. To further



enhance the album’s already outstanding vibe, James Murphy and Kelly Shafer were asked to add their unique trademark to the song “The Gateway to Knowledge”. I personally really enjoyed listening to the songs on “Evolution”, so I hereby encourage you to listen to them too. The CD comes in a laconic digipak packaging, including a well-designed booklet. Needless to say, it’s a must-have for all Acid Death fans and those who love progressive and complex death/thrash metal!!!

ASSASSIN
“Outer Space Death” CD 2025
(High Roller Records)

This release is a real treasure for all Assassin fans, and the fact that it appeared completely unexpectedly makes it even more valuable. “Outer Space Death” contains a total of 17 songs and has a playing time of 66 minutes. The contents of the CD relate exclusively to songs from the band’s second full-length album, “Interstellar Experience” (1988). Tracks 1-8 were recorded live in the studio in 1987, and believe me, these songs are truly outstanding in terms of sound quality. So I’m more than confident that Assassin fans will enjoy these eight pre-production songs, titled “Junk Food”, “Abstract War”, “Damned World”, “A Message to Survive”, “Resolution 588”, “A.G.D.”, “Pipeline” and “Interstellar Experience”. Then there are 6 rehearsal tracks from 1987, namely “Strange World”, “A Message to Survive”, “Junk Food”, “Interstellar Experience”, “Resolution 588” and the instrumental version of “Abstract War”. These definitely sound pretty raw with that special 80s charm, so there’s nothing to complain about. The last 3 tracks of the CD were recorded live in Lamsheim, also in 1987.



These are “Junk Food”, “Abstract War” and “A Message to Survive”. It’s a slightly chaotic performance, but it’s pretty cool nonetheless. As you might guess, the band’s line-up on all these recordings was as follows: Robert Gonnella (vocals), Dinko Vekić (guitar), Michael Hoffmann (guitar), Markus Ludwig (bass) and Frank Nellen (drums). This CD edition comes with a slipcase and a huge 24-page booklet. In addition to lots of band and live photos, concert posters, ads, some magazine interviews and a list of gigs, there is also a retrospective article with Dinko about the member changes, the logo transformation, the cover artwork change and its concept, and lots of other great information. So needless to say, this is a collector’s item for all dedicated Assassin fans worldwide!!!

BENEDICTION
“Ravage Of Empires” CD 2025
(Nuclear Blast)

“Ravage of Empires” is Benediction’s 9th studio album to date. Formed in 1989, and I think it goes without saying that the band is known and respected worldwide, not only

among death metal fans, but also in the metal community as a whole. So these absolute iron-willed veterans are back with a new album of their unique brand of death metal, and it may sound corny, but they are stronger than ever! On “Ravage of Empires” the successful formula used on the previous album, “Scriptures” (2020), was repeated to the maximum, which also marked the glorious return of Dave Ingram. The only minor change is on bass, with Nik Sampson now playing the thick strings. So the 11 songs on the new album are pretty much a logical continuation of the “Scriptures” album, with the same approach in terms of songwriting, sound and mood.



The riffmasters Peter Rew and Darren Brookes certainly ensured the album’s success with their most groove-driven and catchy guitar work, while Giovanni Durst’s second album with the band features 47+ minutes of his usual super-solid drumming and tasty drum fills. To top it all off, Scott Atkins delivers a punchy sounding production that is incredibly captivating from start to finish. The most memorable tracks on the album are “Engines of War”, “Crawling over Corpses” and “Ravage of Empires”, but the rest of the songs are also smashingly good and represent old school death metal at its best. This is an incredibly fantastic album that will not disappoint death metal fans, that’s for sure! Remember, Benediction is like good wine, the older the better, so what we get from the quintet is death metal magic refined to perfection, deep respect and hats off to them for their perseverance, attitude and music that still kicks ass in the best possible way! The CD includes a huge 20-page booklet with all the lyrics, a cool band photo, live photos of each member individually, and a fantastic Wolven Claws artwork on the front cover. This is one of the best death metal releases of 2025, so get it soon or you’ll be damned!!!

CANCER
“Inverted World” CD 2025
(Peaceville)

Let me say right off the bat that the new Cancer album has turned out to be extremely awesome. “Inverted World” is the band’s seventh full-length album, featuring a completely fresh line-up alongside frontman John Walker (vocals/guitar). His new partners in death metal crime are Robert Navajas (lead guitar), Daniel Maganto (bass) and Gabriel Valcázar (drums).



The album’s 10 songs were recorded at The Empty Hall Studio in Madrid (Spain), then mixed and mastered at Woodshed Studio in Landshut (Germany). The result is simply brilliant, with a huge wall of guitars, dynamic drums, thundering bass and John’s recognizable growls coming together perfectly in this 44+ minute masterpiece. Musically, it represents a maximally fresh approach, incorporating some of the favorite stylistic features of the first three Cancer albums, spiced up with the mem-

bers' up-to-date musical ideas. I especially like Gabriel's super tasteful drumming, which of course is strongly present in all the songs and makes the album really stand out. My personal favorites are "Enter the Gates", "Amputate" and "Corrosive". The CD packaging is decent, containing all the lyrics, photos of each member, a band photo and a killer cover. In short, everything is there for a good death metal release, so don't hesitate and order it now! "Inverted World" is clearly the best thing that has happened to Cancer in the last 30 years, so needless to say, I can't wait for the sequel!!!

CELESTIAL SILENCE

"Silent Calls From The Other Side" CD 2025

(Zazen Sounds)

Celestial Silence is a relatively young black metal band formed in 2023, with members from Ukraine and Finland. Their debut album, "Silent Calls from the Other Side", has now been released as a limited edition 8-panel digisleeve CD. It contains six songs and has a playing time of just over 29 minutes. You may be wondering what kind of black metal a band with this name plays. Well, the answer is: melancholic, slightly depressive, but definitely atmospheric black metal. This is the contemplative type, where the listener becomes absorbed in their thoughts under the influence of the music and ponders the transience of life. Despite the singer's throat-shredding screams, their repertoire has a calming effect.



What's more, their songs are extremely mood-oriented, so the emphasis is on the right flow of guitar riffs, with everything else serving as accompaniment to create the best possible arrangement. This excellent, ethereal black metal material was recorded by Osarseph (guitars), Klemi (vocals/noise) and Dodes kor (drums), with the help of guest musicians Kate Bass (bass/double bass) and Gennadiy Bugrov (viola/keyboards). The sound of the album is balanced, transparent, and at the same time cold, for which Veksha (recording) and Mykola Andrushchenko (mixing/mastering) were responsible. In addition, Christophe Szpajdel created the logo, while Gurge Feodor designed the cover and all other graphics in the digisleeve. So all I have to say is: if you like atmospheric black metal music, then you absolutely have to listen to this! Oh, and if you prefer a format other than CD, Monastyr Records has made it available on cassette, and Forbidden Keep Records will soon be releasing it on vinyl.

CRYPTOPSY

"An Insatiable Violence" CD 2025

(Season Of Mist)

I finally got my hands on Cryptopsy's new album, titled "An Insatiable Violence". As expected, the new material follows in the footsteps of "As Gomorrah Burns" (2023), with lightning-fast songs, skillful performance and, of course, mega-



brutal sound production. Eight songs in almost 34 minutes, simply the way it should be. I also have to admit, I'm starting to get used to the musical direction of their latest work, namely the way they combine the trademarks of their first four albums with more modern, yet refreshing approaches. It's also very interesting that no matter what modern influences they mix into their repertoire, it still remains extreme, and even innovative in a certain sense. The quartet roars wildly in their signature brutal, grinding death metal, not forgetting to incorporate as much groove as possible into their music. The opening track, "The Nimis Adoration", is a perfect example of this, showcasing their full musical arsenal, complete with a super melodic guitar solo and equally tuneful bass pattern. "Until There's Nothing Left" continues the sonic carnage furiously, spinning down almost in one breath. The third piece is "Dead Eyes Replete", a less wild song that focuses more on melodic riffs and moods. Then there's "Fools Last Acclaim", which is a groove monster with tricky drum patterns, ultra-crazy screams, and some pretty massive growls. This is followed by "The Art of Emptiness", which starts off epic with spoken words and then descends into relentless aural destruction. "Our Great Deception" has a similarly monumental opening, with ethereal acoustic guitar parts and some very jazzy drum patterns. This song is dominated by a generally quite melodic soundscape. The seventh track is titled "Embrace the Nihilty". This composition is again about moods and grooves, with measured tempos. It's also interesting that Mike DiSalvo is featured as a guest vocalist there. The album ends with "Malicious Needs". This is another great piece of pounding, groove-driven brutality that fittingly closes the album with an atmospheric touch. The CD comes in a deluxe digipak with silver foil printing, along with a 12-page booklet containing the lyrics, two band photos, and an incredible cover artwork by the recently deceased Martin Lacroix, who was a member of Cryptopsy from 2001 to 2003 and also sang on the live album "None So Live" (2003).

CRYPTOPSY

"Blasphemy Made Flesh" 2CD 2025

(Season Of Mist)

Well, this is the 30th anniversary reissue of Cryptopsy's debut album, "Blasphemy Made Flesh", in a 2CD version. Similar to the 25th anniversary edition, the bonus disc contains 10 songs recorded live in Regina in 1995, but this time in audio format. This live recording is very raw and low quality, but it still reflects well the live energy of the line-up at that time. The main disc contains the unique material of "Blasphemy Made Flesh" (1994), which every true brutal death metal fan would describe as a defining work that had a decisive influence on the development of the style. In addition, the technical side must also be highlighted, as the Canadians performed at a very high level. Add to that the excellent and completely unique sound and production, and it's clear that this is an album that achieved cult status immediately upon its release. This 10-song material is extremely powerful and literally captivates the listener in an instant. At the end of this disc, there is even a surprise song waiting for us, tastefully titled "Blasphemy Made Fresh".



This medley, which is over 8 minutes long, was recorded with the current members: Matt McGachy (vocals), Christian Donaldson (guitar), Olivier Pinard (bass), and Flo Mounier (drums), as well as several guest musicians. And, as expected, this fantastic-sounding medley is based on fragments of seven infamous songs, which are as follows: "Defenestration", "Abigor" (featuring Alexander Jones of Undeath), "Born Headless" (featuring Johnny Ciardullo of Carcosa), "Swine of the Cross" (featuring Bridget Lynch of Stabbing), "Gravaged (A Cryptopsy)" (featuring Ben Deurr of Shadow of Intent), "Open Face Surgery" (featuring Mallika Sundaramurthy of Emasculator and Billy Strings), "Pathological Frolic" (featuring all guest vocalists). Needless to say, all of the guest vocalists performed brilliantly and brutally, while Billy Strings' guitar solo fits perfectly with the mood of "Open Face Surgery". The CDs are

packaged in a jewel case, accompanied by a 12-page, luxury booklet containing all the lyrics, two band photos, and essential information about the original release, the live concert, and the medley. Refresh your Cryptopsy collection with this anniversary edition, because it's definitely worth the investment!!!

CRYPTOPSY

"Ungentle Exhumation" CD 2025

(Season Of Mist)

It's really cool that Season of Mist recently re-released this cult demo of Cryptopsy, both on CD and 12" vinyl. This demo, originally released on cassette by Gore Records in 1993, was the start of something special. Its four tracks were recorded in the Lord Worm (vocals), Steve Thibault (lead and rhythm guitars, vocals), Dave Galea (lead and rhythm guitars, vocals),



Kevin Weagle (bass) and Flo Mounier (drums, vocals) line-up at Parametres. The sound production was pretty solid and the songwriting skills of the quintet were decent. Some Cannibal Corpse and Carcass influences could be detected in the nearly 15 minutes of material, but the future essence of Cryptopsy's style was successfully implanted in these 4 songs as well. Three of them, namely "Gravaged: A Cryptopsy", "Abigor" and "Mutant Christ", were re-recorded for the debut album "Blasphemy Made Flesh" (1994), while "Back to the Worms" was later re-recorded for the album "And Then You'll Beg" (2000). This CD reissue features the original cover image and a killer 12-page booklet which, in addition to the lyrics, includes some rare band and live photos, plus plenty of flyers, a review and Flo's liner notes from 2021. I know that this demo has been re-released in various formats in the past, but this new, revamped edition is still worth the investment, if you ask me. So if you're a die-hard Cryptopsy fan, you should definitely have this version in your collection, and that's not up for debate!!!

DESTRUCTION

"Birth Of Malice" EP 2025

(Legacy/Napalm Records)

This EP, which also bears the title of the forthcoming full-length album, doesn't offer much new, at least for a Destruction fan. There are 5 songs in total, with a length of almost 18 minutes. The first two songs, "No Kings - No Masters" and "Fast as a Shark" (Accept cover), were featured on the "No Kings - No Masters" 12" vinyl released last year. Of course,



both songs will be on the new album, and "No Kings - No Masters" is a pretty good representation of Destruction's current musical direction. The band is definitely on fire, and with two new songs, "Destruction" and "A.N.G.S.T.", already available online, which are badass headbangers, the new album is set to be a brutal thrash metal assault. So I'm really looking forward to March 7, 2025 - the official release date of "Birth of

Malice". The other 3 songs on the CD are "Whiplash" (Metallica cover), "(We Are) The Road Crew" (Motörhead cover) and the live version of "Nailed to the Cross". The latter is taken from the live album "Live Attack" (2021), while the covers were previously part of the Japanese CD version of "All Hell Breaks Loose" (2000) and the digibook CD version of "Inventor of Evil" (2005). The CD itself comes in a cardboard sleeve with a close-up of the cover of "Birth of Malice", designed by Gyula Havancsák. If you want to get your hands on this 5-song EP, hurry and order Legacy Magazine #154 (01/2025) or you'll miss out. This issue also includes a 12-page Destruction article and a 2-page poster, a must-have for all Destruction fans!!!

DESTRUCTION

"Birth Of Malice" CD 2025

(Napalm Records)

Destruction is back with a vengeance! "Birth of Malice" is the title of their new masterpiece, which contains over 50 minutes of thrash metal fury in 12 tracks. Interesting that the CD edition (which I believe contains the original order of the songs) has the middle tracks in a different order than the vinyl edition, I guess due to the length of the album both vinyl sides were simply adjusted to the 25+ minute length. Also interesting, or rather very strange, is the fact that the intro of the album starts with a Hell's Kitchen violin sound effect, I really don't know why they used that at all, but whatever. Well, the quartet's ultra-modern thrash metal formula is even more refined and polished on "Birth of Malice", but also musically and lyrically much darker than before. All this is combined with impeccable sound and visuals to make the listener's journey even more enjoyable. I personally loved listening to the songs "Destruction", "No Kings – No Masters", "Scumbag Human Race" and "A.N.G.S.T.", which are the clear highlights of the new material. The other songs are not bad at all,



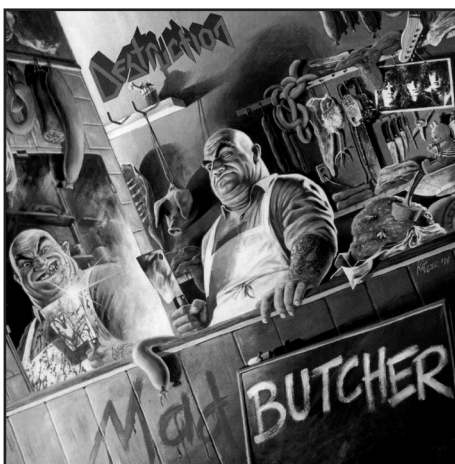
just less informative for me. It's also incomprehensible to me why most metal bands nowadays are so obsessed with long albums, when a perfect thrash metal album should be around 40 minutes or less, but certainly not 50 minutes or more. In any case, Destruction is still moving forward and creating better things with each release, so it's not bad for the future. The great-looking and well-designed digipak edition comes with a 16-page booklet containing the lyrics, a band photo and digitally manipulated member shots. It's pretty cool for sure, so fans of the band are advised to get it now, otherwise you'll be cursed for eternity!!!

DESTRUCTION

"Mad Butcher/Live Ruins" CD 2025

(High Roller Records/Brain Butcher Compact)

Well, you could say this is another boring reissue of Destruction's classic "Mad Butcher" EP in the usual way, but it's actually not. Why, you may ask? Because for the first time it includes the rare material from "Live Ruins" on CD, which was previously only available in the "Tales of Morbid Brains" vinyl box and the "Trapped in Lunatic Possession" cassette box. Personally, I'm very happy that these live tracks are finally available in CD format. Plus, since both the EP and the live recordings are from 1987, it's definitely a fitting pairing. For the sake of detail, the 5 songs that make up "Live Ruins" were recorded live at the Dynamo Open Air Festival on June 8, 1987. At the time, it was one of the largest and most prestigious metal festivals in Europe, and you could hear it in the crowd's cheers between songs. The quartet's performance is a bit chaotic at times, but the live energy is simply incredible. They play their songs quickly and electrifyingly. Oh, the song selection is also great, as it includes "Eternal Ban", "Unconscious Ruins", "United by Hatred", "Bestial Invasion" and "Confused Mind", I'm particularly happy with "United by Hatred" and "Confused Mind" as these weren't often featured in the band's repertoire later on. Anyway, the live recording sounds pretty good, and I hope I'm not the only one who finds this a real treasure. The



nearly 42-minute CD comes with a slipcase, an 8-page booklet, and a double-sided poster. In short, this release will only be appreciated by super-obsessed Destruction fans, which is perhaps understandable in some ways. A collector's item, for sure!!!

GASMASK SYMPHONY

"Savage Symphony Of Hateful Hymns & Anthems For The Apocalypse" CD 2025

(Self-released)

Gasmask Symphony – what a band name, one might think, and rightly so, as this Canadian trio unleashes a face-melting and brazenly determined barrage of black metal hell upon its listeners. The music for this sick and filthy post-apocalyptic creation was created back in 2005, and now it is finally spreading through the darkest layers of the underground like an incurable plague against human scum. The following bulletbelt stormtroopers are in the ranks of this ruthless unit: WarBanger (vocals, lyrics, artwork), Assassin (guitar, bass, backing vocals, drums on tracks 4 & 8) and Nailbomber (drums, bass, guitar on tracks 4 & 8). And needless to say, they don't hesitate to launch the most insidious sonic assault in the eight chapters of "Savage Symphony of Hateful Hymns & Anthems for the Apocalypse".



The sound quality of the more than 20 minutes of material is very good, the mixing is balanced, which gives it a truly devastating character. The guitar riffs and melodies are very good, the vocals are extremely crazy and quite bloodthirsty, while the rhythm section perfectly supports them in achieving complete chaos and superiority. This music is not for the faint of heart. So, if you like things that are straightforward, totally evil, and extremely raw, then you should definitely listen to Gasmask Symphony! Well, if you want to hear some band names for comparison, I would first mention Impaled Nazarene and Antihuman Kutte, but obviously many other bands have influenced their music as well. The CD comes with a well-designed, 4-page booklet and back cover, both in black and white, of course, containing all the lyrics and a suitable photo of the band. This is definitely a great debut album, which I recommend to all dark souls in the depths of the filthy black metal underground!!!

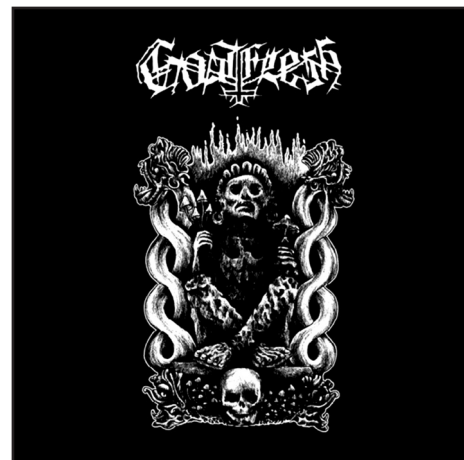
GOATFLESH

"Goatflesh" CD 2024

(Werewolf Promotion)

Goatflesh was formed in 2012 in Vinnitsya, Ukraine. After two demos and a split with Bestial Vomit, it was finally time for their debut full-length album. The self-titled album consists of 9 extremely blasphemous black/death metal tracks in just over 32 minutes. These songs were recorded in 2023-2024 in the cellars of Vinnitsya and mixed by the band themselves. "Goatflesh" features reworked tracks from previous demos as well as brand new material, with new and returning members. It brings together

the infernal forces of DMN (vocals), KRZ (vocals), Desecrated Souls' Redeemer (guitars), Cursed Keeper of Nokturnal Lava-land (guitars), His Ancient Roaring Abyss (bass) and Devourer of the Sacred Salts (drums). Their music is quite beastly in nature, with a super raw sound. In some places it reminded me a lot of Sepultura's "Morbid Visions", especially sonically. But of course Goatflesh is more brutal, sicker if you like, and with a post-apocalyptic twist. Let me list some song titles here to help you understand the lyrical concept of Goatflesh. So, here you go, "Degenerate Indoctrination", "Leeches of Jehovah", "Goatlord Revelation", "Nuclear Aftermath Morbid Chant", "God of Pyre". Well, I'm sure the song titles speak for themselves, don't



they? Then there's the super chaotic performance, conjured from the darkest depths of the underground spheres. Fans of Proclamation, Morbosidad and Nuclear Desecration will probably be blown away by Goatflesh's music, so get this hellish album immediately or be damned for eternity!!!

GRAVE CIRCLES

"World Within The World" CD 2025

(Schattenkult Produktionen)

The long-awaited second album by Grave Circles, entitled "World Within the World", has finally arrived. The album is divided into 8 tracks, with a total length of 47:28. This time the Ukrainian black metallers have come up with an even more somber and raw sound. Their music has become colder, with maximum Nordic influence. As a result, the listener is taken on a journey through a highly atmospheric soundscape, infused with deep musical and lyrical emotions, most of which are permeated with hatred, contempt, pain and misanthropy. Their compositions and the production as a whole are really harsh and rather obscure, more reminiscent of the classic black metal hordes, although the band claims to play in the vein of Mglá,



Ascension and Svartidaudi. This album features the line-up of Dødes kor (vocals/drums), Veksha (guitars), Kosty (guitars) and Kate (bass). Sadly, Kosty, who was not only the guitarist but also the founder of Grave Circles, died in battle three weeks ago. Rest in peace Kosty... The new material features guest appearances by Lazareth on brass instruments, Leor on guitars and Val on additional guitars, while Engwar is responsible for mixing and Nick for mastering. To top it all off, there's the super aptly and laconically designed digipak and the accompanying 12-page booklet, with Morbidelle's fantastic cover design and Gurge Feodor's stunning inner artworks. I definitely enjoyed listening to the songs on "World Within the World", so I not only sincerely but warmly recommend this album to all black metal fans who like the colder and spookier side of the genre. In short, keep your eyes peeled for Grave Circles, because this stuff is definitely proving to be strong!!!

Bandcamp: gravecircles.bandcamp.com

HIRAX

"Faster Than Death" CD 2025 (Doomentia Records)

The wait for Hirax's long-awaited new album is finally over. It must also be admitted that it was definitely worth the wait, as this 9-song material destroys in the best possible way. The album is 21:55 long, which needless to say is perfect for the crossover type of speed attack that this seasoned thrashing formation has to offer. Interestingly, the album was recorded as a trio: Katon W. de Pena (voice), Neil Metcalf (lead and rhythm guitars, bass) and Danny Walker (drums), which is completely different from the line-up that tours live with Katon these days.



Well, "Faster than Death" was produced, mixed and mastered by none other than the mighty Max Norman, so what you're about to hear is a ferocious thrash metal fusion, a devastating supersonic explosion that will echo in your ears for a long time to come. The CD starts with a rather fast but short cut, "Drill into the Brain", followed by "Armageddon", which also keeps the tempo at a crazy pace. The bass lines are very audible in the mix, which gives an extra punchy character to the overall sound. Then there's "Drowned Bodies", "Faster than Death" and "Psychiatric Ward", super massive and definitely headbanging tracks, with riffs that can tear your soul apart with their weight and piercing guitar tone. "Relentless" is the sixth song on the album, and in my opinion the most varied, with anthemic heavy metal vocals and riffs influenced by Slayer and Exodus. Then comes "Revenant", which has a super epic intro with creepy guitars. It soon becomes a banger, with lots of mid-tempo and of course fast guitar and drum parts, the vocal themes are really catchy and at 3:46 it's the longest song on the album. The eighth song takes us back to the glorious past, as "Warlord's Command" is a re-recorded version of one of the classic songs from "Raging Violence" (1985). As a fitting end to the album, the last track is titled "Worlds End". It offers the full arsenal that Hirax is known for, whether it's the lyrics, the vocals or the music itself. To sum up, all I can say is that this new material is absolutely killer and I'm sure that both old school fans and the younger generation of thrashers will be satisfied with "Faster than Death". The digipak CD edition comes with an 8-page booklet containing all the lyrics, album credits, a live photo and Thomas Pinheiro's stunning artwork on the front, back and inside. A 100% must-have for thrash metal fans worldwide, so get it now on CD, vinyl or cassette, the choice is yours!!!

HOROH

"Horde Of Horror" CD 2025 (Crypt Of Dr. Gore)

After the release of their debut album "Aberration" (2023), I was curious to see in which direction Horoh would continue to deform musically. Well, after a few listens to "Horde of Hor-



ror", I'm happy to report that the sophomore album from the French macabre duo delves even deeper into the depths of horror, gore and death. The primitive musical formulas and soundscapes they propagate are rooted in the glorious 90s of death metal, so don't expect anything fancy from either. But what you're about to experience is decidedly morbid and obscure, about 40 minutes long and divided into 13 chapters. If I compare the new songs with the songs from the debut album, I notice some changes in riff structures and arrangements, you could call it a natural evolution, but the fact is that they are simply better and more inventive. The Cannibal Corpse touch is also fading, which is definitely a good thing if you ask me. In addition, the horror elements have been given more space in this material, making the overall product much creepier and sicker. The band members, J (visceral strings, inhuman drums, filthy bass & putrid growls) and S (rotten throat, putrid tongue & vicious screams), are passionate about the true spirit of old-school death metal, and it comes through bloody well in their repertoire. By the way, the booklet says that no vocal effects were used on this record, which is a clear indication of how killer the vocalists are. Hats off to their throats and lungs! The sound is solid and balanced, thanks to J's mixing and Will's mastering. Furthermore, Horoh's eerie approach to music is perfectly matched by the visuals of Moky, who created not only the spooky cover artwork, but all the other perfectly apt images for the booklet and back cover. Let's see what else, the CD also includes a pretty good cover of Blood's "Cannibal Ritual", adapted to Horoh's style of course. If that wasn't enough, the song "Death Evoken" features guest vocals from Martin Witchskinner himself. How about this? Well, it's pretty cool, for sure. The CD edition is limited to 300 copies and comes with an O-card, but "Horde of Horror" is also available on cassette and vinyl. So now is the time to decide and order the format you want!!!

E-mail: horohdeathmetal@gmail.com
Facebook: facebook.com/Horohdm

I C NO

"Le Dernier Qui S'en Va Éteint La Lumière" CD 2025 (Crypt Of Dr. Gore)

I C No is a fairly fresh Swiss/French black metal band that has developed a rather abstract and dark sound on their debut album, entitled "Le dernier qui s'en va éteint la lumière".



Prior to the album, they released a 5-song EP called "L'enfer des autres, c'est moi" in 2023. So their debut material consists of 9 chapters and offers a kind of super weird post black metal fusion in over 45 minutes. It was recorded and conjured by Orcus (vocals), Ksar (guitars, bass, programming, mixing and mastering), Nika (drums) and Grungy (lyrics). The quartet has built a repertoire with a very mechanical sound and feel, lyrically attempting to expose the darkest mechanisms of our time, such as societal collapse, personal struggle, political idiocracy, ecocide, digital addiction, modern perversion, etc. Their lyrics are of course all in French. Musically, they strive to explore new territories and push the boundaries of extreme music to create a distinctive sonic havoc. This is perfectly done in places, especially when the super-fast blast beats are mixed with ethereal guitar riffs and agonizing but inhumanly raw screams. The whole soundscape gives a sense of a bleak, post-apocalyptic, desert-like future, something that may soon be upon us. In short, the content of their debut album is very topical, especially in terms of the lyrics. The digipak CD edition includes appropriate visual elements, such as the cover artwork called "Modern suicide" and all the other graphic illustrations in the 16-page booklet, which also includes all the lyrics and a quirky band photo. Incidentally, there is also a cover of an IAM song, "L'Empire du côté obscur", which was an odd choice, but nevertheless successfully interpreted in the style of I C No. So if you're looking for spooky post black metal songs, check out this debut album from I C No!!!

E-mail: icnband@gmail.com
Bandcamp: icno.bandcamp.com

IMMORTALIS

"Indicium De Mortuis" CD 2024 (Pathologically Explicit Recordings)

This is the latest CD reissue of Immortalis' only full-length album, "Indicium de Mortuis" (1991), which was released prior to the vinyl and cassette reissues by Awakening Records. However, all of the above-mentioned reissues use the same Mehdi Salkhi-remastered sound, with more mid and high frequencies than the original, to give the album a punchier and sharper sound. This revamped version has a decidedly killer sound, although there is audible distortion in the second and sixth instrumental tracks, which I think should have been better checked before release. But apart from this flaw, this CD reissue is definitely a collector's item for all Immortalis fans. Besides the 10



songs from the "Indicium de Mortuis" album, there are 5 songs from the "Final Death" demo and an unreleased song as a bonus. These 16 tracks last over 70 minutes. By the way, the songs from the "Final Death" demo were also remastered by Mehdi Salkhi, but without the "Outro" track, which was included on the Dark Symphonies 2CD reissue in 2021. Somehow these demo songs from 1993 lost the special atmosphere they had on the full-length album, which is a pity, maybe it was because of the member changes, but who knows. Nevertheless, the death metal excellence of "Indicium de Mortuis" is still timeless, and that's the point, at least for me. This current CD reissue contains a song that has not previously been included on other releases and is simply called "Unreleased Song". It is also an interesting fact that it was recorded in the "Indicium de Mortuis" line-up. This is a rehearsal recording without vocals. And since the first riff of "Subordinate Gods" is heard somewhere in the middle of the song, I conclude that this song was written and recorded before the album's songs were finalized. A great addition, for sure! The CD also comes with a 4-page booklet which, in addition to the album and demo credits, includes a fantastic photo collage (17 band photos in total) on the two inner pages. I also liked the way the back cover was designed, very well done! All in all, as I mentioned above, this is a must-have for Immortalis fans worldwide!!!

INFAMIS TENEBRE

"Widma" CD 2024 (Fluttering Dragon Records)

Infamis Tenebre from Poland plays dungeon synth, a style of music that I rarely get the chance to review, so it's no wonder I found their debut album quite intriguing and definitely worth checking out. The title of the album is "Widma", which means spectres in English, and believe it or not, it perfectly describes their sonic visions and the mysterious themes of the lyrics. The 47-minute long material, divided into 8 chapters, was created by Infamis (analog and digital synthesizers, drums and all in-



struments), Piotr Huzar (vocals), Paweł Zaremba (lyrics) and recorded at Hell House Studio. Six out of the eight songs have lyrics about witches, shamans, dark rituals and the like, transporting you to archaic times with the right musical moods. Since the vocal parts, which are all sung in Polish, are quite heroic in nature, and in some places decidedly epic, the band has defined their style as dungeon chant music. Their music, however, is completely soundtrack-like, where dungeon synth elements are mixed with utterly dark, epic melodies, yet with ambient-like, stunning sounding parts. The latter, i.e. the ambient vibe, is strongly felt on the two instrumental tracks, namely "Battle Horn" and "Darkness Clang". The whole album is woven with a dark veil-like atmosphere, which gives it a sense of mystery and evocation of the past. The visual elements, both the front cover and the photos on the digipak packaging and the 8-page booklet, are well matched with the musical message. If you're looking for an innovative musical experience with a melodic yet very dark atmosphere, then you should definitely listen to "Widma". In addition to the CD version, you can also order this fantastic piece of art on vinyl and cassette from Infamis Tenebre's band-camp profile or directly from Fluttering Dragon Records.

KATATONIA "Lilac" EP 2025

(Legacy/Napalm Records/Peaceville)

Katatonía's new album "Nightmares as Extensions of the Waking State" has just been released, but as a precursor, this 5-song EP arrived on April 30th with Legacy Magazine #156.



"Lilac" is the only new song on it, which further deepens the progressive vein of the band and its alternative musical approach. To be honest, it's quite an airy composition, with a super soft vocal tone and top quality sound production. And I have a feeling that fans of Opeth, Cynic and Dream Theater will thoroughly enjoy not only this song, but the whole new Katatonía album in one go! By the way, there's an update on the guitarists, Nico Elstrand and Sebastian Svalland are the new members, expanding the already known members Jonas Renkse (vocals/keyboards), Niklas Sandin (bass) and Daniel Moilanen (drums). The EP also contains two songs from the "Sky Void of Stars" era, namely the Jonas Renkse remix of "Birds" and "Absconder", which was previously included as a bonus track on the mediabook and boxset versions. Then there are two songs from the "Dead Air" sessions, "Teargas" and "Behind the Blood". All this in 22 minutes, the CD itself packaged in a cardboard sleeve, with a snippet of the new album artwork on the cover. Needless to say, it is a must for Katatonía fans worldwide!!!

KÖDFOLT "Bridge To Nothingness" CD 2024 (Total Dárkness Propaganda)

"Bridge to Nothingness" is the debut album of Ködfolt from Balatonfüred, Hungary. The one-man black metal entity was formed in 2009 and previously released a demo in 2018 and a split in 2019. Botödönd (all instruments and vocals) presents us with four chapters of swirling, atmospheric black metal, full of gloomy depression and death as the ultimate goal, an escape from reality. The concept of the album (i.e. the lyrics, the artwork and the music itself) was inspired by the St. Stephen's viaduct in Veszprém, where at least 170 broken souls chose death. The album opens with "Temptations of a Broken Mind", a nearly ten-minute song that showcases a soundscape of inner pain, coldness, grief and ethereal melodies. This is followed by "The Decision", which continues the somber and mournful mood at an even slower pace. This composition shows Norwegian black metal characteristics both in terms of guitars and vocal themes. Then comes the title track, the longest piece on the album. It lasts more than ten minutes and has a very surreal atmosphere. You can almost feel the anxiety, the agony, the nervous tension and the death wish there. The CD closes with "Silence of the Void", which aptly depicts the end of the road,



the passing away. The 40-minute repertoire is quite depressing, which was of course intentional, so I would only recommend it to those who like this kind of black metal approach and are not suicidal. The 6-page booklet contains all the lyrics, all the necessary information about the album and a super stunning cover artwork by Graft & Hamu. This CD edition is limited to 300 copies, so get yours early!!!

NASTY SAVAGE "Jeopardy Room" CD 2024 (FHM Records)

Brandon's Nasty Savage are not only known for their frontman's unique stage presence in the metal underground, but also for their brutal thrash metal approach, which undoubtedly influenced the then emerging Florida death metal scene. Clearly, they were a respected and influential thrash metal band of the eighties, and in my opinion still are, as evidenced by their fifth full-length album released last year.



Sadly, it's been two decades since their last album "Psycho Psycho" (2004), but needless to say, it was worth the wait, as the new album, entitled "Jeopardy Room", is incredibly great in every possible way. The band has been active again since 2016, and after several line-up changes, it was Nasty Ronnie (vocals), Pete Sykes (guitar), Dave Orman (guitar), Kyle Sokol (bass) and Jim Coker (drums) who finally recorded the new album. The names alone show that Nasty Ronnie has gathered exceptional and experienced musicians around him, and the result is a quality thrash metal album of around 44 minutes. "Invocations", a 51 second intro, starts the CD in a slightly eerie mood, and immediately afterwards it switches to the brutal riffing orgy of the title track. "Jeopardy Room" is so crushing, and if it wasn't for Nasty Ronnie's usual vocal approach, I would consider it an absolute death metal song. The death metal atmosphere continues with "Brain Washer", just listen to Jim's kick drum attacks at the beginning of the track, but with more technical yet abstract solutions in the riffing and solo parts. The vocal lines and lyrics in general are very catchy in this composition, and what a solo at the end, just awesome. "Southern Fried Homicide" begins with classic-influenced acoustic guitar harmonies and ethereal backing vocals, creating an epic overall effect, which then turns into an Exodus-like heavyweight riff with a massive groove. Played live, this song is sure to be a huge headbanging hit. The dynamics are simply overwhelming, and Nasty Ronnie's vocals in this song are both utterly overwhelming and unbelievably memorable. With the next track, "Witches Sabbath", we return to the glory demo days of 1984. And to add to the atmosphere of this already killer classic, Donald Tardy plays the drums and John Tardy adds his signature death roars. The sixth cut is called "Schizoid Platform". There's plenty of brutal riffing

and drumming in there, with some sinister vocal approaches. Let me also highlight the solo work there, simply magical in every possible way. The mystical atmosphere peaks at the beginning of "Aztec Elegance", but soon after it turns into a super killer thrash metal riff with dynamic drum patterns. This song is mostly mid-tempo, with appropriately slow pounding kick drums and fairly melodic guitar riffs. "Operation Annihilate" is a typical thrash metal anthem, if I may say so, with cool guitar hooks and vocal links that get stuck in your head after the first listen. This is followed by "Blood Syndicate", a heavy guitar-oriented piece that reminds me of Exodus and Kreator in places. The 10th song is called "The 6th Finger", and it's entirely instrumental. So this track concentrates on the technical side of the instruments, such as complex guitar riffs, solos, drums and particularly great bass lines. The last song on the CD is "Sainted Devil". A really cool and melodic cut to finish off this masterpiece. The album was recorded at the legendary Morrisound Recording Studio and produced by Jim Morris, so you know what to expect from the sound of "Jeopardy Room", right? Well, needless to say, it's flawless and punchy as hell. The CD comes with a 12-page booklet containing all the lyrics. Need I add that this is an unmissable album for both thrash and death metal fans worldwide? Hopefully not, but in any case Nasty Savage rules supreme, so get "Jeopardy Room" immediately!!!

OBITUARY "Godly Beings" 4CD 2025 (Dissonance Productions)

On August 15, Dissonance Productions released a special box set entitled "Godly Beings", which contains the first four albums by the famous Florida death metal band Obituary. For the sake of order, I will mention them here, so these are "Slowly We Rot" (1989), "Cause of Death" (1990), "The End Complete" (1992) and "World Demise" (1994). The four CDs are delivered in a sturdy slipcase box, which also contains a huge 36-page booklet and four replica postcards. This box set is definitely an excellent collector's item, but it is also recommended for fans who missed out on purchasing the band's original releases when they came out. While we're on the subject, I'll mention that, to be honest, no matter how I look at these reissued CD versions, they are nowhere near as good as the original first editions. Furthermore, since all of these CDs contain bonus tracks, they are based on the remastered versions released in 1997 and 1998 as part of Roadrunner Records' Obituary Remasters series. I have no problem with that, but the graphic quality of the album covers and, of course, the CD booklets is very poor, not to mention the fact that they are printed on ultra-



thin paper. Fortunately, the accompanying voluminous booklet makes up for everything, and although the quality of the photos leaves something to be desired, both the visual and textual content are excellent. The liner notes were, of course, written by David E. Gehlke, whom you may already know from the book "Turned Inside Out", which presents the official story of Obituary. As you may have noticed, this is by no means a flawless release, but dedicated fans of the band may still consider purchasing it. And since the Florida death metal gods haven't released a new album yet, this is a great opportunity to revisit these genre-defining records again!!!

PENTACLE "Archaic Undead Fury" EP 2024 (Vic Records)

It was very kind of Vic Records to release this special 2-song material on CD format, as you may know it was originally released on 10" vinyl by From Beyond Productions in 2005. Of course, the magic of 10" black vinyl at 45 rpm is hard to beat, but this CD release is decent nonetheless. Also great to notice that the CD edition has the same front cover, back with band/studio photos, inside with band photo and credits as the vinyl edition, plus since the booklet is 8 pages in total,

there are some extra things in it, such as liner notes by Wannes Gubbels, lyrics and related photos. These bonus features are definitely great, and Pentacle fans will certainly appreciate them. Fans of the Dutch death metal horde will also know that these two songs were recorded during the studio sessions of "Under the Black Cross", and the "Archaic Undead Fury" EP was released about 7 months after the LP. Therefore, the band's line-up is as follows: Wannes Gubbels (vocals/bass), Mike Verhoeven (guitar), Alex Verhoeven (guitar) and Robert Smitsaert (drums). The songs were recorded at the legendary Harrow Productions, and thanks to Marc ter Braake, they have been given a masterful aural interpretation. The CD opens with "A Hellish Descend" (4:48), which is a pretty typical Pentacle song with all the beloved hallmarks. If I compare the sound to the vinyl version, I have to say that it was overdriven during the mastering process, which makes the sound less enjoyable on CD. That said, I found it a bit strange that the second track, "Blast Them from the Sky!" (4:21), was mastered differently and therefore sounds better, or shall we say more optimized.



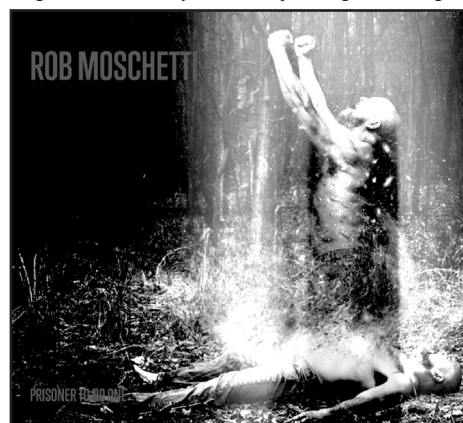
Well, this song is much more varied, perhaps because Alex was involved in writing it alongside Wannes. Since it's only two songs, I recommend the "Archaic Undead Fury" EP only for hardcore Pentacle fans, but if you can, get the vinyl version instead, because it sounds better!!!

ROB MOSCHETTI

"Prisoner To No One" CD-R 2025

(Did Me Dirty Records)

I received this material from a friend who keeps in touch with Rob Moschetti. I don't think Rob needs any introduction to fans of punk, hardcore, crossover, thrash metal or even death metal, but of course most people know him from M.O.D. and Pro-Pain. So "Prisoner To No One" is his solo release, combining 10 songs with 41 minutes of playing time. All the songs are written, performed and produced by himself, but there are also a dozen guest musicians who have added their own trademark touches to the already superbly arranged songs, adding even more depth and variety to his solo album as a whole. Rob has a very honest, outspoken and in-your-face attitude that you can easily hear in his lyrics, but that's always been essential for any punk or hardcore band, hasn't it? The album opens with the title track, a solid cut that has all the ingredients of the aforementioned genres, plus a touch of Motörhead and Bobby Gustafson's impressive solo. This is followed by "Guardian Angel", which further intensifies the harshness and brutality both musically and lyrically. Definitely a highlight of the album. The third song is called "Life and Death". The emphasis here is on slow creeping but very catchy and sludge-like riffs. Then comes "It's Got to Be". It's not about being heavy, it's a kind of relaxing tune with lots of melody, especially in the vocal parts. "Dear Joan" is the fifth, a rather slow-paced song with an absolutely dark atmosphere, again focusing on



the heaviness of the guitar riffs. To my surprise, one riff bears a resemblance to Unleashed's "Shadows in the Deep". By the way, it's the longest song on the album. The next is "Total Waste". It's quite groove-dominated, and maybe because of the vocals, but it reminded me of Machine Head here and there. On a related note, I would like to add that the backing vocals there are also very killer. This continues with the heavy metal anthem-like structure of "From a Stone", which is resplendent with both memorable guitar melodies and vocal arrangements. With "Immortal" Rob takes us back to heavier sounds and faster riffing. At 2:18 I found a small jump-like error in the left channel, nothing super serious, but certainly the result of a bad mixdown or digitizing process. The ninth track is "One Day", which sounds quite atmospheric thanks to its acoustic guitars and clean vocals. And as I had already subconsciously guessed, the last song on the album is another heavyweight track called "Once Was". The perfect song to end the album, with a very unexpected and abrupt ending, ha-ha... In short, we have a very varied album that both hardcore and metal fans will surely enjoy listening to. The digipak packaging has all the information you need about the album and the guests, although it's definitely a shame that it comes with a burnt CD-R instead of the factory pressed CD, but the music is great and that's what really counts! Oh, and to top it all off, the album was released on Rob's wife's label. A fantastic alliance for sure! So go now and get your copy from any of the links below!!!

Instagram: [instagram.com/robmoschetti](https://www.instagram.com/robmoschetti)

Facebook: [facebook.com/robmoschettimusic](https://www.facebook.com/robmoschettimusic)

SARCOVORE

"The Calling" CD-R 2023

(Self-released)

Sarcovore is a really brutal and technical death metal band from Greece. Formed in 2019 by Theo (guitar & bass) of Birth of Depravity fame, the band originally started out as a one-man band. However, the debut album, "The Calling", was recorded as a trio, with Greg and Mitsos on vocals. The promo CD-R contains 9 songs, and with the exception of the instrumental track "In Purity of Darkness", everything is about brutal sonic destruction in the beloved death metal genre. Sarcovore's music is not about modern interpretations of brutal death metal, on the contrary, it is influenced by the initial brutality of the good old 90s American death metal bands, but also by the inhuman pace and technical bravura of the brutal hordes of the mid-2000s. The title track, for example, sounds very much like a tribute to the great Monstrosity. By this I mean that they are not only similar to them musically, but also in terms of vocal parts.



Then there are songs where they go absolutely crazy in terms of speed and technicality, like "Smash the New World Order", "Adjacent Dystopia" or "Designed to Kill". At over 26 minutes, the album has a very transparent and balanced mix and sounds super massive. By the way, Greg and Mitsos do a pretty sick job on vocals, sometimes even reminding me of Glen Benton's dual vocal arrangements. And just so you know, they have a song called "Uncompromising Death Metal", so you better take this band seriously, because it's about the purity of death metal with maximum attitude. This great death metal material was released on cassette by Against Human Filth Productions and on CD by Seared Records. I personally really enjoyed listening to "The Calling" and I bet all death metal fans will too, so if you're interested you can place your order using any of the links below. This is old-school brutal death metal at its best!!!

Bandcamp: sarcovore.bandcamp.com

Facebook: [facebook.com/sarcovore](https://www.facebook.com/sarcovore)

SARS

"Synthetic Domination" CD 2024

(Self-released)

Sars is a four-piece band from Rzeszów (Poland), formed in 2018. "Synthetic Domination" is their most recent release, but they also have a 5-song EP called "thRough Reality" and a

single called "Walk Through Shadows", both released in 2021. The band describes their style as "blastematicgroovecore". Quite a strange definition of style, isn't it? Well, their music is quite extreme and heavy, downtuned, abstract and futuristic, so very modern sounding. There are plenty of blast beats in their repertoire, but I'd say it's the combination of groove and ethereal atmospheres that dominates this 29+ minute debut album.



Sometimes you get the vibe of Meshuggah and Decapitated, or an Asesino/Brujeria-like mechanical riffing in "The Race" and "Sinister Roar", but there's actually a lot more to their music. The membership of Sars is Marcin "Dyvan" Pitorak (vocals), Marcin "Cinek" Jasiewicz (guitars), Marcin "Baran" Barański (bass) and Maciej "Surovy" Surowiec (drums). What the quartet did in these 8 songs is like capturing moving images of a decaying, self-destructive, post-apocalyptic world. And the end result is, dare I say it, mind-blowing and soul-stirring. Cinek is also responsible for the devastating soundscape, while Dyvan wrote all the lyrics. Mac Janas designed the cover artwork, which aptly sums up the concept of the lyrics. The 6-panel digipak is quite well designed and available directly from the band. If you're looking for quality extreme music with a futuristic approach and made in Poland, then I definitely recommend Sars!!!

TESTAMENT

"Para Bellum" CD 2025

(Ward Records)

Here is Testament's latest album, which sounds incredible and is perhaps the band's most musically diverse album to date. If you were expecting them to use the same tried-and-tested formula that characterized at least their last four albums, you're in for a big surprise, that's for sure. It's not as if they didn't have experimental material before that differed significantly from the early classic thrash metal world, but the songs on "Para Bellum" definitely cover the widest and wildest musical palette to date.



In a nutshell, if you were expecting authentic Testament-style thrash metal from this new album, you'll find maybe 30 or, at best, 40 percent of that in this more than 50-minute piece of work. So, die-hard orthodox Testament fans will be satisfied with three, maybe four songs at most, at least in my opinion. These songs are "Shadow People" (the album's standout track), "Room 117" and "Havana Syndrome", although they also contain many unusual and even modern elements. The rest of the album is steeped in pure death and black metal influences; listen to tracks such as "For the Love of Pain", "Infanticide A.I.", "High Noon", "Witch Hunt" or the title track "Para Bellum", for example. Not that there weren't such influences here and there before, but to the extent that we hear them now, there has been no precedent. This is also the debut album of new drummer Chris Dovas, who has really made his mark. Not only does he demonstrate outstanding technical skill, but he has also raised the level of brutality, at least by supplementing his already so-

phisticated drumming with a wealth of varied blast beats. It's obvious that Eric Peterson composed almost all of the songs, but somehow, in the case of the black metal riffs, it seems to me that they may have been written earlier for his side project, Dragonlord. But no matter how you look at it, this album turned out to be quite extreme and aggressive, except for the ballad, "Meant to Be", which stands out with its acoustic guitars and soft structure, and is the only song that Alex Skolnick participated in writing. By the way, there is a song called "Nature of the Beast" whose opening riff is very reminiscent of Mercyful Fate. This song is largely written in the spirit of heavy metal and features some excellent solos. As you can see, it's a very diverse album, but honestly, I enjoyed listening to it. The cover artwork was once again designed by Eliran Kantor, and needless to say, it is profound and truly breathtaking. I have the Japanese version of the CD, which includes a 20-page booklet and an additional 16-page booklet with Japanese commentary and translations of the lyrics. Finally, I would just like to add that if you are brave enough, get hold of this rather experimental Testament material!!!

THE CRYPT

"Victory Through Chaos" CD-R 2024

(Self-released)

"Victory Through Chaos" has quite an interesting story, as the music for the album was originally composed between 2004 and 2007, recorded as a demo in 2007, and then completely re-recorded in 2023. The CD-R contains 11 tracks, with over 57 minutes of playing time and a really excellent sound.



The music here is a faithful reflection of what The Crypt was all about in 2007. And at that time they were inspired by all things dark, black and atmospheric, so musically you can expect quite an interesting mix, so to speak. For example, there are references to Dissection's third and last album, "Reinkaos", but also to Morbid Angel's early material, and I could go on... Their repertoire is mainly focused on ancient forms of death, thrash, black, doom, heavy and dark metal, but there are also instrumental, meditative moments, such as in the song "Dim at Noon", dedicated to Cliff Burton. Quite a variety of genres, you might say. Indeed, but with The Crypt, I think we're used to not expecting the same musical formula for their next material, because experimentation is everything for them, and it seems to have been the case even in 2007. Personally, I'm glad that this stuff is metal-oriented and has that old-school feel to it. The core of the band on this "blast from the past" album is Nate Yuggoth (bass & vocals), Adam Haste (lead guitar) and Aliaksandr Kubyshkin (lead guitar). And as always, they had a lot of guest musicians to help them with the final arrangements. The lyrics of "Victory Through Chaos" are dark and misanthropic, and completely lacking in subtlety. The 8-page black and white booklet features all of them, along with a great cover art by Doomesia. In short, they've got everything you need for a trip to the old-school metal realms, so if you're interested, check out their bandcamp page!!!

THE CRYPT

"Lux Libera Me" CD-R 2025

(Self-released)

Ever experimental, The Crypt has returned this time with musical influences and lyrics from exotic places around the world. Yet the most unique feature of "Lux Libera Me" is that it features all-female vocals, sung in 10 languages. So, with 47 minutes of playing time, these 10 songs are about to transport you to some super relaxing, sometimes even hypnotic and ultra-soft soundscapes, with just a hint of metallic influence. Their second composition, which somehow reminded me of Mercyful Fate in general, shows this mild metal mood. But apart from that, the emphasis is more on weaving mystical essence into the most extraordinary patterns of ethereal melodies and magical shaping of harmonies. Thus, the keyword for this material is clearly "bewitch". Each song is different, but



it's the enchanting and relaxing nature of each that binds them together. The main members are Nate Yuggoth (lead bass, 6 and 12 string acoustic guitars) and Adam Haste (synth, organ, lead guitars), who are joined by a long list of guests from all over the world. Let me just mention here the female vocalists who made this album both outstanding and strangely bizarre, they are the next Raquel Gomes, Rim Bouali, Gillie Rowland, Christine Restakyan, KavyaKriti, Rahel Teka, Deyah, Milagro Espin, Jone Agirre and Layal Soliman. As usual, the album was engineered, mixed and mastered by Daniel Pavlov. The burned CD-R comes with an 8-page booklet containing all the lyrics and necessary information about the album. If you admire relaxing, atmospheric and hypnotic music with female vocals, then be sure to listen to "Lux Libera Me"!!!

THE CRYPT

"Beholden to No One" CD-R 2025

(Self-released)

The Crypt have once again managed to release 2 albums in one year, both of course in a completely different musical style, as is typical for them. This second is an ambient release, containing two long pieces of just over 29 minutes. In a way, I can compare it to "Рудий Ліс" (2023), because that was also a kind of ambient album, and I could say that "Beholden to No One" is at some point an extension or continuation of that material. It's quite horror-centric, scaring you with different sounds and effects, while also using a kind of cyclical drone approach most of the time. The tracks are entitled "A Rogue Transmission" and "Intronaut". These were recorded by Nate Yuggoth (bass, glasses, 12 string acoustic guitar, jaw harp and vocals), Adam Haste (organ, synthesizers, 6 and 12 string electric guitars) and Dan Smrz (synthesizers, cymbals, djembe, sheet metal) with the help of Jacob Wegehaupt (vocals), Skyler Champeau (vocals), Paul Taylor (lead guitar) and Kadeem Ward (lead guitar). The sound engineering, mixing and mastering was done by Dan Smrz. The 4-page booklet contains everything you need to know about the record, as well as a great, but very abstract-looking cover art by Anhelina Vaschenko. "Beholden to No One" offers fewer musical ideas for fans of The Crypt, but it's still a good release, especially if you like experimental dark drone ambient music.



Well, I'm really looking forward to their next release, which I'm already sure will contain some of the strangest and most bizarre musical aspects possible!!!

UNLEASHED

"Fire Upon Your Lands" EP 2025

(Legacy/Napalm Records)

Unleashed will be releasing their new album soon, on August 15th, but avid fans can already enjoy the two new tracks

in CD quality, which were previously premiered online, on this special 5-song EP, released by Legacy Magazine. These new songs are "War Comes Again" and "Hold Your Hammers High!". Needless to say, both new tracks are pure death metal annihilation in the best tradition of the Swedish four-piece.



With each new material, like wine, they become better and more sophisticated. Solid production and songwriting, and I must also point out Fredrik Folkare's solos, which are developing to a sublime level. "War Comes Again" brings the usual package of riffs, melodies and vocal themes, while "Hold Your Hammers High!" is all about the groove. I'm damn sure that this song will shatter the fans to pieces live! Then there are two live tracks, "Hammer Battalion" and "They Came to Die", recorded at Wacken in 2019. The sound is very enjoyable and the band is definitely on fire during their performance! The fifth song is "Cyklohexanol", a brand new track recorded exclusively for this release. It has a strong punk and hardcore feel both musically and lyrically. And since there is no further information on it, it could easily be a cover, ha-ha... The CD lasts over 18 minutes and is a nice addition to any Unleashed fan's collection. Of course, if you buy it with Legacy #157, you'll also get a 7-page cover story that gives a deep insight into the making of "Fire upon Your Lands", as well as an excellent 2-page poster! So order this killer issue now or cry later!!!

UNLEASHED

"Fire Upon Your Lands" CD 2025

(Napalm Records)

Here is Unleashed's brand new album, entitled "Fire upon Your Lands". The CD contains 11 songs and offers more than 38 minutes of unadulterated death metal from one of Sweden's most persistent hordes. The band has not undergone any lineup changes since 1995 and consists of Johnny Hedlund (vocals/bass), Fredrik Folkare (guitar), Tomas Olsson (guitar) and Anders Schultz (drums), thanks to which they consistently release high-quality death metal albums every 3-4 years. The quartet's albums are naturally becoming more refined, and the riff structures, which sometimes resemble thrash metal, are becoming stronger over time. Still, if you ask me, the overall picture is simply Unleashed-style death metal. Johnny continues his story about the son of the White Christ and the journey through enemy territory, while Fredrik not only delivers excellent guitar riffs and solos, but also provides solid production for his band. The most outstanding songs on the new album are definitely "Left for Dead", "A Toast to the Fallen", "War Comes Again", "Fire upon Your Lands" & "Hold Your Hammers High!", at least in my opinion. This is actually the band's 15th full-length album, and there are no signs of slowing down. Let's hope it stays that way for a long time to come. The CD comes in a 6-panel digipak, accompanied by a fantastic 20-page booklet



containing all the information Unleashed fans could wish for, including lyrics, individual photos of the band members and, of course, photos of the band together. The longships of death metal are still heading our way, so watch out!!!

VADER

"Black To The Blind" CD 2025

(Nuclear Blast)

Well, obviously I had to buy the reissue of this great album on CD as well, because I love it so much. I have the first press CD version released by Koch International Poland in 1997, so I will compare it to that. Let me say right from the start that there is little difference in sound and levels from the original, which is definitely good news, but the reissue still has audibly improved sound quality. First of all, the sound is a bit sharper,



which makes the whole album crisper and more in your face, and this newness is especially noticeable on the guitars. Secondly, the reissue waveforms are even less compressed than the originals, which is easy to notice visually in any DAW. So these new features are more than excellent and do justice to this fantastic album. The quartet, Peter (vocals/guitar), Mauser (gui-

tar), Shambo (bass) & Doc (drums/samples), were definitely on fire when composing this sonic death metal monster. Another great thing about the reissue is that it includes the song "An-amnesia", which was previously a bonus track on the Japanese CD release. So there are 11 songs in total, with a playing time of 32 minutes. Now let's talk a little about the look and design of the CD reissue. It's a 6-panel digipak with a 16-page booklet. The front panel of the digipak features the original artwork by Jacek Wiśniewski, as it should be. The booklet looks the same as the vinyl reissue, so it includes all the lyrics, individual photos of the members and some live photos. But when I start to flip through the original booklet, also 16 pages long, I find myself thinking how much better it is, and it has two more band photos, of course the live concert photos are only part of the reissue, but still the original booklet is cooler in every way. The first press releases are always the best, it's a proven fact! In any case, "Black to the Blind" is a death metal classic, so if you missed it before, this reissue might be a good choice to fill in the gaps in your collection. And remember, Vader rules supreme!!!

WITCHER

"Öröklét" CD 2025

(Filosofem Records)

The Hungarian witching black metal duo continues to forge ahead, perfecting their creative streak in terms of music, lyrics, and, of course, sound. "Öröklét" is Witcher's fourth full-length album, featuring four lengthy songs of their own and one cover, the latter being a long-standing tradition for them. The CD, which is exactly 40 minutes and 20 seconds long, begins with the song "Örökség – Heritage", which is clearly a marching, medium-tempo composition with majestic keyboard melodies, a well-coordinated song structure, and a deep, hymnal atmosphere. "Szélhöz – Windbringer" follows this rolling mood almost identically, at least in the first part of the song, while later on we encounter faster drum beats that collide with wilder song structures, where the vocal themes also become rougher. The third piece is titled "Röghöz kötött – Soil-bound". The mood created by the keyboard parts in this song is completely magical and monumental, with guitars constantly striving to add the appropriate metal edge. All this is further

emphasized by the coldness of the vocal parts. Then there is the title track, "Öröklét – Eternity", which is so melody-oriented that its keyboard motifs are expressively present throughout in a kind of cyclical manner. But perhaps the most exciting moment of the song was when Roland's hoarse singing was accompanied or followed by Karola's enchanting voice. This is definitely one of the most outstanding and innovative songs on the album. In keeping with tradition, the CD concludes with a cover version, namely Franz Schubert's "Piano Trio No. 2 –



Andante con moto". A beautiful metallic adaptation, that's for sure. Personally, I think this is Witcher's most mature and melodic album to date. The CD comes with a perfectly designed 8-page booklet and back cover, which includes the lyrics in Hungarian and English, as well as two photos of each member. Let me also mention that Vérhant was responsible for the impressive layout, while Graft & Hamu created the cover art that perfectly matches the mood of "Öröklét". All in all, this is a fantastic album that I highly recommend to all atmospheric black metal fans worldwide!!!

AURORA BOREALIS

"Prophecy Is The Mold In Which History Is Poured" CD 2022

(Hammerheart Records)

Aurora Borealis is a band I've been following since their first EP, "Mansions of Eternity" (1996), but somehow I only got hold of their latest album now, quite late, you might say, ha-ha... In any case, I finally have it in my possession, and needless to say, the sonic carnage picks up right where its predecessor, "Apokalupsis" (2018), left off. This latest, rather cold and monumental masterpiece was released by Hammerheart Records on digipak CD and, of course, on vinyl, much to the delight of audiophiles. What I can reveal right away is that the material on "Prophecy is the Mold in which History is Poured" represents the trio's most intense and fastest blend of blackened death metal to date. The lineup combines the strengths of Ron Vento (vocals/guitars), Eddie Rossi (bass) and Mark Green (drums), and the 43-minute album is characterized by brutal and relentless precision, mostly performed at lightning speed. Thus, after the 44-second intro titled "From the Abyss, Reborn", they immediately throw themselves into the depths of aural destruction with full force, bombarding us with four incredibly well-composed songs, namely "God Hunter", "The House of Nimrod", "Ephemeral Rise" and "Serenade of Designations". These are followed by a minute and a half of transitional, rather ominous-sounding ritual music entitled "Thrall-domination", after which they continue their relentless death/black metal slaughter with another round. So, in this second round, there are five tracks, such as "Founding Fathers of Deception", "Khafres Mark", "Awakening",



"Hymn to the Archfiend" and "Cosmic Control Mechanism". The already brutal and extreme music is complemented by Ron's blood-curdling vocals, which are mostly doubled to make the overall picture even more powerful. And as always, Ron took care of the recording, mixing, and mastering, so you definitely won't have any reason to complain about the production. The 6-panel digipak is enriched by Mike Hrubovcak's flawless cover design, and of course various details of it can also be seen on some of the panels. One panel depicts a great band photo, which can also be found in the 8-page booklet, along with the cover artwork and all the lyrics. Overall, I highly recommend all blackened death metal souls to listen to Aurora Borealis' eighth full-length album, and personally, I can't wait for the sequel, which, if all goes well, will be released soon!!!

Bandcamp: auroraborealisofficial.bandcamp.com

Facebook: facebook.com/AuroraBorealisBand

DEMONIC RAGE

"Desecration Rites" CD-R 2025

(Nihilistic Holocaust)

Chile's Demonic Rage is a rather ruthless and extremely obscure band that has been spreading its blasphemous death metal since 2000. This release includes their 3-track EP from 2020, a Headhunter D.C. cover, and 2 rehearsal tracks from 2025. So this 26 minutes of chaotic madness was titled "Desecration Rites" and released in a limited edition of 100 copies on CD-R with a digisleeve cover. The first three tracks, i.e. "Condemned Resurrection", "Vomit the Cross of Damnation" & "Sentenced to Suffer in Blood", were recorded and mixed in just seven hours in June 2020 at Refugio Sonoro Studio in Puerto Montt. Alejandro Delgado (vocals), Matias Torres (guitars) & Abhorer (drums/guitars/bass), members of the evil horde, confidently carry out their mission and attack us with a beastly dose of post-apocalyptic sound waves. Their music is truly devastating! "Intense Infanticide" is the fourth track, in which Luis (bass/guitars) and Satran Xul (vocals) spice up this Headhunter D.C. classic with their demonic presence, making it an unforgettable experience. The last two songs, "Submission by Sacred Heresy" and "Desecrating the False Divinity", were recorded in June 2025 at Sub Nivel Studio in Puerto Montt. This is a completely sick and rotten sounding rehearsal recording, so expect an extremely raw and low-quality production. Add to that Daniel Desecrator's morbid cover art, and you get something that visually and musically destroys everything that is sacred. So, as you can see, this is definitely not for the faint-hearted, so I'm warning you in advance!!!

E-mail: gabsk@wanadoo.fr

Website: nihilistic-webzine-distro.fr

Facebook: facebook.com/nihilisticzinedistro

FERETRO

"The Mortuary Destiny Of Flesh" CD-R 2025

(Nihilistic Holocaust)

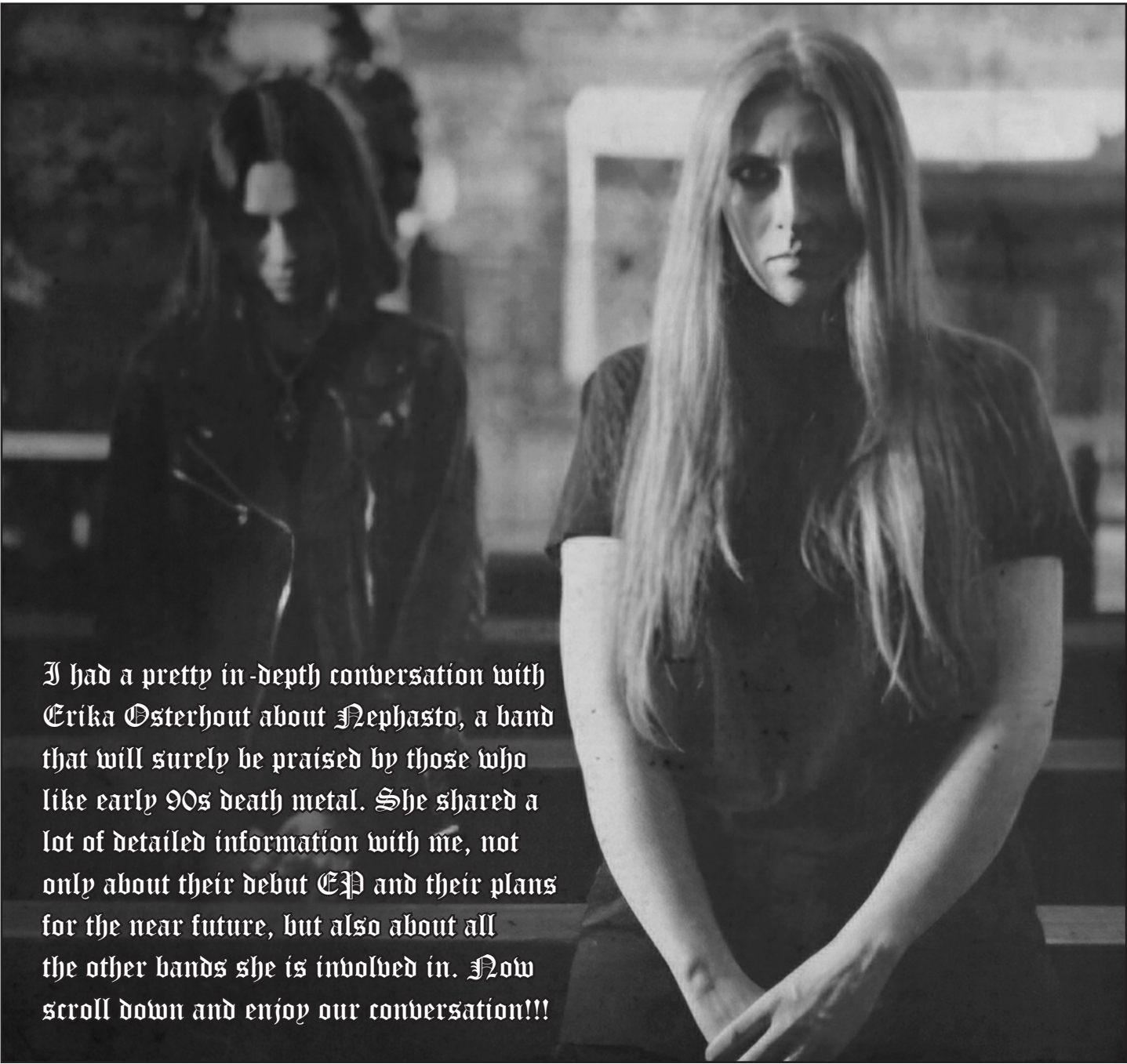
Feretro is a Chilean death metal band formed in 2005. With five demos, two EPs, and a split under their belt, it was definitely time for them to release a full-length album. So here is their first album, entitled "The Mortuary Destiny of Flesh",



with 9 songs and over 37 minutes of completely old-school death metal. This hellish material, which evokes only ancient feelings, was created by Pedro Veloso (vocals/guitar), Mauricio Barrios (guitar/keyboards), Rodrigo Salazar (bass) and Felipe Soto (drums/backing vocals). The quartet didn't really rack their brains for long, instead combining elements of well-known thrash and death metal classics from the second half of the 80s and early 90s, so we can hear riffs from Sepultura's "Morbid Visions", Autopsy's "Severed Survival", Pestilence's "Consuming Impulse", Morgoth's "Cursed" and Death's "Leprosy", but I could go on and on. In terms of vocals, we get a mix of Marc Grewe and Chris Reifert, which is a killer combination in every respect. The sound is very appropriate, raw and not overproduced at all. Personally, I really liked it, but on the other hand, I'm not sure I'll listen to this album much, as there is too little originality in their songs, even though that was their main goal from the beginning. Nihilistic Holocaust released it on 300 CDs with an 8-page booklet, so if you feel you need it for your personal collection, please contact the band or the label. One thing is certain: I recommend this stuff only to the most depraved maniacs of the death metal underground!!!

E-mail: feretroband@gmail.com

Bandcamp: feretro.bandcamp.com



I had a pretty in-depth conversation with Erika Osterhout about Nephasto, a band that will surely be praised by those who like early 90s death metal. She shared a lot of detailed information with me, not only about their debut EP and their plans for the near future, but also about all the other bands she is involved in. Now scroll down and enjoy our conversation!!!

Hello Erika! Nephasto is your newest formation, which recently debuted with a two-song EP titled “Deformed Deviation”. Could you tell us about when you first had the idea to start Nephasto, the songwriting process, the recording sessions, and the completion of the EP?

Hi! Nephasto began when Luana asked if I’d like to start a side project with her in 2023. We’d talked online mostly and then met in person when she was on tour opening for Morbid Angel that spring. We sent some riffs and ideas back and forth and once we saw that we were aligning creatively I sent a couple of unused completed (sans vocals) demos of songs to her that I had initially written for Chthonic Deity. One of those was what ended up being “Deformed Deviation”. I really liked her instinct on what beats to play throughout the song. It became clear where vocal placements should be so I started working on that after receiving her drum track. I knew she was going to be touring the US in 2024 and we decided to try to get together to record. We initially thought we’d have a week or so in the studio, but it ended up being only a couple of days of availability for her. Rather than have the pressure of capturing 2 or more original songs in a small window without ever playing in the same room together, we decided to do a cover along with “Deformed Deviation”. She got dropped off the night after her tour ended, we rehearsed for a couple of hours the next day and then she tracked

drums the following day, I recorded the guitars, bass and vocals the day after that. Arthur mixed and mastered it remotely and that was it.

Arthur Rizk did the mixing and mastering for EP. How did you end up choosing him?

I’ve known Arthur for a while and had wanted to work with him. He’s worked with Luana previously in a remote setting as well. It was a very immediate and obvious decision for us to choose him to produce the record and luckily, he was willing and available to do so. I ran into him a couple of times after booking the dates with him and sent over our pre-production demos for both songs so he would have a good idea of what we were going for and he quite clearly nailed it.

Arthur is extremely focused and efficient in the studio all while having a casual temperament. I had a lot on my plate to finish and he never made me feel rushed. We’re really happy with how it sounds. He did an amazing job.

Since the band currently consists of two members, the question arises: do you plan to expand the membership later for possible live performances, or can Nephasto be considered exclusively a studio band? By the way, how did Luana Dametto get involved?

Although we’re currently a studio band, we do intend to play live and will add a couple of live guitarists since I prefer to play bass (especially when I also have vocal duties).

Luana was the one that initiated the start of the band.

I think she possibly wanted another outlet for her style to evolve and expand? Maybe she was just curious to see what would result in collaborating with me? I’m not sure exactly... Ha! Neither one of us expect this to become a main band that tours a lot, but we still want to write more and play when we can.

Your own song, “Deformed Deviation”, is very gloomy and completely dark, fully preserving the atmosphere of the most obscure death metal bands of the early 90s. How are you able to come up with such killer, totally old-school riffs and vocals these days? What’s your secret? The Demigod cover, “As I Behold I Despise”, was also a perfect choice. What’s the story behind it?

I actually wrote that intro riff at the Autopsy practice space in Oakland in 2017. I spent a lot of time at the O.M.C. (Oakland Music Complex) when I lived in the Bay Area, sometimes having up to 3 different rooms to rehearse in for different groups at a time, so it’s a place I definitely feel comfortable and creative in. I had already moved to L.A. a year prior, but was in town to rehearse with Chris Reifert for Painted Doll and spent some extra time in the room noodling around on guitar. I captured it on my phone and built off of it for a few more years. I try to let a song idea lead me where it needs to go rather than force something that doesn’t sound like it fits. Sometimes it happens easily and sometimes it takes years of fine tuning for me.

As for the Demigod cover, we had a few songs from other bands on the table, but we both agreed that this one would be a good fit for us. "Slumber of Sullen Eyes" is an impeccable album. It's one I never get tired of and it continues to inspire me. They actually tune a full step lower than we do so we had to pitch a digital recording a step up so I could learn the parts. It's an absolutely deadly song and we wanted to pay homage to some of the best to ever do it.

Let's talk a little bit about the lyrics of "Deformed Deviation" and how Urgot's cover art relates to it. By the way, where do you get inspiration for writing lyrics?

I saw the cover art posted online and inquired about purchasing it maybe a half a year or so before Nephas to started to really take shape. When it came time for me to write lyrics I used the art as inspiration. I had an immediate idea for it. The perspective for this song is from someone being stalked and ultimately killed by this deformed, jagged, stench ridden, rotting deviation of a creature. Their senses describe the way it looks, smells and feels like during a sort of out of body experience during their mortal confrontation.

I really hope that the EP will be followed by a full-length album sometime in the future. Do you already have new riff ideas or maybe even finished songs for it?

Oh, definitely. I have some rough demos of songs as well as segments that need to be completed for the full-length. Now that the single is out and tour season is mostly over, we should have a little more time to give it some attention in 2026. Luana's touring schedule has been so extensive that there hasn't been much progress with rest of the material, but we are both determined and motivated to complete the next step and have an LP released so we can play live eventually. This band requires some patience though. It's ultimately a side project with 2 busy people in different parts of the world. We don't want to rush to put anything out be-

fore we are satisfied with its end result. It has to feel cohesive and represent us properly.

Danish label Extremely Rotten Productions was responsible for releasing your EP on four different colored 7" vinyls. How did this collaboration come about, and what kind of agreement did you make with them? How many copies of the 7" were released in total, and what feedback have you received from fans and the media so far?

I've had a few releases on ERP and David is an old friend of mine whom I've worked with on different levels including touring with and hosting his band Undergang in the US as well as performing at multiple fests he's put on in Copenhagen. We've run into each other all over the world and his record shop in Denmark is a landmark as far as I'm concerned. He's a diehard death metal guy and the first person I asked if he would be interested in working with us. He's very fair to work with, and has integrity. ERP exists for the people that dedicate their lives to this rotten entity of extreme metal.

500 copies were pressed and we've had a pretty significant response from people so far. Its purpose is to gain some interest for when we release a full album and I think it's doing that.

You are also actively involved in other bands/projects, such as Acephalix, Chthonic Deity, Mortuous, Necrosic and Scolex, to name just a few. What news do you have about them?

Out the bands you've mentioned, I'd say Chthonic Deity is the only one with any shows on the horizon... and we haven't played in about 6 years. We're getting together in late January of 2026 to play in Denver and Colorado Springs. We don't have anything planned after that though. That's another band that's hard to schedule so I think we'll just stick to trying to find gaps in everyone's touring schedule to play a few times and have a good time together.

I've played a few tours with Mortuous, but nothing in

over a year. I think they'll probably want to release another record before touring again. One of the guitarists was in a motorcycle accident recently and his recovery will take a while. He's been making a lot of progress though and just started playing guitar a little bit.

Acephalix hasn't played since 2022 when "Theothanatology" was released. They recorded a record in early 2025 but I wasn't able to be involved in writing or recording with my schedule.

Scolex is definitely in a long term hiatus. That was really the band where I began writing and able to reach some early milestones with. I self-released a MLP entitled "Torn from Beyond" for in what would have been 2012 if I didn't have to reject the first test pressing. It came out in January of 2013 instead, just in time for us to hit the road with Necrot and Undergang about a month later. We played for a couple more years and then slipped into a hiatus until 2018 when we did a west coast tour and performed at Kill Town Death Fest in Copenhagen as our final show. We have no current plans to hit the stage again, but you never know...

Chthonic Deity is a band that I formed with Charlie Koryn in 2013. We wrote 4 songs pretty quickly and then put it on pause when I recruited him to play drums in Necrosic (a band based in Oakland featuring Eric Cutler, Sean McGrath and Christian La Rocca). We released a MLP on Nuclear War Now! Productions in 2016 and performed twice with our final show being California Death Fest later that year before we fell into obscurity. That's when Charlie and I decided to revisit the songs we had worked on years before and pursue Chthonic Deity.

You're from Denver, Colorado. What's the underground metal scene like there? I mean, the bands, the shops, the venues, and most importantly, the metal fans. What was the last concert you went to there? Oh, and what was the last album you bought?

To be honest, it took me a while to get used to the scene here. I moved from California in 2018. I felt like the Bay Area was more of a music hot spot where everyone stops there on tour and the practice space is overflowing with people you know every single day. You could hang out with them when you run into each other in the hallways or have a random jam. At some point there was even a mini venue in there where we had free shows. Everything changes though, and I know I just have very fond memories of my time there.

A lot of routing skips Denver because it's sort of like a landlocked island. Long drives surround us and seasons definitely affect travel conditions making shows I'm interested in sparse at times. That being said, everyone was welcoming when I moved here. Denver has a lot of musicians and its own community within. Every city functions differently anyway. It's just a matter of getting used to it and finding a way you can contribute. It took me a couple of years to settle in and find my way here.

The last concert I went to was Death to All, Gorguts and Phobophilic. I actually saw them twice on their most recent tour. Once in Denver and then my husband and I drove to Albuquerque where we saw them play in a much more intimate venue. It was awesome and we're friends with people in each band so it was nice to see them more than once in a year. Gorguts was so tight with their new(ish) drummer and they even played new material which was very exciting. Death to All was also amazing. Max Phelps does such a great job filling Chuck Schuldiner's shoes. It's pretty unreal to see him channeling him. The whole line up is just crushing. I always like watching Steve DiGiorgio play, especially with the Trident! playing Death songs on a 3 string bass is just such a flex.

Okay, Erika, that's all I wanted to ask. Please finish the interview and say hello to Ukrainian death metal fans.

Thanks so much for contacting me for this interview. I'm so proud of how Nephas to sounds and am glad to know that it's being listened to all over the world. Thanks for listening!!!

Bandcamp: nephasto.bandcamp.com
Facebook: facebook.com/Nephasto



ERIKA OSTERHOUT
Guitars, Bass, Vocals

LUANA DAMETTO
Drums

AHRIMAN

“Öskő” MC 2025

(Fekete Terror Productions)

“Öskő” is Ahriman’s third full-length album, originally released on CD in 2019. Now, to the delight of all tape collectors, it is finally available on a richly decorated, full-body printed cassette. The only unfortunate thing about this cassette release is that only 50 copies were made. I’m sure that in this case, double or triple that number would have been more reasonable, but that’s how it turned out. In any case, the tape sounds fantastic, and the J-card is extremely long and flawlessly put together, containing all the lyrics, a band photo, and, last but not least, Balázs Jacsó’s brilliant front cover design.



As you know, Ahriman’s black metal repertoire has always relied heavily on keyboard instruments, which lend an epic atmosphere to the whole, but if you ask me, the pagan-themed lyrics add an even deeper dimension. Well, there are four songs on side A, namely “Öskő”, “Szikra”, “Aranyló vér” and “Jégsikoly”. These compositions mostly rumble along at a furious pace, thanks primarily to the talent of their drummer, but they are also composed in a sophisticated manner. However, side B features three songs, i.e. “Enyészett rengeteg”, “Csilagfáklya” and “Vulkánok szíve”, which are decidedly slower and focus more on mood and emotion. The seven tracks last for nearly 46 minutes and are sure to thrill listeners with their exciting soundscapes and dark visions of the past. This great album was recorded at Miracle Sound Studio by the following members: Lambert Lédeczy (vocals), Tamás Szalma (guitar), Zsolt Benkő (guitar), Tamás Mezey (bass), Árpád Szenti (drums) and Zoltán Márta (keyboards). A must-have for all Ahriman fans, so you better order this high-quality cassette today before it’s too late!!!

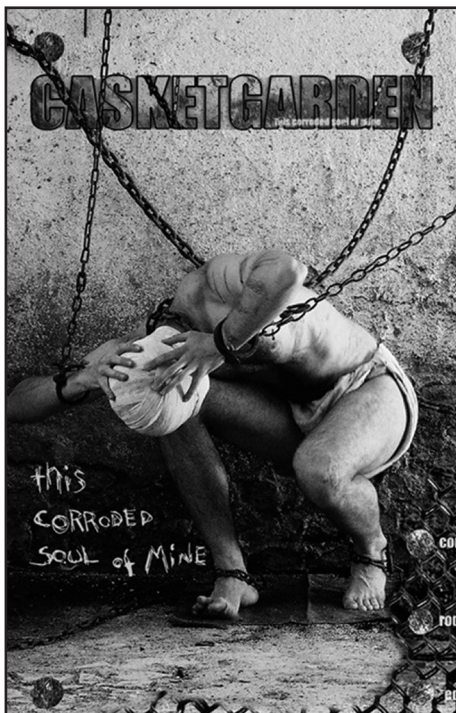
Bandcamp: ahrimansanctuary.bandcamp.com
Facebook: facebook.com/ahrimansanctuary

CASKETGARDEN

“This Corroded Soul Of Mine” MC 2025

(Fekete Terror Productions)

“This Corroded Soul Of Mine” is the debut full-length album by Hungarian band Casketgarden, originally released in 2003 by Metal Age Productions. However, the current cassette release is based on the 20th anniversary CD reissue released by Metal.hu in 2023. That’s why it includes a remastered version of the album and three bonus tracks, with a total playing time of 49 minutes. The entire surface of the audio cassette is printed with images from the original first edition CD booklet, and it looks truly fantastic. There are 7 songs on side A of the cassette and 6 on side B. From a musical point of view, Casketgarden has always been the Hungarian prototype of Sweden’s At The Gates. In addition to the aforementioned extremely powerful impact, their repertoire also includes elements of Dark Tranquillity, In Flames, Hypocrisy and Dismember. The quintet definitely knows what it’s doing, resulting in a super melodic death metal mix backed by a high-quality recording. Incidentally, the 3 bonus tracks are taken from the band’s 2002 promotional CD-R, “The Non-Existent”. The J-card has a very professional layout, containing all the lyrics and a photo of the band, while the accompanying O-card has a completely redesigned cover by Costin Chioreanu, which is simply amazing. This audio cassette was released in a limited edition of 66 hand-numbered copies,



which I think is quite few, considering that this material is being released on tape for the first time. In any case, fans of Casketgarden and Swedish melodic death metal will have to act fast if they want to get their hands on a copy!!!

Bandcamp: casketgardenofficial.bandcamp.com
Facebook: facebook.com/Casketgarden

HAMVAK

“Maelstrom Of Abhorrent Incantations” MC 2024

(Obscure Disharmony Records/Fekete Terror Productions)

Let me say right off the bat that Hamvak has evolved a lot musically since the self-titled demo. As a result, the black metal feel has been completely faded and the death metal emphasis has been maximized. Now the music is much darker, reminiscent of a combination of early Incantation, Immolation and Grave material. It’s also more complex, with some of the aforementioned Immolation influences here and there, especially when the dissonant guitar harmonies appear, but also with a touch of Gorguts and Morbid Angel. The production is pretty cool, I like the sound of the drums, but also the bass tone is something special when it comes to the low strings, so it’s definitely an interesting sound on this debut album. Prior to this cassette release, Hamvak’s debut album was officially released on CD in 2022 by an alliance of two Polish labels, Morbid Chapel Records and Rotten Tomb Records. This current cassette edition is limited to 150 copies. The good-looking black cassette contains 3 songs per side and comes with a black and white J-card with all the important information about the



release. Dávid Vadkerti-Tóth (all instruments & vocals) did an amazing job in creating this obscure death metal material, so hats off to his creativity and musical vision. Other guest appearances include Patrik Pusztai (additional vocals) in “Arrows of Vengeance” and Tibor Hanyi’s tortured guitar solo in “Savage Blasphemous Incantation”. The cover artwork was created by Grafít és Hamu, which faithfully reflects the dark and destructive musical atmosphere of “Maelstrom of Abhorrent Incantations”. This cassette release has a small flaw on the B side, which affects the panorama sound, where the left and right channels are swapped. But apart from that, it’s an absolutely killer debut album and I highly recommend it to fans of the death metal bands listed above!!!

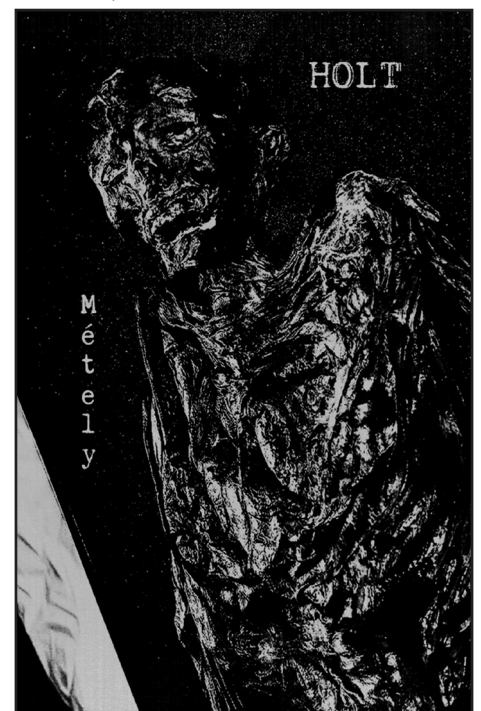
Bandcamp: hamvak.bandcamp.com
Facebook: facebook.com/hamvak

HOLT

“Métely” MC 2024

(Obscure Disharmony Records)

Holt’s debut demo introduces us with a very sick doom/death metal mix. The Hungarian formation concentrates on the emptiness of life, the suffering during existence and above all on the darkest and vilest aspects of death and beyond. The opening intro of the cassette, with its morbid proclamation about the crematorium and the importance of the cremation process, is simply hilarious. You have to understand the Hungarian language to understand its sickly, black humor-infused nature. This is followed by “Hamu” (5:47), the first half of the song is quite slow, with an absolute doom metal feel, while the second half is more death metal, but the overall effect is just really sick, and the ultra-low growls are just brutal throughout the whole composition. The third chapter of “Métely” is entitled “Pecsét” (8:10), a more varied song, especially in terms of drumming, and the death metal side is more pronounced here, but still showcases all the traditional elements of doom metal. The last piece of the demo is an outro, in which we hear the process of covering the grave with earth, and the chants during the burial are in Hungarian. The 4-track demo lasts over 19 minutes and is repeated on both sides of the tape. “Métely” was recorded, mixed and mastered at Rock Out Studio in 2023.



It sounds very good and will definitely appeal to all fans of the doom/death metal genre. As a side note, Holt belongs to the Bone Chapel Collective, and as such, their membership and all their activities are veiled. As a result, the black cassette comes with minimal information on the J-card, but with the lyrics to the songs “Hamu” and “Pecsét”. Of course, we know that this cassette edition is limited to 150 copies, so if you are interested, please contact Obscure Disharmony Records using one of the links below.

Bandcamp: obscure-disharmony.bandcamp.com
Facebook: facebook.com/obscure.disharmony.records

...IN VISCERO

“Italia Violenta” MC 2024

(Fekete Terror Productions)

This strange band, or rather project, was formed by members of Mutilation Case, Rém, Boru and Casketgarden. For what purpose, you might ask? Well, I guess just for fun. The trio’s debut album is entitled “Italia Violenta” and is dedicated to Italian horror films. If all this wasn’t strange enough, I would add that



the guitar sounds like a chainsaw in the best Swedish tradition. Well, musically they fall into the death metal category, with a simple approach to riffing. There are 8 songs in total, four per side, with a playing time of nearly 31 minutes. Seven of these are evoked by films about demons, zombies, witches and the darkest side of the human mind. All members of this horror fraternity use nicknames, in Italian of course, and these are Martino (vocals), Baggio (guitar) and Giorgio (guitar, bass & drums). Their songs are quite cliché-soaked and definitely boring to listen to, but the packaging of the cassette is very pretty. It has a fully printed shell and contains a bonus O-card in addition to the standard J-card. The cassette edition is limited to 60 copies, but is also available on CD thanks to a collaboration between Pest Records and Metal Öt Die Records. If you're looking for a traditional Swedish death metal album in Italian by Hungarians, this is definitely it, don't even try to look any further, ha-ha...

E-mail: feketeterrorzine@gmail.com

Blogspot: feketeterrorprod.blogspot.com

Facebook: facebook.com/feketeterrorprod

KOMOR ROMOK

"Ov Bones And Darkness" MC 2024

(Fekete Terror Productions)

"Ov Bones and Darkness" is the debut album of Komor Romok from Szombathely. The band was formed in 2008, and prior to the album they released a 4-song EP called "Crypt-worm" in 2017. The Hungarian quintet's debut album consists



of 7 songs, forging a hypnotic and rather monotonous blend of black metal. The gorgeous looking all over print cassette contains 4 songs on side A and 3 songs on side B. The production is fantastic, but to be honest I found the kick drum to be quite loud and would prefer to add more overheads and snare to the mix, but that's just something I'd prefer. However, the sound is very enjoyable, and all instruments and vocal parts are clearly audible. The music itself is not complicated at all, but rather focuses on spellbound moods that at one point make their repertoire meditative. There are no super-fast drum parts and riffs, instead it's the guitar melodies that are brought to the fore. The album was recorded by András Timár and mixed by Ól Recording. To be honest, I found their stuff quite boring, definitely lacking in catchy ideas, but black metal fans who like monotony and cold soundscapes might prefer the songs on "Ov Bones and Darkness". The cassette, which is over 38 minutes long, comes with a color J-card featuring the cover image, a photo of the band and the obligatory information about the recording. If you claim to be a fan of Komor Romok, hurry up, because this cassette edition is limited to 50 copies!!!

E-mail: thetruekomorromok@gmail.com

Bandcamp: komorromok.bandcamp.com

Facebook: facebook.com/komorromok

MORGH

"Malum" MC 2024

(Fekete Terror Productions)

Morgh is a relatively new Hungarian black metal project, formed sometime in 2023. The project features experienced members of acts such as Nadir, Our Existence Is Punishment, Drow and Mortem, to name a few. In Morgh they use nicknames, notably Unholy (vocals/lyrics), Almighty Black (drums/music) and Priest Hunter (bass). Their aim is primarily to pay homage to the black metal genre. The 4-song debut material was originally released digitally in December 2023, but thanks to FTP, it was given a decent 50-copy limited edition cassette release in 2024. The 14-and-a-half-minute recording is available on both sides of the cassette, which has a shell in a combination of 2 colors, silver and black. At first glance, the visual effect is a bit strange, but why not. Now to the music itself. "Malum" begins with an eerie intro based on acoustic/distorted guitar sounds and background effects. This is a short piece, just over a minute long. Then comes "Vulnera", a very dynamic song with catchy guitar melodies and varied vocal parts. The lyrics were written in Hungarian and are about human evil, war, crime and the cruelty of the world. While "Vulnera" shows the melodic side of Morgh, the next track "Bellum" is pure hell, with plenty of blast beats and unrelenting brutality. Despite the wild rush, towards the end of the song they switch to a moody keyboard passage that sounds very Dimmu Borgir. The fourth and final composition is the title track. This song combines the essence of the previous two tracks, a kind of balanced version between atmospheric keyboards, melodic guitar riffs, crushing blast beats and blood-curdling screams. I definitely like Morgh's debut EP and can only recommend it to fans of atmospheric black metal.



The cassette comes with a simple J-card, but nevertheless contains all the mandatory information you need to know about "Malum". Now all I have to say is visit the Morgh bandcamp page or their label's site and order your copy before it's too late!!!
Bandcamp: morghhungary.bandcamp.com

NECRORATORY

"When We Die" MC 2025

(Fekete Terror Productions)

Finally, Necratory's fifth album is ready to spread the black metal plague on audio cassettes as well, as this material has only been available in digital form for over a year. "When We Die" contains six devastating tracks from the Hungarian blasphemers, with a total length of nearly 26 minutes. The audio cassette is very eye-catching, with full-body printing and three songs on each side. The J-card is also beautifully designed thanks to Kevin Baltasson, with fantastic illustrations by Eka Saputra and Ildikó Turbuczné Megyesi, as well as essential information about the recording and, of course, all the lyrics. The members of Necratory on this album are Odivm (vocals), Attila Maday (guitars), Márton Ferenczi (guitars, drums & keys) and Szabolcs Hernyák (bass & backing vocals).



The music of this hellish quartet is quite melodic, yet extremely angry, with ultra-fast blast beats, sharp guitar riffs, and devilish vocals. The sound is balanced and flows from the tape in the most appropriate way possible. Although the song titles are in Latin and English, the lyrics are all in Hungarian. The mood of their sonic repertoire is quite Scandinavian, sometimes reminiscent of Marduk and Old Man's Child, but the incorporation of ethereal keyboard parts clearly opens up new dimensions for them. I can't wait for the sequel, but in the meantime, you can purchase this badass cassette, and don't forget, only 60 copies were made!!!

Bandcamp: necratory.bandcamp.com

Facebook: facebook.com/necratory

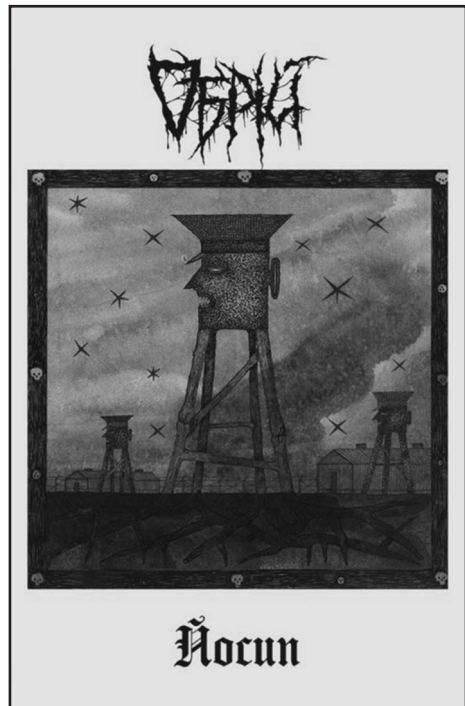
ОБРІЙ

"Йосип" MC 2025

(Nefomat Family/Robustfellow)

I received an advance copy of Обрій's long-anticipated debut album, codenamed "Йосип", directly from lyricist and former guitarist Василь Лавер. Based in Uzhhorod, the band was formed in 2013, and until this glorious moment they have released quite a lot of material, mostly in the form of EPs, splits and singles. Their music has changed from release to release, but the core has always been death metal, and to make their sound even heavier and deadlier, they added the so-called Swedish HM-2 guitar sound to their arsenal a little later. As far as influences go, well, definitely Bolt Thrower, Asphyx, Hail of Bullets, At the Gates, Dismember and similar hordes from the beloved death metal underground, although the members were pretty much focused on that from the start. Now on to the material on the debut album. First of all, "Йосип (Joseph)" is a conceptual album, all the lyrics are about Stalinism and the crimes of the Stalinist Soviet regime, more or less in chronological order, and the song titles are taken from book titles related to the subject of the song. Secondly, the band has improved a lot in terms of songwriting and sound, the latter largely thanks to Дмитро Бастанов. Let me say right away that this album has a huge sound production and is perfectly balanced, and that's no exaggeration. There are 8 songs in total (4 per side) and the playing time is 35:41. They were recorded by Микола Мага (vocals), Віталій Лендел (guitars), Олександр Рогов (bass) and Петро Будай (drums). After a short intro, the massive and groovy riffs of "Як гартувалася сталь (How the Steel Was Tempered)" kick in. It's a great headbanging track with lots of

melodic parts and a moody solo. The vocals are still far from the standard death metal growls or screams; I would describe them more as harsh hardcore shouts. This song has a slightly Scandinavian feel to it, with some truly memorable moments. The second cut is called “Жовтий князь (The Yellow Prince)”.



It's all about nasty thrash metal riffs and pounding drumming, spiced up with some catchy Bolt Thrower-esque guitar motifs, the solo is a bit out of place, but thankfully doesn't spoil the overall mood of the song. This is followed by the “Сад Гетсиманський (The Garden of Gethsemane)”. Another head-banging track with lots of double bass drumming, dynamic riffing and again strong Bolt Thrower influences. The last song on Side A is called “Ніч ополудні (Darkness at Noon)”. It's a pretty groove-oriented piece with cool kick drum patterns and great tom fills. Side B opens with the melancholic acoustic guitar melodies of “День М (M-Day)”. Next up is “Чорні ешелони (Black Echelons)”, which combines the distinctive melodies of At the Gates with some energetic Slayer riffs in the middle. The 7th song is called “Терпіння (Patience)” and it's my favorite. It starts off with slow, creeping, doomy guitar melodies, which after a while switch to the album's most terrifying riff, a dynamic downpicking frenzy that is repeated once more at the end of the song. These are moments of genius that I warmly recommend listening to. The last song on the album is also the longest at 6:34. “Архіпелаг ГУЛАГ (The Gulag Archipelago)” starts off with an epic vibe, which soon turns into hellish grooves and punchy kick drum attacks. Of course, the Bolt Thrower effect could not be avoided there either, but what can you do. All in all, this is a solid first full-length album from Обрії that death metal fans should definitely listen to. I personally really liked the sound, especially the way the drums and cymbals cut through the massive wall of distorted guitars. Ярослав Гроб has captured the essence of the lyrical aspects quite well, so the visual effect is also provided by the cover he designed. We had to wait a long time for this album, but it was totally worth it, that's for sure!!!

Bandcamp: obrij.bandcamp.com

Facebook: facebook.com/obriymetaluzh

RÉM/SUPERFROST

“Old Fuckin Skull” MC 2024

(Fekete Terror Productions)

The A side of this split is reserved for the Hungarian one-man band RéM. The music that Mr. N. creates resembles a kind of raw punk-influenced black metal. His own songs, “Primitív metál”, “Emberparazita” and “Szekta” are not overthought at all, the structures are simple yet have catchy guitar melodies and grooves. The lyrics are in Hungarian, but very explicit, as most hardcore and punk bands like it. And nothing demonstrates his affinity for the aforementioned styles better than his rather mechanical, yet innovative cover of Cro-Mags’ “Life of My Own”. On side B there are 4 songs by SuperFrost, and yes, it's also a one-man band, led by the mastermind Azak Azakthoth. According to some sources, SuperFrost plays black metal with punk elements, but this stuff is pretty thrash metal oriented. Yes, the vocals and production are definitely more towards black metal, but the guitar riffs and hooks are something completely different if you ask me. The 3 own songs (“Mártírhálál”, “Vér, tűz, hálál” and “Félegetni a világot”) come with Hungarian lyrics. The fourth song is, not surprisingly, a cover of Testament's

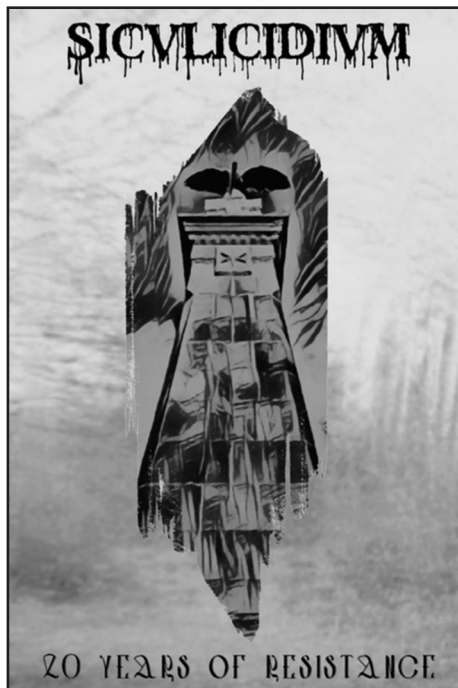
“C.O.T.L.O.D.”. Needless to say, SuperFrost has given this classic a rather dark and cold interpretation. The cassette itself has a fully printed shell, which looks killer. It also comes with a full-color J-card containing individual photos of the members, all the lyrics except for the cover songs, and the necessary information about both recordings. This split release was limited to 60 copies, so hurry if you want to get your hands on this terrorizing onslaught of blackened old skulls!!!

SICVLICIDIUM

“20 Years Of Resistance” MC 2025

(Sun & Moon Records/Fekete Terror Productions)

As the title suggests, this cassette release is a meticulously selected collection of songs from Siculicidium's sound archive spanning 20 years. This collection was officially launched in digital form in December 2023, but the physical release had to wait until now. Well, it's finally here, and needless to say, it was worth the wait. The more than 93-minute-long audio material is a good representation of the different stages of the Transylvanian black metal entity's career. In short, you can follow the evolution of the band from their first demo to the present day, as well as the qualitative changes in their musical style and sound. The compilation includes a lot of unreleased material, different versions of songs, instrumental recordings,



in other words, special things that the band's hardcore fans will surely appreciate. What's more, in addition to the fantastic looking cassette and J-card, you'll also get a special Fekete Terror fanzine issue dedicated exclusively to the work of Siculicidium. The 88-page, A5 format issue, which is of course entirely in Hungarian, includes a foreword by FTP chief Dr. A and a rather lengthy interview with Béla Lugosi and Pestifer, which takes up half of this special issue. The other half is filled with interviews and reviews by others. This combo (cassette + fanzine) is limited to 100 copies and is a must-have for Siculicidium fans worldwide.

Bandcamp: siculicidium.bandcamp.com

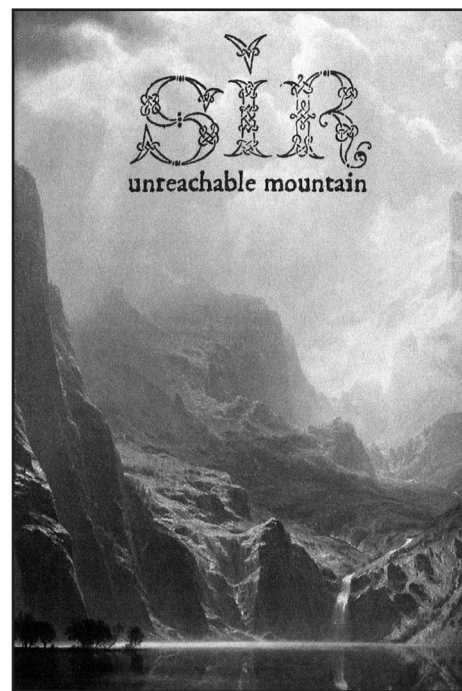
Facebook: facebook.com/Siculicidium

SÍR

“Unreachable Mountain” MC 2025

(Fekete Terror Productions)

“Unreachable Mountain” is Sír's second full-length album, containing four songs with a total length of nearly 42 minutes. Founded in 2020 by Kryptagonist (all instruments and vocals), this Hungarian entity initially played depressive black metal, but gradually transformed into the slowest form of doom metal, with songs lasting more than 9 minutes. Musically, the four new songs take us to monotonous, melancholic, and even meditative landscapes. It is no exaggeration to say that I almost fell asleep listening to their long and extremely slow songs, so this material is very suitable as relaxing background music. The vocal range extends from clean ones to deep growls, which is quite common in this genre. Nevertheless, due to the clean vocals, Sír's repertoire is reminiscent of 70s rock bands in places. To further emphasize this nostalgic mood, Vorgrov added some synthesizer parts, which, in my opinion, gave these sections a truly ethereal sound. In short, this album is retrospective in nature, with an acceptable sound production. Although I must mention that the drum fills usually start well, but unfortunately end in a very chaotic manner, which suggests a lack of preparation. There are two songs on each side of the cassette,



which, strangely enough, has been painted black. The simple J-card contains all the lyrics, as well as Albert Bierstadt's breathtaking cover depicting the painting “Among the Sierra Nevada, California”. This cassette release is limited to 50 hand-numbered copies, so you need to act fast if you're interested!

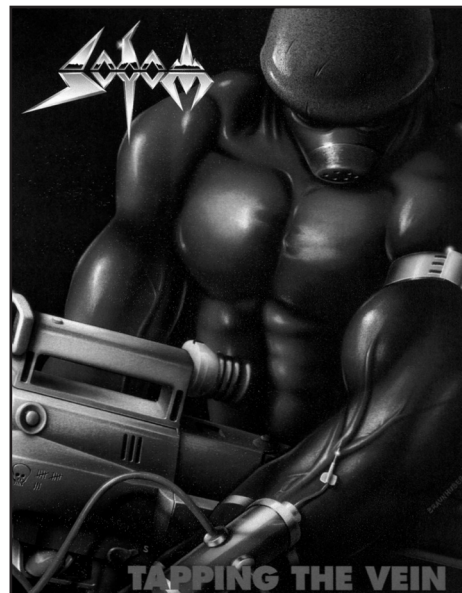
Bandcamp: sircosmos.bandcamp.com

SODOM

“Tapping The Vein” 2MC 2024

(Darkness Shall Rise Productions)

I've already written about the 2LP and 3CD reissues of “Tapping the Vein”, but I felt I should write a few lines about this 2MC reissue as well. Unfortunately, as with the other formats, I found a few things screwed up with the cassette version. First of all, the booklet says that the first cassette has the remastered version of the original “Tapping the Vein” album, but it doesn't, because it has the Redux version. I don't have a big problem with that, I'm just saying it's wrongly mentioned in the booklet. Secondly, it doesn't even have the Redux version as it is on the vinyl, as it has the alternate remix version of “Reincarnation” with Tom's standard vocals, which was included as a bonus on the digisleeve and backpack CD versions, along with the other two alternate remix versions, “Body Parts” and “Wachstum”. Well, I'm pretty sure that this error happened because the cassettes were dubbed directly from the Redux version CD, which unfortunately has the alternate remix version of “Reincarnation” on it twice. The second cassette contains the “Live in Tokyo 1992” concert, with a total of 12 songs, 6 songs per side. I can't complain about it at all, nice live show with good sound quality and a great setlist, but somehow I'd rather see a remastered version of “Tapping the Vein” on the second cassette. This is just my personal opinion, I mean, if it was limited to 2 cassettes, the perfect combo would be the remastered and Redux versions together. Well, as you may know, the latter version was mixed by Andy Brings, and it's a great gift



for Sodom fans. Thanks to him, we get a completely different approach to the whole “Tapping the Vein” album, which overall feels fantastic! The cassettes have black shells and screws, but the quality of the normal position Type I tape inside is not good at all, I would say it is quite poor and doesn’t last long. The 4-panel J-card looks awesome, but unfortunately, as it’s based on the CD booklet, it omits the lyrics to the songs “Hunting Season” and “Reincarnation”, which is a shame. And since the remastered version of the original album was not used for this release, I personally would have preferred to see the artwork of the Redux version on the cover. So, as you can see, for me this edition is far from perfect, which is a pity, because it could have been with care. I mean, a band like Sodom and a masterpiece like “Tapping the Vein” deserves it, and at the highest level, don’t you think?!!!

THY CATAFALQUE

“Sublunary Tragedies” MC 2025

(Fekete Terror Productions)

This is a cassette reissue of Thy Catafalque’s 1999 debut album, “Sublunary Tragedies”. Last February, the band’s long-time label, Season of Mist, also re-released this material on CD and double vinyl, but this fresh cassette reissue still has something extra to offer, namely the 2021 version of “Erdgeist” as a bonus track. Similar to Season of Mist reissues, it features a completely new cover artwork and layout. Of course, the cassette’s J-card also includes all the lyrics and mandatory information regarding the current reissue. Now let’s turn to the music itself. Considering that this material was released in 1999, I can say that Thy Catafalque put together a decent debut album,



which in terms of style can be classified as experimental or even avant-garde black metal. The sound production is quite raw, especially in the case of the guitars, which penetrate the ear canals quite well, and then there are the programmed drums, which can be very annoying at times, but overall, the seven original compositions of “Sublunary Tragedies” offer an interesting experience. The debut album was recorded by Tamás Kátai (vocals, keyboards & programming), János Juhász (guitars & bass), Noémi Oláh (female vocals) and Gabriella Kakulya (narration). Their music is fast, melodic, and decidedly atmospheric. Then there is also the fact that these album tracks were remastered by George Emmanuel at Pentagram Music Studio in 2022, which is definitely a good thing. Incidentally, the cassette has full body printing, which looks fantastic, and there are four songs on each side. It is hand-numbered and limited to 80 copies. So, if you consider yourself a Thy Catafalque fan, you need to act fast!!!

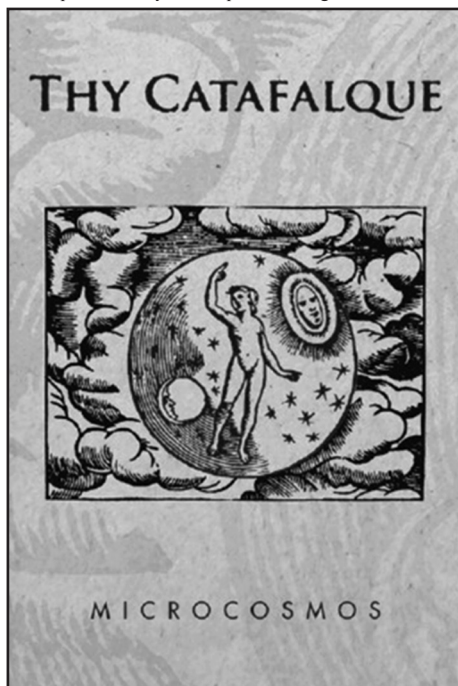
THY CATAFALQUE

“Microcosmos” MC 2025

(Fekete Terror Productions)

Well, it seems that FTP has seriously set out to reissue Thy Catafalque’s early material on cassette, as this is already their second release featuring the band’s second album from 2001. As with “Sublunary Tragedies”, the front cover and booklet content of “Microcosmos” have also undergone a complete visual overhaul. This edition is also hand-numbered and limited to 80 copies. Oh, and let’s not forget that this album is being released on audio cassette for the first time. What else, you ask? Well, thanks to all-over print technology, the cassette shell looks simply fantastic. Compared to the debut album, “Micro-

cosmos” contains more musical experimentation, with more songs and generally less frenetic tempo changes, resulting in a total playing time of approximately 74 minutes. Their avant-garde black metal formula has become even more emotionally profound, and the songs on the B-side in particular are more melancholic. The programmed drums still sound terrible, and to some extent this is also true of the guitars. The 10-song album (5 songs per side) is definitely less extreme, giving a much clearer picture of Thy Catafalque’s evolving musical direction.



This recording was made by Tamás Kátai (vocals, keyboards, citera & programming), János Juhász (guitars, bass, citera & doromb), Péter Gáspár (flute) and Gabriella Lőkös (violin). As always, I recommend that you get this cassette as soon as possible, because it will surely sell out quickly. In September, the albums “Tűnő idő tárlat” (2004) and “Róka hasa rádió” (2009) will also be re-released on cassette by FTP, so get ready!!!

THY CATAFALQUE

“Tűnő Idő Tárlat” MC 2025

(Fekete Terror Productions)

As promised earlier by Fekete Terror Productions, here is Thy Catafalque’s third full-length album, reissued on cassette in a limited edition of 80 copies. Musically, “Tűnő idő tárlat” (2004) picks up where “Microcosmos” (2001) left off, only with even greater variety and depth in terms of song structure, instrumentation and experimentation. There are eight songs on the album, with a total playing time of nearly 69 minutes. You can listen to three songs on side A and five songs on side B. The following musicians contributed to the recording of this masterpiece: Tamás Kátai (vocals, keyboards, guitar, bass, programs), János Juhász (guitar, bass), Nikolett Gerzanits (vocals) and Anita Bíró (violin). While the first song “Csillagkőhő” still contains many black metal influences, such as Emperor, Dimmu Borgir and Cradle of Filth, the rest of the compositions clearly reflect other styles and approaches. And by that I really mean that they tried their hand at everything and mixed different things together, which of course fit together beautifully within the framework of the avant-garde. “Bolygó, bolyongó” and the ending of “Neath Waters (Minden vízbe mártott test)” are great examples where Jean-Michel Jarre-style cosmic, airy keyboard parts were accompanied by shamanistic drum patterns or techno-like beats, which I think resulted in magical, constantly flowing soundscapes. I should also mention “Kék ég karaván”, a completely instrumental piece that has an incredibly laid-back and relaxing vibe. Although there are many fast or extreme parts in their repertoire, I still find Thy Catafalque’s music very good for meditation and contemplation. This cassette release includes a well-arranged J-card with lyrics, as well as a band photo featuring the two main members. A must-have cassette release for all Thy Catafalque followers worldwide!!!

THY CATAFALQUE

“Róka Hasa Rádió” MC 2025

(Fekete Terror Productions)

With this fourth album, Thy Catafalque takes their music in another interesting direction, at least in terms of clean singing and its frequent appearance, because whether they alternate or sing in sync, we get a good dose of male and female clean singing there. “Róka hasa rádió” (2009) contains a total of 9 compositions in more than 68 minutes. The stunningly painted cassette contains 3 songs on side A and 6 songs on side B. The album

starts with the track “Szervetlen”, where the combination of spatial effects and mechanized black metal elements harmonize really well, creating an epic soundscape. “Molekuláris gépezetek” continues stormily, in fact it’s the longest song on the album at over 19 minutes. It retains the mechanical nature, but we also get a good dose of Dimmu Borgir atmosphere there, with quite a few abstract musical solutions. “Köd utánam” is the one with a lot of clean male vocals, where the pairing of keyboards and drum rhythms is a bit reminiscent of Pain. Side B begins with “Úrhajók Makón”, which at one point has a decidedly medieval feel. There we can enjoy plenty of clean and charming female vocals. This is followed by “Piroshátú”, a completely instrumental piece, which is perhaps due to its keyboard parts, but here and there it has a hint of the 70s vibe. In the sixth song, “Eszőlámpás”, Pain’s influence is even stronger, not only in the keyboard melodies and drum beats, but also in the clean male vocals. Then there’s “Kabócák, bodobácsok”, which is again an almost instrumental piece, with lots of anthemic melodies, just with a short female narration at the beginning and a few sentences at the end, also narrated by a woman. The eighth song is titled: “Őszi varázslók”. It really starts out like a Hypocrisy song from “The Final Chapter” era, but with a bit of a Dimmu Borgir twist at a few moments. The album ends with the folk-inspired track “Fehér berek”, which exudes a calm yet slightly melancholic atmosphere. Well, finally, let me list the members who worked hard on this amazing album: Tamás Kátai (vocals, synth, guitar, programs), János Juhász (guitar), Zoltán Kónya (guitar), Balázs Hermann (bass), Attila Bakos (all clean vocals), Ágnes Tóth (female vocals), Anita Bíró (violin), Ádám Tóth (violin), Andrea Derdák (cello), Zsolt Deák (clarinet) and Viktória Varga (narration). This is undoubtedly a huge collective, but the result speaks for itself. As usual, this cassette release is limited to 80 copies, so if you’re a fan of experimental avant-garde black metal, act fast!!!

WORGULDUM

“Krisztályhimmuszok” MC 2025

(Fekete Terror Productions)

Worguldum’s music takes a completely instrumental and atmospheric approach, created by members Vorgrov and Elerion using only synthesizers. In fact, “Krisztályhimmuszok” is not new material, as it was recorded back in 2002, but it has only now been released in physical format for the first time, in the form of 50 hand-numbered cassettes. The approximately 39-minute album consists of eight ambient chapters filled with interesting melodies and soothing sound patterns. Their songs mostly exude mystery and cold tones, sometimes evoking a wintry feeling. Listening to their music is very relaxing, which at a certain point encourages contemplation and daydreaming, making it perfect background music. All synthesizer parts have been carefully arranged and recorded, but when drum rhythms are used, for example in compositions “Ave Krisztálylét” and “Worguldum”, I find them clearly a little clumsy, even awkward. Nothing serious, but a little annoying to the ear, at least in my opinion. There are five songs on side A of the cassette and three on side B, with Leonard Ochtman’s 1909 painting, “Morning Haze”, featured on both the J-card cover and the cassette surface. This type of on-body printing definitely gives the cassette an impressive appearance. So if you like ambient yet atmospheric music, then you should definitely listen to Worguldum’s soundscapes. Incidentally, they come from Hungary, and I hope that this exceptional debut album will be followed by a second one in the future...





The raw, melancholic black metal entity known as Celestial Silence recently debuted with a brilliant album. On this occasion, I spoke with their guitarist and songwriter, Osarseph, about the nature of their music and their plans for the near future. Now scroll down for details!!!

Hi! Your debut album “Silent Calls from the Other Side” has just been released. Please share with our readers what kind of feedback you have received so far.

Hi! Yes, our debut album was finally released a month ago. It has been warmly received, and we’re really satisfied with the final result. We feel inspired and ready to move forward!

The black metal you play is very specific. Please tell us what inspires you to create such melancholic moods. How does a new song usually come about, who comes up with the ideas?

Our music carries influences from rock, post-punk, and perhaps some other styles. I like when the process of creating music flows naturally, so we just did what we do best.

As a composer, I’d say it all comes from my personal experience. Most of the music was written during the blackouts in Ukraine in 2023 – it was a morbid and dark time for me, but it gave birth to a work of art.

Usually, I come up with riffs and song concepts, and then finish them together with Dodes kor. During rehearsals, new ideas often appear – like adding violas or bringing some post-punk vibes to certain riffs, for example in “Knot of Pearls”. That’s how ideas eventually turn into complete songs.

Who writes the lyrics, and what is the message behind the lyrics of “Silent Calls from the Other Side”? How does the album cover relate to the lyrics?

All the lyrics were written by Klemi. In my view, there’s no need to explain what these songs are about, as music is a deeply personal experience. You may notice that the lyrics are full of metaphors and existential themes, so everyone can find their own meaning in them.

The album cover, as well as all the other artworks, was created by the Ukrainian artist Gurge Feodor. I sent him the music and lyrics and simply asked him to draw something based on his emotions and vision. He managed to create a very special atmosphere that perfectly complements the music.

Your debut album was released by three different labels, namely Zazen Sounds (digisleeve CD version), Monastyr Records (audio cassette version) and Forbidden Keep Records (gatefold vinyl version). Tell us more about these relationships. Why did you decide to do it this way?

We wanted to release the album on all available physi-

cal formats, and these labels did a great job! Both the CD and cassette versions look wonderful, and now we’re waiting for the vinyls. We hope to announce them in the coming days – so stay tuned!

You have already started writing songs for your second album. Will they follow the musical concept of your debut album, or can we expect some surprises? Since your singer is Finnish, how does the creative process work, and how are the new songs ultimately completed? By the way, will the same musicians be playing on the second album?

Although I’ve already started working on the second album, it’s still in a very early phase. Celestial Silence has its own identity, which will remain the foundation of our sound. For now, I have a general concept for the next album and I’m working on new songs. There will be changes, but they’ll be more of an evolution than a revolution.

The writing process won’t change much – after I finish the first demos, we’ll continue developing them together. The same people are going to work on the second album, so let’s see what happens next.



To get into the right mood, you traveled to the heart of the Carpathians. How long do you plan to stay there, and how does the environment affect you?

I stayed in a small house in the mountains, far away from people and civilization, for almost a week. The atmosphere of nature, calmness, and silence helps me focus on my thoughts and emotions. Being in a place where nothing distracts me and there’s no need to hurry is very conducive to composing music. The beauty

and power of the mountains have always fascinated me. I’ve already returned from that trip, and I can say I got exactly what I expected – now I’m recording some demos.

All members of the band are involved in other projects. How do you manage to balance this and, above all, find time for each of them?

For some reason, it’s been pretty easy. Yes, all the members are involved in plenty of projects – some shared, some separate – but music holds a special place in our lives, so we always find the time and energy for it.

I don’t know if you hold joint rehearsals at all due to the distance, so I’m curious how you prepare for studio recordings when the new songs are ready. I know it’s still early days, but is there anyone you have in mind for recording, mixing, and mastering your next album?

Since all the band members live far away from each other, it’s impossible to rehearse – and obviously, that makes the process of composing new songs more complicated. Still, we’ll keep working and hope everything goes smoothly. We also have a few opportunities to perform live. It won’t be easy to arrange, but let’s just wait and see what happens.

As for the recording process and sound engineering, I don’t want to change anything. Our friend Mykola Andrushchenko did a fantastic job mixing and mastering “Silent Calls from the Other Side”, so we’ll probably work with him again.

What kind of music are you listening to these days, and which releases have influenced Celestial Silence in some way?

There are definitely many influences, such as Woods of Desolation, Cosmic Church, and Circle of Ouroboros. But I think there are many more, like My Dying Bride and others. Sometimes people even notice references I’ve never seen myself.

As for the music I listen to these days, it spans quite a few genres – from black metal to dungeon synth. Remete, Pallbearer, Current 93, Atlantean Sword... All of these artists create a special atmosphere that helps me immerse myself and find inspiration for new songs.

The last silent calls from the other side are all yours. So finish this conversation properly.

Listen to this music and let it help you find your own answers. Support black metal! Support the underground!

It was a great honor for me to talk to Gene Palubicki (guitar/vocals), who is an active member of several obscure death metal formations. In this interview, we focused on the latest works of Malefic Throne and Perdition Temple. Now it's your turn to analyze his answers and discover the all-encompassing darkness that accompanies the apotheosis of evil.

Hi Gene! Let's start the interview with Malefic Throne's debut album. "The Conquering Darkness" will be released on November 28, 2025, by Agonia Records. It took three years to complete. Compared to the songs on the "Malefic Throne" EP (2022), how would you describe the musical and lyrical developments in the eight songs on the debut album? Is there anything you did differently this time around in terms of songwriting or recording?

The mini album/demo from 2022 was really just a 1st glimpse of what was developing. Some of the songs on the new full length were written even at the time of the mini album's release. I think the real development of the new full length is the overall presentation has improved vastly. The mix on the mini album at times lost the guitars, and drums might have gotten a bit too loud, making a lot of the musical definition blurred. On this new full length, we really nailed the balance of all the instruments and vocals. You can hear all of what is happening. While at the same time it does not sound like some corporate cookie cutter product that sounds like radio pop music. We found a great balance for it all and it sounds like death metal as we understand it.



I assume Steve is responsible for the lyrics, but could you briefly describe what topics the lyrics deal with and how they relate to the demonic figure on the cover and the snakes surrounding the Earth? Was the cover idea entirely yours, or did Daniel Valeriani initiate it?

The art piece was pre-existing. I thought it had a very iconic look. Very regal in a dark way. I think it works with the lyrics Steve has written, since much of the topics are written from an adversarial perspective. Like a bleak, dark viewpoint voiced from the "demon/nemesis" directly.



Polish label Agonia Records is releasing the album in several special formats (in addition to CD, MC and standard black vinyl, there will also be limited editions on red, splatter and picture vinyl). What kind of contract did you sign with them, and what happened with your previous label, Hells Headbangers Records? I mean, were they not interested in the material this time around, or did you want to explore other options?

An offer was presented to us from Agonia Records that suited what the 3 of us needed to make the record possible in the way it has resulted.

Do you consider Malefic Throne to be exclusively a studio project, or is there a small chance that you will perform live in the near future? Or is this completely impossible due to the main activities of the members?

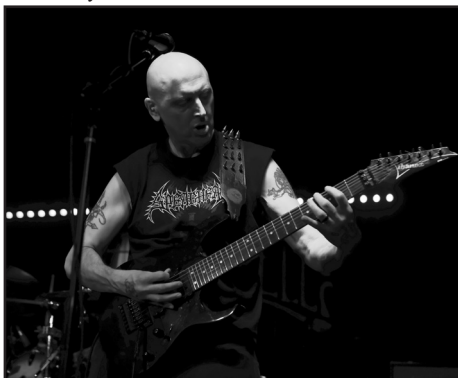
There will be a lot of careful logistics to sort out, but once we do, we would surely look to bring Malefic Throne to the stages. In whatever capacity possible, if even just a few festival appearances/etc. Since all of us have other active bands doing live stuff, it might get pretty tricky as to how and when.

The song "The Voice of My Ghost" from your debut album has already been released and spread across the internet. It presents a truly hellish and rather sophisticated mix of death metal, which sweeps through the listener like a hurricane in its 6-minute length. Is there any possibility that you will make a full band video for this song or any other composition from "The Conquering Darkness" in the future?

We are working on concepts for that sort of thing currently. Time will reveal all!

Whether it's a coincidence or not, Perdition Temple's fifth full-length album "Malign Apotheosis" will also be released on November 28, 2025. Two songs from the album have already been released online. Perdition Temple's music is a darker, blacker kind of death metal. But how do you personally see it, and how would you describe the musical content of your new songs to readers?

The new Perdition Temple album, "Malign Apotheosis", is just that one more step in evolving the contrasts of influences that have developed over the course of several albums now. On this latest one, there are moments where it leaps from the most ancient old school type of atmosphere into wild dissonant harmonies. Or sudden lurches into radical technicality explode out of more straight forward thrashing parts/etc. Lyrically, the Perdition Temple material has grown to blur the distinction as to what might be real world/fantastical/philosophical/etc. It is all just created in varied forms to fit a certain lyrical/visual aesthetic.



Where did you record "Malign Apotheosis"? Who was responsible for recording, mixing, and mastering? How did you manage to create such a natural, old-school sounding album? By the way, how long did it take to record the new album?

When it comes around to actually working on the recording itself, there is not an incredible amount of time. It is the writing of the albums that tends to take a bit longer. I might spend the course of 6 or more months writing the music and arranging the songs, then another 6 months working out the lyrics.

All of our three band members' individual recordings of our parts are done at our own home studio setups. I start with making the rough demo models of the riffs and arrangements. After that, Ronnie puts it all together on his recording gear and then builds his drum parts. Once he and I are done with all of that, I spend some time arranging how the lyrics will fall over the music. And once all is settled, we then forward everything to Alex so he can do his parts. And once completed we

forward the finished work to Jarrett Pritchard, who has done the last 3 albums for us, to mix and master. Jarrett is from the early period of Tampa death metal evolution, so he is very on point with everything we want to do. He understands it all in exactly the same way as us. He will be handling our forthcoming works in the next few years also.

Who designed the cover for "Malign Apotheosis", and what message does it convey? Please share with us the essence of your lyrics.

It was an existing piece done by Nuno/Belial Necroarts. I liked how it shows an ominous and amorphous overshadowing what is already a dissolute and decaying/warped existence before it. It somewhat reminds me of the scene from the "Faust" movie from the 1920's where the devil is looming over the city and his wings cast a shadow over all. I thought the art piece went quite well with my chosen title for the album.



In the coming days, you will be promoting your new album with three concerts in Texas. What songs will you be playing at these concerts? Are you planning to visit Europe on tour in 2026 or perform at certain festivals? If so, where can we see you play?

From the new album, we are currently including the songs "Resurrect Damnation", and "Malign Apotheosis". And then of course many of the songs from the previous albums. No past album is ignored! For 2026 we are aiming at a return trip to Europe for a few weeks in the Fall. Coming up sooner, we plan to have a handful of South American shows too, those in May possibly.



What can you tell us about the other bands you are involved in, such as Demonized and Hexorcist? Is there any new material in the works?

Hexorcist's upcoming full length was completed some months ago. And should see release in the coming months. Antimo has been writing the full length album's material for some time now, and that writing and recording should start in the coming months also, probably a late 2026 release for that.

To conclude the interview, please send your final thoughts to Ukrainian death metal maniacs.

Mega thanks for the support! And all hopes that our violent music can continue to be of interest and relevance in these turbulent times!

DESTRUCTION

"Birth Of Malice" 12" LP 2025

(Napalm Records)

Every Destruction fan knows that "Birth of Malice" is the second album of the Schmier (vocals/bass), Damir (guitar), Martin (guitar) and Randy (drums) line-up. The quartet is firmly following the path of the "Diabolical" album, perfecting their modern-flavored thrash metal formula on the new songs, but this time with a much darker mood and lyrical content. Their new LP begins with a mysteriously resonant intro that bears the album title. This is followed by the aptly titled "Destruction", a song about the band itself, their career and their goals in general. It's a real banger in the band's signature style, perfect for live performances, with a very heavy metal-influenced solo in the second half that has to be heard to be believed. The third track is called "Cyber Warfare". This composition is almost entirely in the heavy metal vein, except for a riff that strongly recalls "Black Death" from the timeless "Infernal Overkill" album. Then comes "No Kings – No Masters", which is clearly one of the highlights of the new material, a galloping thrash metal monster. The fifth song is "Dealer of Death", the lyrics of which are about Auschwitz,



and frankly I found it musically quite boring. The last song on side A is "A.N.G.S.T.", a composition that hints a bit at the atmosphere of "Life Without Sense", without the industrial touch, of course, while the title of the song is shouted. The B-side opens with the attacking riffs of "God of Gore", but in general I think this song is kind of filler, with very lame riffing ideas and vocal parts. However, the next track, the eighth and provocatively titled "Scumbag Human Race", is definitely my favorite, not only because it is musically super heavy, but also because lyrically it sheds light on the true nature of humanity. "Evil Never Sleeps" continues the sonic carnage with fairly massive but slow riffs, as well as super melodic guitar solos and vocal arrangements, the latter interspersed with guest vocals from Fireborn's Jennifer Gruber. The tenth is "Chains of Sorrow", a riff-oriented tune that focuses mainly on grooves and dynamics. Then there's "Greed", which has a vibe and some riffs that are very similar to the now-classic song "The Butcher Strikes Back", although overall it's much more melodic and its structures are more polished. The album's twelfth and final song is a cover of Accept's "Fast as a Shark". Needless to say, this song now has a really brutal sound thanks to Destruction. Overall, "Birth of Malice" invites thrash metal fans on an interesting, over 50-minute journey, and I must emphasize here that the sound of the black vinyl is truly fantastic. The masterfully designed gatefold jacket with artwork by Gyula Havancsák on the front and back covers, as well as on the printed inner sleeve (which also contains the lyrics), looks simply stunning. This album is a must-have not only for die-hard Destruction fans, but also for every thrash-bitten creature on earth!!!

DISMEMBER

"Misanthropic" 12" EP 2024

(Black Sleeves/BlackSeed Productions)

Good news for Dismember fans who missed the "Historia Mortis" boxset or just wanted to get the "Misanthropic" EP on vinyl, separate from the boxset. Now, thanks to a collaboration between Black Sleeves and BlackSeed Productions, this great 5-song EP is finally available separately on black and electric blue vinyl. Of course, mine is the black vinyl, and like the Nuclear Blast version, which was transparent blue, it spins at 45 rpm. If I compare the two sonically, I only notice that the Nuclear Blast version is a few decibels louder, but they are about the same, because both use the version remastered on vinyl by Patrick W. Engel at Temple of Disharmony. We all know that this EP was the precursor to the fantastic "Death Metal" LP, which also marked a return to a heavier, more distorted guitar sound. The five songs are "Misanthropic", "Pagan Saviour" (Autopsy cover), "Shadowlands", "Afterimage" and

"Shapeshifter". This current reissue includes an insert with the lyrics on one side and a live photo and credits on the other, while the Nuclear Blast version comes without the insert, instead featuring the lyrics and credits on the back cover. The lyrics of the song "Misanthropic" have been corrected and now include the line "restrained in moral chains", which somehow ended up as the last line of the lyrics of "Shapeshifter" on the CD version, but unfortunately on recent vinyl reissues this line is still there in the lyrics of "Shapeshifter", too bad if you ask me. Oh, and while the first press CD version included the lyrics to the Autopsy cover, the new reissues omit them, but that's no big deal at all. However, there's another, I think much bigger



problem with these latest vinyl reissues, which occurs during the "Afterimage" solo. Namely, an audible defect, such as a slight shift or odd jump, if you like, that may have occurred during or as a result of the remastering process. I checked the CD version, there is no such audible error. Well, apart from that, it's a pretty good sounding and looking reissue. Now it's your turn to decide whether or not to invest!!!

DISMEMBER

"Skin Her Alive" 7" EP 2025

(Seven Metal Inches Records)

Albeit with a slight delay, the third edition of Dismember's legendary 7" EP has been released by Seven Metal Inches Records. This time you can enjoy this 2-song death metal masterpiece on black and transparent green vinyl. As you may know, it was originally released in 1991 as a picture vinyl on Nuclear Blast Records. SMIR has successfully reissued this 7" EP three times since 2023, if I'm not mistaken, in 6 different colors. The only difference from the previous reissues is that the cover is lighter in print and this time there is no insert, which is a shame. I have the black one, which plays at 45 rpm, like all its predecessors, and I have to say it sounds fantastic.



The cool feature of all reissues is that the 7" vinyl comes with a cardboard sleeve on which the artwork has been transformed and arranged from the original round to square shape with the help of Cesar Valladares. The back cover shows the same band photo as on the picture vinyl, as well as the obligatory song titles and sides mentioned there, i.e. "Skin Her Alive" on side A and "Defective Decay" on side B. If you missed out on buying the original picture vinyl, or just want to add this cool reissue to your collection, then act fast, because treasures like this sell out fast. By the way, the improved version of the "Casket Garden" 7" EP (second edition on black, transparent blue and transparent red vinyl) was also released at the same time, so it's worth getting both from one of the links below. A Dismember fan doesn't need to be told what to do in this case, right? Buy it now or curse yourself later!!!

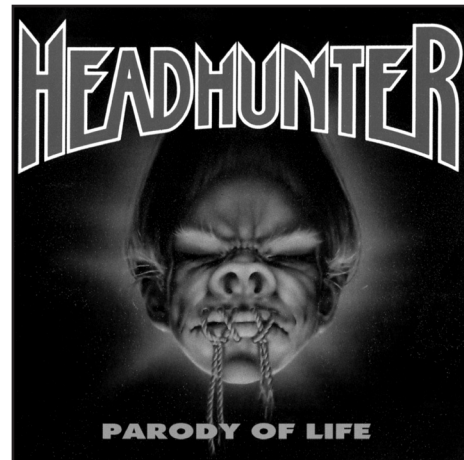
Website: sevenmetalinches.com

HEADHUNTER

"Parody Of Life" 12" LP 2025

(Vic Records)

Thanks to the efforts of Vic Records, Headhunter's debut album "Parody of Life" is once again available on vinyl. Another piece of good news is that, in addition to the usual black wax, it is also available in light green and yellow splattered versions. Experts know that "Parody of Life" has only been released once before on vinyl, originally in 1990 by CBH Records. That first pressed black vinyl is still highly sought after, and if you're lucky enough to find one in good condition, it will certainly fetch a huge price, but that's another story. Now let's return to the current reissue. Of course, I bought the black vinyl, which, to my surprise, sounds pretty good. So, once again, kudos to Vic Records. However, I must mention here that both the audio and graphic design are based on Vic Records' 2023 CD reissue, so you should not expect the latter to resemble the original layout of the cover and insert in any way. Well, it is of course very unfortunate that they ended up using the revised graphic designs from the CD reissue here, instead of using the designs and layout from the original vinyl release. But what can we do? Let's just be happy that a new version of "Parody of Life" is available on vinyl. There are four songs on side A, "Parody of Life", "Ease My Pain", "Plead Guilty" and "Kick over Your Traces", while there are five on side B, namely "Force of Habit", "Caught in a Spider's Web", "Cursed", "Crack Brained" and "Trapped in Reality".



These fantastic thrash metal compositions were recorded by Schmier (vocals & bass), Schmuddel (guitars, piano & backing vocals) and Jörg Michael (drums) at Karo Studios in June/July 1990, although Alex Holzwarth from Sieges Even originally recorded the drum parts. The insert features a retrospective interview with Schmier about this and other interesting topics related to the formation of Headhunter and the "difficult" completion of "Parody of Life", making it an excellent addition to this reissue. It goes without saying that "Parody of Life" is one of the greatest works in the history of German thrash metal, an album that every thrash metal fan should have in their collection!!! All that's left is to choose the color of the vinyl, and you can enjoy this flawless masterpiece from 1990!!!

HIRAX

"Faster Than Death" 12" LP 2025

(Doomentia Records)

Well, I've already written a review of Hiram's "Faster than Death" on the digipak CD version released by Doomentia, but this vinyl release from the same label is absolutely amazing, so I have to write my review of that one too. So what's so special about this edition, you might ask, right?



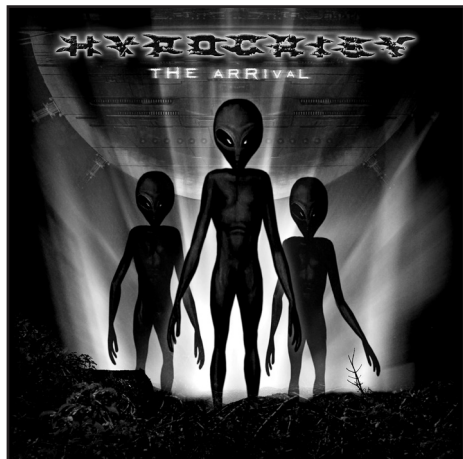
Well, first of all, the whole packaging design. I mean, it's not made in the usual way, as the 180-gram vinyl itself is packaged in an ultra-thick, custom-sized 31.5 cm x 32.5 cm case with a glossy laminate coating. This gatefold case is as thick as cardboard, something I've never held in my hands before. In addition, there is a printed inner sleeve with the lyrics, the cover of the 7" EP of the same title, and a fantastic A2 poster of the album art, slightly reduced in width. These visual elements, created by Thomas Pinheiro, are of high quality and worth every penny invested. Now let's move on to the album and the sound of vinyl. I've got the black vinyl, spinning at 45 rpm, to the delight of all audiophiles, and frankly, it sounds pretty awesome! There are 5 tracks on side A and 4 tracks on side B. From the beginning, HIRAX was known for their really fast and short songs, which, like D.R.I., favored a crossover style, which could be considered a fusion of punk, hardcore, speed and thrash metal. Nevertheless, the 9 songs of "Faster than Death" are mostly in the latter genre. It's relentless thrash metal with super-fast tempos, mind-blowing hooks and catchy as hell vocals, with the right length of almost 22 minutes. This heavyweight album was recorded by Katon W. de Pena (vocals), Neil Metcalf (guitars/bass), Danny Walker (drums), and produced/mixed/mastered by Max Norman. The overall effect of the album is like it spins off in one breath, bulldozer-like, with lightning-fast songs that of course sometimes slow down a bit to emphasize the massive grooves, as in "Drowned Bodies", "Faster than Death" and "Psychiatric Ward". So far it's in the top 5 thrash metal albums of the year, so needless to say it's a highly recommended release. Enough talk, buy it or die fast!!!

HYPOCRISY

"The Arrival" 12" LP 2024

(Nuclear Blast)

This definitely special vinyl reissue was released on the 20th anniversary of "The Arrival" album, which is super cool because there hasn't been a vinyl reissue since the original release on February 16, 2004. The original vinyl was on standard black wax and limited to 1000 hand-numbered copies.



This current reissue comes in two color versions, one on sky blue vinyl and the other on glow-in-the-dark blue splatter vinyl. The latter was limited to 700 copies. I've got the sky blue vinyl version, which of course spins at 33 1/3 rpm, and the songs are split up the same way as on the original first press vinyl, so there are five songs on side A and four songs on side B. In terms of visual content, this current reissue retains as much of the design of the original release as possible, the only difference being that the original had a single cover and insert, while this one has a gatefold cover. But then you might ask why this current reissue is so special, right? Well, firstly because the album cover has embossed elements, namely the band logo, the album title and the three aliens. Secondly, because these elements also glow in the dark. Quite fitting for the 20th anniversary mood, isn't it? I definitely like it! Every Hypocrisy fan knows that "The Arrival" was the album after "Catch 22" and that it was Lars' last album with the band. In some ways, this album was a return to the old, beloved Hypocrisy style, but you can still hear the influence of the "Catch 22" era in some songs, such as "Stillborn" and "New World". The most special song on the album is "Eraser", which the band hasn't been able to miss from their live sets since the release of this masterpiece. The other special song, at least for me, is definitely the re-recorded version of "The Abyss", which was originally a bonus track on the digipak version of "The Fourth Dimension". Other great tracks are "Slave to the Parasites" and "The Departure". The album is just over 40 minutes long and has a very punchy sound, which Peter's genius has always guaranteed us. So I can easily conclude that this is a damn good vinyl reissue that every Hypocrisy fan should own!!!

Website: hypocrisyband.com

Facebook: facebook.com/hypocrisy

SODOM

"Tapping The Vein" 3LP+2CD BOOKPACK 2024

(Noise Records/BMG)

I have bought all the formats of the latest "Tapping the Vein" reissues and I have to say that the deluxe bookpack version is the best of all, and of course it contains most of the music and visuals. There are 3 vinyls pressed on palatinate purple and black swirl wax plus 2 CDs. I must admit right away that these vinyl records sound slightly better than the transparent red ones, perhaps because of the alloy combination mentioned above. The first vinyl features a remastered version of the original "Tapping the Vein" album by Eroc. This album was always aggressive and brutal in terms of production, but now it's even more massive thanks to Eroc. The second vinyl contains the Redux version of the "Tapping the Vein" recordings, which means that the raw studio tracks were mixed by none other than the axeman himself, Andy Brings, to give a different feel to this killer record. Then there's the third vinyl, entitled "The Final Witchhunt: Live in Cologne, December 28th, 1992", which contains Chris Witchhunter's last performance with the band. The setlist is pretty awesome, so I'll put the song titles here: "Sodomy & Lust", "An Eye for an Eye", "Agent Orange", "Skinned Alive", "Better Off Dead", "Ausgebombt", "One Step over the Line", "The Crippler", "Bullet in the Head", "Wachturm" and "Bombenhagel".



This live concert sounds pretty good, but the performance was chaotic. The first CD contains 12 songs from "Live in Tokyo 1992" and 3 bonus alternative remixes from the Redux version, namely "Body Parts", "Wachturm" and "Reincarnation". The Tokyo show sounds fantastic and is a thoroughly enjoyable experience. The second CD contains 10 songs from "Live in Düsseldorf 1992", with a playing time of 45 minutes. The setlist for this live show is also great and looks like this: "Sodomy & Lust", "An Eye for an Eye", "Skinned Alive", "One Step over the Line", "Exhibition Bout", "Ausgebombt", "Remember the Fallen", "The Saw Is the Law", "Wachturm" and "Bombenhagel". The live sound is something between the other two live shows, but definitely enjoyable. Now about the visual content. The 24-page, deluxe hard bound book edition contains extensive liner notes by Ronny Bittner, alternative artwork by Krasimir Talev, sketches, lots of great photos and memorabilia from the band's personal archive. Oh, and there are also 3 well-arranged vinyl inserts. The insert of the remastered version contains all the lyrics and photos of the members, almost as they appeared on the original first pressing of the vinyl. Well, this bookpack is a huge deal, and needless to say it should be in every Sodom fan's collection!!! So buy now or cry later!!!

SODOM

"The Arsonist" BOX SET 2025

(Steamhammer/SPV)

The new Sodom album has finally arrived, and to my utter surprise, it's completely raw sounding and infused with maximum old-school energy. The album is called "The Arsonist" and contains 13 songs with a playing time of over 49 minutes. This is the second joint album from the Tom Angelripper (vocals/bass), Frank Blackfire (guitar), Yorck Segatz (guitar) and Toni Merkel (drums) line-up, not counting "40 Years at War - The Greatest Hell of Sodom", which featured re-recorded old songs with the exception of one. So on this new material they've turned the formula even more towards the past, and overall they've achieved a pretty brutal and natural sounding vibe. It also became quite drum-centric (especially if you listen to the ferocious kick drums), a bit too much so, which resulted in the guitars being slightly buried, but the bass and vocals cut through very well. The clear high-lights of the new LP are "Trigger Discipline", "Witchhunter", "Gun Without Groom", "Taphophobia" and "Obliteration of the Aeons". Some songs also show a strong Slayer influence, which I think was intentional, such as the "War Ensemble"-

like drum fill at the beginning of "Battle of Harvest Moon", or the combination of guitar riffs and drum patterns in "Trigger Discipline", which reminded me of "Silent Scream". Still, the overall effect is typical Sodom thrash metal, so don't worry, because by its very nature it couldn't be otherwise. The box contains "The Arsonist" in three formats (vinyl, CD and cassette), which I personally think sounds best on vinyl. The two exclusive black and white opaque splattered vinyls sound simply superb, especially compared to the CD version, which has a slightly distorted, overdriven mastering in places.



I won't even talk about the sound of the cassette, because it didn't match the factory tape head setting, something must have been spoiled during the duplication process. Well, never mind, let's talk about what else is in the beautiful hardcover box. First, there is a 12" sawtooth shaped vinyl with 5 live tracks, namely "Friendly Fire", "Equinox", "Body Parts", "Glock 'n' Roll" and "The Conqueror". It looks and sounds pretty killer, and a very nice addition, for sure. Secondly, there is a huge poster with the main plot of Zbigniew Bielik's incredibly well-done artwork on one side and a black and white photo of the band on the other. To top it all off, you also get a sticker, a photo card and a patch. Oh, I forgot to mention that the gatefold sleeve of the vinyl edition has two inserts with lots of photos and all the lyrics. The digipak CD edition has similar content, but the J-card of the cassette version is rather poor, as there is not much on it apart from the cover art, two band photos and the song titles. But overall, it's a fantastic boxset and the new album rocks, so "The Arsonist" is a must-have for fans of the band and thrashers worldwide!!!

VADER

"Black To The Blind" 12" LP 2025

(Nuclear Blast)

When Nuclear Blast released "De Profundis" on vinyl in 2021, the first time it had ever been released on vinyl, I wondered when they would reissue "Black to the Blind" on vinyl too. Well, the time has finally come, it's here, and frankly in a pretty glorious way. Prior to that, it was first released on vinyl in 2012 thanks to Night of the Vinyl Dead Records, but with a different cover and thus a different booklet design.



This current vinyl edition has kept the original artwork, and that's great, because that's what I'm personally used to over the years. As with "De Profundis", it has a superbly designed gatefold sleeve and a 12" booklet, this time 16 pages long. The booklet contains all the lyrics, plus individual photos of the members on the back and live photos in the middle. The gatefold sleeve features a cover artwork by Jacek Wiśniewski on the front and a killer band photo on the back. I have the black vinyl, but it is also available in red/black marbled vinyl. The vinyl spins at 33 1/3 rpm and contains six songs on side A

and five songs on side B. Most people in Europe remember it as a 10-song album, but it finally includes the song "Anamnesis", which was originally only available on the Japanese CD edition at the time of its release in 1997. Musically, it was the successor to the brilliant albums "The Ultimate Incantation" (1992) and "De Profundis" (1995), which further developed and polished the style and sound for which Vader is now so famous and instantly recognizable. This album was shorter than its predecessors, clocking in at 32 minutes including the bonus track. It was like the death metal equivalent of Slayer's "Reign in Blood" at one point, ha-ha... Back then the line-up was Peter (vocals/guitar), Mauser (guitar), Shambo (bass) and Doc (drums/samples). I had the privilege of seeing this line-up live in 1997 in support of the "Black to the Blind" album, so this fact makes this album and that era of Vader even more special to me. "Carnal" is a death metal hit that has been played live ever since the album was released, sometimes accompanied by "Black to the Blind", "The Red Passage" and "Fractal Light". The sound production provided by Andy Bomba was also very special, which not only made "Black to the Blind" unique at the time, but I think it still is today. Well, enough said, death metal fans around the world should definitely get this reissue on vinyl!!!

Facebook: facebook.com/vader

VADER

"Litany" 12" LP 2025

(Metal Blade Records)

It's great that Metal Blade recently reissued Vader's unparalleled masterpiece, the album codenamed "Litany", just in time for its 25th anniversary. This album has always held a special place in the discography of the Polish death metal masters. One would say it's because of the super sick sound production, the other because of the fast-paced songs and brutal attitude. But we know that all of this is completely true for this death metal assault, which is just over half an hour long. As with "De Profundis", Adam Toczko was chosen as the sound engineer and producer for the "Litany" album, so it was obvious that we would get a huge sound, and if you pay particular attention to the kick drums, you'll understand what I mean. In addition, Wojtek Wieslawski remastered it for vinyl at Hertz Recording Studio, giving this timeless classic even more power. The album's 11 tracks fly by in a single breath, rolling over the listener like a steamroller, of course at relentless speed and with brutal force throughout. The album kicks off with supreme hits such as "Wings", "The One Made of Dreams", "Xeper", "Litany" and "Cold Demons", followed by "The Calling", "North", "Forwards to Die!!!", "A World of Hurt", "The Word Made Flesh" and closing with a reworked version of "The Final Massacre" from their debut album. All of the songs are killer and brutal in every way, with no fillers, just death metal awesomeness in all its glory. Of course, I bought the black vinyl, which sounds fantastic, but it has been reissued in other colors, so there are at least five options to choose from. The vinyl record comes in a single jacket containing a 16-page booklet with all the lyrics, some photos, and liner notes by Peter Wiwczarek.



It is also very interesting that the booklet looks like a slightly oversized 7" cover. In case you didn't know, this non-stop blasting death metal gem, originally released in 2000, was recorded by Peter (vocals/guitars), Mauser (guitars), Shambo (bass) and Doc (drums). Well, don't hesitate any longer, order as soon as possible, because this wax is sure to sell out quickly!!!

Facebook: facebook.com/metalbladerecords

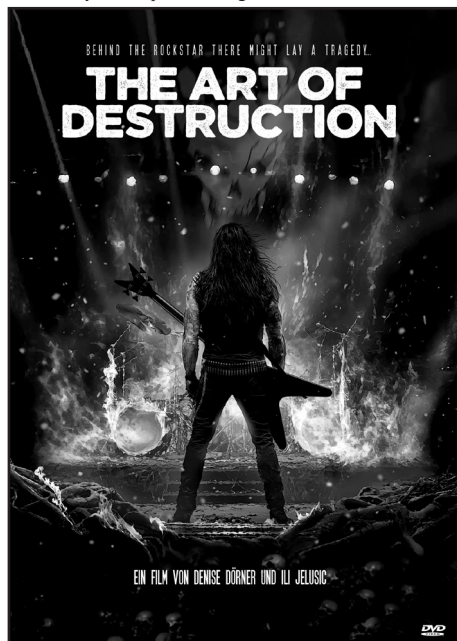
THE ART OF DESTRUCTION

DVD 2025

(NONFY Documentaries/UCM.ONE)

"The Art of Destruction", directed by Denise Dörner and Ili Jelusic, is a "here and now" documentary about the German thrash metal legends known as Destruction, filmed between 2019 and 2024. They recorded all the triumphant and tragic

moments that occurred during that time frame in the most realistic way possible, thus providing the viewer with a completely unfiltered version of events. The main film is over 71 minutes long and begins with Schmier and Mike talking about their achievements with the band, their respect for their fans, and, of course, their dream tour with Kreator, Sodom and Tankard, which is still waiting to happen. Then Tom Angelripper talks about the difficulties of making a living from music and the challenges of organizing the aforementioned tour. In the continuation, Schmier and Mike talk about the beginnings, while Tom mentions their first joint performance in 1984 at the Black Metal Night concert, as well as how much they admired Destruction, not least because of Mike's excellent guitar skills. Then we jump forward to February 2020, when Destruction kicks off its European tour to promote its latest album, "Born to Perish". Those behind-the-scenes moments reflect how difficult it is for Mike to stay fit and healthy while on tour. Randy then recounts how he joined Destruction and the story that led him there, as if fate had intended it to be so. Then there's Damir and his story about how he joined the band and how and when he got into metal music in general. We also get a glimpse of what happens before, during, and after the concert, as well as what goes on in the tour bus. In March 2020, the coronavirus arrives, concerts and tours are canceled, and just as COVID restrictions are eased in Switzerland in July 2020, Destruction attempts to hold a live concert at Z7 under special circumstances. During preparations for the special concert, we see Schmier cooking in the kitchen and talking about his Italian grandmother and how her recipes and cooking skills influenced him. In 2021, Mike leaves the band, which is a sad moment for both band members and fans, but tour manager Martin Furia takes over Mike's role as guitarist. In this regard, we can see him talking about how he became the band's permanent guitarist and to what extent he participated in the making of the next studio album. Of course, we get to see Schmier, Damir and Randy working in the studio, while they reveal many interesting details about the making of "Diabolical". Next, we can watch the highlights and unexpected ending of the 40th anniversary concert held at the Baden in Blut Open Air Festival in July 2022. Then comes the moment when the German Big 4 unite on the same stage at a Mexican festival, which is definitely a triumphant ending to the main film on the DVD.



The extra content includes several interviews with Schmier and the filmmakers, as well as a statement from Mike and what he is doing these days. Overall, it's an interesting piece of work that every Destruction fan should have in their collection. The main language of the DVD is German, although there are some English dialogues here and there. Fortunately, there are subtitles, so it can be enjoyed in English, Spanish and Portuguese. Personally, I really enjoyed watching "The Art of Destruction", so needless to say, if you consider yourself a Destruction fan, you definitely need to get this DVD!!!

Website: ucm.one

THRASH ALTENESSEN

"Ein Film Aus Dem Ruhrgebiet" 2DVD 2024

(SWR)

It's pretty cool that this cult 1989 documentary is finally available on DVD. Of course, it's been circulating on YouTube and other online platforms for a long time, so fans of the German thrash metal movement, and especially Kreator, could enjoy it there. But now, for the first time, it's available in professional packaging and in good quality. "Thrash, Altenessen"



is 88 minutes long and divided into 16 chapters. Of course, it is in German, but since it has English subtitles, the entire film is easy to understand and enjoy. Thomas Schadt did a great job depicting the everyday lives of young friends and metal fans from the northern district of Essen, a metropolis in the Ruhr region, as they search for their own identity. In this documentary, Kreator performs many of their songs live, as well as providing insight into the private lives of the band members, their friends and associates. Without any pretense, it presents the difficult and truly desperate situation of the inhabitants of the Ruhr region at that time. Travel back in time with Kreator members (Mille, Vantor, Rob & Tritze) as well as Peppi, Stoney, Psycho, Raffa, Schenz, Paco, Anja, Alfons and many more, and witness what influenced their lives and the development of metal bands in 1989. Oh, and there's a bonus DVD that has a couple more hours of cool stuff related to the main film, like chapters called "Road to Altenessen", "Thrash Altenessen Revisited" and an interview with Mille from 2012, among others. So needless to say, I personally found this 2DVD set very interesting and I can only recommend it to others! The packaging is also nice, as these DVDs come in a red box with a newly designed cover, which I think is perfectly fitting. So order this nostalgic documentary before it's too late, ha-ha...

Facebook: facebook.com/thrashaltenessen



CHAOS OVER COSMOS

"The Hypercosmic Paradox" CD-R 2025
(Self-released)

Chaos Over Cosmos hails from Poland, and "The Hypercosmic Paradox" is already their fourth full-length album. It is worth noting that the band has been around since 2015, with Rafał Bowman as its only permanent member, who works with guest vocalists on every album. The band's compositions are quite futuristic in style, combining elements of classical music, progressive metal, deathcore, death metal, and even ambient. The latter appears mainly in synthesizer arrangements. The new album is divided into four extremely sophisticated musical chapters and an outro, with a total length of 33 and a half minutes. Rafał, who in my opinion is an absolute guitar virtuoso, composes his pieces in such a way that they constantly captivate the listener's attention. And he does this with ease, even in songs that are over 9 minutes long. In addition to his incredible guitar playing, Rafał is also responsible for bass guitar, synthesizers, drum programming, and backing vocals. His undeniable talent is complemented by Taha Mohsin's deadly growls. Well, the album begins with a completely instrumental piece entitled "Nostalgia for Something That Never Happened". It already contains a large dose of guitar virtuosity, paired with super-fast kick drum parts and an ethereal cosmic atmosphere. This high-tech combination is even more pronounced in the next song, "When the Void Laughs",



which at times is very reminiscent of a mix of bands such as Decrepit Birth, Cynic and Death. Although everything must be imagined at the speed of light, ha-ha... The third track, "Event Horizon Rebirth", clearly focuses more on melodies and riffs, if I may say so, the tempo isn't as crazy throughout the song, and it features those haunting guitar solo layers. Thus, at a certain point, it takes on a relaxing character, which lends it a motion picture-like atmosphere. This is followed by the longest song on the album, the nearly 10-minute "The Cosmo-Agony: Requiem", which boasts incredibly fast drumming (both in terms of blast beats and double-kick attacks) and matching guitar shreds, as well as a laconic dose of unmerciful screams and growls. However, what stayed with me most were the abstract guitar solos, whose captivating melodies were not about speed at all. The album closes with "The Fractal Mechanism", another instrumental piece with a super weird cosmic vibe dominated by mechanical beats and synthetic soundscapes. The burned CD-R comes in a nice four-panel digipak containing the mandatory information about the album and some cool graphic designs by Marzena Pawlus. If you like extreme but very atmospheric music with a forward-thinking prog metal attitude, then you definitely need to listen to this album. Personally, I liked it from start to finish, and I can't wait for the continuation!!!

E-mail: chaosovercosmos@gmail.com

Bandcamp: chaosovercosmos.bandcamp.com

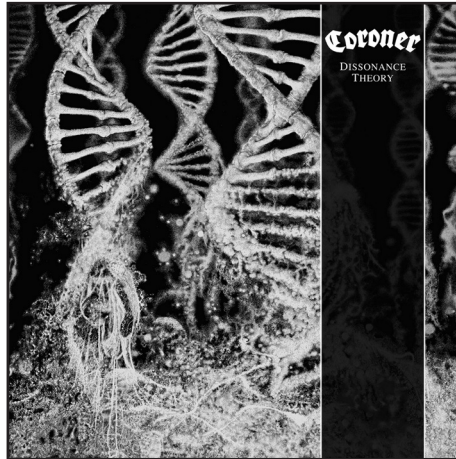
Facebook: facebook.com/chaosovercosmos

CORONER

"Dissonance Theory" 2CD 2025
(Century Media Records)

The release of Coroner's new album had been in the air for years, and finally it happened: "Dissonance Theory" was released on October 17, 2025, by Century Media Records. Needless to say, it features exactly the kind of music and sound we would expect from a band like Coroner in 2025. Their approach to thrash metal, which incorporates abstract and progressive elements, is very unique, but this is a well-known fact about them, so I'm not saying anything new here. I remember that in 1993, when their album "Grin" was released, I described their music as detective thrash metal, and that hasn't changed since. They examine every note in their repertoire and the mood conveyed by them with extraordinary meticulousness, so the result can only be impeccable. "Dissonance Theory" consists of 10 chapters that combine the highest level of musical proficiency with, of course, the extremely high level of performance required to match it, lasting more than 47 minutes. You will encounter numerous complex,

abstract, yet futuristic soundscapes filled with Coroner's characteristic thrash metal patterns. Among my absolute favorites are the following songs: "Consequence", "Symmetry" and "Transparent Eye". But in every respect, it is a flawless release that simply must be listened to and enjoyed. Alongside old, well-known members such as Ron Broder (vocals/bass) and Tommy Vetterli (guitars), Diego Rapacchietti (drums) has also done a fantastic job, strengthening the band since 2014.



I have the limited edition mediabook version, which contains two discs (which look absolutely fantastic, with their black surface) and a 32-page expanded booklet. The second disc contains where it all began, namely the famous four songs from the 1986 "Death Cult" demo, remastered of course, so we can enjoy them in such excellent quality for the first time. In short, we can conclude that Coroner has made a triumphant return, and I sincerely hope that this time we won't have to wait decades for the sequel!!!

Website: coronerofficial.com

Facebook: facebook.com/coronerband

DARK ANGEL

"Extinction Level Event" CD 2025
(Reversed Records)

The long-promised and eagerly awaited Dark Angel album has finally arrived. The new album, which is their fifth, is titled "Extinction Level Event" and contains 11 songs with a total playing time of over 49 minutes. The new songs all feature authentic Dark Angel style thrash metal, although those expecting a musical continuation of "Time Does Not Heal" will likely be disappointed, as I feel more of a return to early material here, with song structures that I would place in the mid-80s. What I mean by this is that classically styled songs with just a few riffs came to the fore, coupled with a really great, yet old-fashioned soundscape. It is not overcomplicated

or overproduced in any way, therefore it radiates absolutely pure thrash metal, as was typical of bands of the 80s. The Dark Angel line-up in 2025 is: Ron Rinehart (vocals), Eric Meyer (guitars), Laura Christine (guitars), Mike Gonzalez (bass) and Gene Hoglan (drums). The quintet undoubtedly did a great job of embodying for us how they see Dark Angel's music in the context of 2025. And luckily it has nothing to do with modern things, it's old school to the core, and that's perfectly fine, at least for me. I would highlight the following songs as extremely catchy and powerful: "Extinction Level Event", "Woke Up to Blood", "Scarface the Room" and "Extraction Tactics". The other tracks are good too, although I have to honestly admit that I found the guitar riffs in many of them a bit worn out and boring, maybe they would need more listening to get used to them. Well, time will tell... But you know what surprised me the most, and in a very positive way?



Well, I'll tell you, it has to do with Laura Christine's guitar solos, as she delivered incredibly outstanding and elaborate solos throughout. So hats off! I bought the regular CD version. It comes with a standard 6-page booklet. This standard booklet includes the super brilliant cover design, a band photo, all the necessary information about the album, a page with the thanks lists, an expanded version of the cover artwork on two pages, and the band logo on a separate page. Oh, and there's also a killer black and white graphic in the inlay, under the CD tray, so there's a lot of great stuff there, except for the lyrics, which are included on the vinyl edition insert and I believe are also part of the collector's CD booklet. As a bonus, however, this regular version also included a card signed by the band, which was nice of them. In short, Dark Angel is finally back and ready to wreak havoc!!!

E-mail: store@reversedrecords.com

Website: reversedrecords.com

Facebook: facebook.com/reversedrecordscanada

FEKETE TERROR PRODUCTIONS PROUDLY PRESENTS

Winter synth recorded in 2002
by Vorgrov (Marblebog, Cave Altar)
and Elerion (Toluol, Nora).
First time in physical format,
limited to 50 hand-numbered cassettes.



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FEKETE TERROR PRODUCTIONS PROUDLY PRESENTS



ABHRIMan - Naturegate

The legendary debut album will be released
in a limited edition of 80 copies on full body print cassettes
by Fekete Terror Productions at the end of 2025.

feketeterrorzine@gmail.com
www.feketeterrorprod.blogspot.com
www.facebook.com/feketeterrorprod



Agathocles is a band that honestly needs no explanation, they've been around for four decades and are still churning out releases. On this occasion, I asked Jan (vocals/bass), who delivered his honest answers at the speed of light. Now scroll down for the latest news and of course a list of upcoming releases.

Hi Jan! To celebrate the band's 40th anniversary, a special compilation album titled "40 Years of Mince Core (1985-2025)" will be released soon. What do we need to know about this upcoming 12" vinyl and the label that will be releasing it? Oh, and when is it expected to be released?

This 12" LP will contain 1 song from each year from 1985 until 2025, so it is like an overview of 40 years of Agathocles. Recorded in different studios, different line-ups, ... This album will be released by the German label Extreme Noisi Production who have also released the Agathocles/Restbrull split 7" EP in 2025. I think the LP will be released in March 2026. There will be 2 versions of this LP, one version will come in a nice Agathocles bag. There will also be a booklet with tons of photos, flyers and a long talk about 40 years of Agathocles. This album will later also be released on cassette and on CD.

How do you personally feel about your four decades of continuous presence with Agathocles? Did you ever think you'd make it this far? Not to mention the hundreds of releases you've managed to release, the countless relationships with bands, labels, promoters and, most importantly, fans, that have earned you a well-deserved cult status in the grindcore scene. In a nutshell, how do you evaluate your achievements from today's perspective?

40 years is a long time, but it has passed very quickly, looking at it back now. I would have never expected when we started that we would make so many records, do so many tours, play all over the world, meet so many people, ... It is all amazing. And all this is only made possible thanks to the worldwide network of friends and likeminded people, thanks to tape and record trading, thanks to the DO IT YOURSELF-movement. Big thanks to all of you.

To celebrate four decades, are there any plans to perform special live sets at club concerts or festivals? If so, please talk more about these plans.

No, we have not planned any special gigs or tours for the 40 year of Agathocles. This 12" LP on Extreme Noisi Production is enough to celebrate. At the moment, we just continue working on new releases. I still need to finish many new recordings which we have done, but they are still missing vocal lines. So I need to record vocals for a lot of new recordings.

Since Agathocles is a hyperactive band in terms of releases, I would like to ask what other releases are planned in the near future? Is there a chance of a new full-length album for 2026?

Yes, there are plans for a new full studio album. Most of it is already recorded, but I need to find the time and energy to record the vocals. At this moment, we have just released Agathocles/Unholy Grave "Agatho-grave part 2" split 12" LP, Agathocles "No Use/War Scars" 12" LP, Agathocles/Dirty Harry split 7" EP and Agathocles/Drogato split 7" EP. For 2026, we have plans for other new releases such as Agathocles/Noise Nihilist split 12" LP, Agathocles/Psykoosi split release, Agathocles/Ate split 8" and many more. Also some old studio albums such as the "Thanks for Your Hostility" album from 1996 will be re-released on 12" LP and CD on Selfmadegod Records from Poland.

The Agathocles line-up has been stable since 2012,

which is a good thing. How often do you rehearse and meet up with Koen and Nils? How do you guys come up with new songs these days? I mean, do you jam during rehearsals and spontaneously come up with new ideas, or do you come to the rehearsal room with ready-made song ideas and later arrange them together?

Koen and Nils are not playing in Agathocles anymore for quite a while. Now I am playing with other members. We don't rehearse a lot. Mostly, I write the songs before rehearsal or just in the rehearsal place and then we work everything out. It's more like a spontaneous process. I like to record fast and not spend too much time on recording which I think is boring and stressful.



Speaking of lyrics, do you still find fresh inspiration in your surroundings to write new lyrics? What topics are you drawn to lately? What books or events had a big impact on you this year?

The lyrics depend on how I feel at the moment and what I see happening around me. The lyrics mostly deal with politics/human behaviour. We are all heading for total annihilation for sure. Not much hope left at all. All politicians at the top are a bunch of money grabbing narcissistic dicks and cunts who don't give a shit about the future of our planet or the people on it. Nazism/racism/homophobia/climate change deniers/poor versus rich are becoming standards and are being normalized again. People vote for useless politicians, blinded by their lies and opportunistic ways of tricking people. Useless voters who do not show any high intelligence either. I am disgusted by those ideologies and to be honest, I am disgusted by nearly all ideologies, because I still think that humanity is a species of shit... I can say that after 4 decades writing lyrics, I have become much more darker in my thinking and have become more and more nihilistic and misanthropic, refusing any kind of ideology. Mankind will stay a piece of shit species, doomed and born for self-destruction.

Since playing in a band certainly doesn't cover your living expenses, I guess everyone has a steady

job. So what kind of jobs do you do these days?

Ha yes, Agathocles is surely not a "job", in fact, it costs me money. For a living, I am working as a social worker. I have been working as a social worker for more than 30 years now. Some other members are working as sound engineer and things like that.

How does the grindcore scene look like in Belgium now? Is it very different from when you started in the 80s? I mean, if you compare the attitude of fans and bands back then and now. Are there any new bands that you would highly recommend listening to and paying close attention to?

In 1985, there was nothing like grindcore here in Belgium. We were the only band doing that kind of noise. But there were killer fast punk/hardcore bands such as Zyklome A, Moral Demolition, De Jeugd van Tegenwoordig, Koyanisqatsi, Capital Scum, Wulpse Varkens, Vortex, No Debt, Sponky Business, The Dirty Scums... And there were a few nice and very interesting zines, labels (Hageland Hardcore and Punk Etc.) and underground distros with excellent stuff. Back in those days, nobody really liked Agathocles. We were not accepted by any scene, punks hated us and metalheads hated us... But that all changed when "grindcore" became more popular around 1988. In the 1980's, we have played with Belgian bands such as Capital Scum, Ear Damage (ex- Zyklome A), Distress (the Belgian one), Tyfoon, Chronic Disease, Extreem, Reign of Terror, ... Capital Scum is still alive and kicking and doing gigs. They are one of the oldest still playing Belgian hardcore bands. Agathocles released a split 12" LP with Capital Scum on the German label Power It Up some years ago. And next week, Capital Scum and The Dirty Scums will play together not far from where I live, so I am going to see them.

I've always been interested in which format is closest to you, i.e. if you had to choose between cassette, vinyl and, for example, CD, which one would you personally choose as your favorite? Please motivate your choice.

My favourite formats are vinyls and cassettes and then CDs. For me, "music" is much better when it is released in physical format, not on a computer file floating in cyber space. With better I mean "more authentic", more creative, more thought provoking, ... In many ways. Nowadays it's all mostly computer recorded and computer released without soul. Put in some data into artificial intelligence tools and you have a band/record now. All has become quite "empty", "without soul" and flat.

Now that we have come to the end of the interview, what would you like to wish to the Ukrainian fans of Agathocles? The last words of wisdom are all yours.

Cheers Kornel, I really don't have any last words of wisdom, I am not a wise guy. But thanks so much for this interview and for giving us space in your zine. Good luck with all your work and thanks for your help, interest and support. To all readers, keep on supporting DIY-bands and create an alternative for mainstream commercial music business. I know we all can do that, if we keep on creating networks of friends and likeminded all over the world. MINCECORE FOR PASSION, NOT FOR FASHION! UP THE RAW NOISE PUNKS AND KEEP ON SPREADING THE NOISE.

DEICIDE

Screaming Ancient Incantations, 2023 (Darkness Shall Rise Productions)

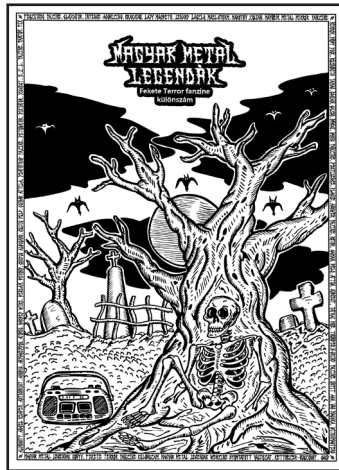
This Deicide hardcover book is part of the "Screaming Ancient Incantations" 4-cassette boxset limited to 1000 copies, released by Darkness Shall Rise Productions in 2023. Since DSR still has the book available separately from the box, I decided to get one right away. Needless to say, it's a very good and thoughtfully put together book that fans of Amon and Deicide will certainly enjoy. The book opens with an exclusive interview with Steve Asheim, specially compiled by Steven Willems for this boxset. Eleven pages in all, where Steve tells interesting stories about his first big metal concert, his musical influences, the Tampa scene, the Morrisound studio, Amon's two demos, the first three Deicide albums, touring at the time, among other things. This is followed by 14 pages of Amon material, such as band and live photos, demo covers and credits, concert posters and reviews. Then comes a section on the debut album "Deicide". The 42 pages are full of super cool band and live pictures, gig and tour posters, interviews and reviews from various metal magazines and fanzines. This section also includes a great 4-page interview with Monte Conner, as well as liner notes by renowned musicians such as The Magus, Alex Colin-Tocquaine, Manu Joker, Mathias Lodal-m, Dan Swanö, Faust and Mortiis. Oh, and the obligatory album cover, credits and all the lyrics are there too. The next section is dedicated to "Legion", so you'll be treated to 62 pages of pure awesomeness. Alongside the album cover, credits and lyrics, you'll once again find plenty of killer band and live photos, and even photos taken in the studio during the recording of "Legion". For this part, Frank Harthoom, Ed Warby, Alex Krull and Piotr Wiwczarek were interviewed and the liner notes were written by Jeff Tandy, Andy Kaufmann, Bob Bagchus, Silenoz and Michal Huk. The last section of the book focuses, of course, on "Once upon the Cross". This 32-page section contains the album cover, credits, all the lyrics and lots of fantastic photos. In addition, there is a 5-page interview with Seth van de Loo and liner notes from Thomas Sulzbacher, Trevor Nadir, Michele Toscan and Necronosferatus. Finally, on the last page of the book, you will find the DSR's acknowledgements. In short, if you found it interesting, the book has 168 pages in total, with excellent print quality and most of the photos in color. Die-hard fans of Amon and Deicide should order this excellent book from one of the links below!!!

E-mail: info@darknessshallrise.de
Website: darknessshallrise.de

MAGYAR METAL LEGENDÁK

Fekete Terror Fanzine Különszám, 2025 (Fekete Terror Productions)

First of all, I would like to emphasize that Attila Dudás, the boss of Fekete Terror Productions, came up with a truly excellent initiative when he compiled these past interviews into a printed book. I say "past", because the interviews, 50 in total, were conducted between 2003 and 2010. All of these interviews were conducted by two diehard metal fans, László Dávid and János Stauderer, and were previously only available online on their website, which of course bears the same title as the book, i.e. Magyar Metal Legendák, which corresponds to Hungarian Metal Legends in English. Secondly, these interviews provide a candid insight into the Hungarian underground scene, with a particular focus on its beginnings. In addition, these interviews are mostly quite long and very professionally structured, which means that not only were in-depth questions asked, but the answers are also abundant, honest, and very exciting, mostly containing a lot of useful and extremely rare information. The book is in A5 format, has a total of 352 pages, is written entirely in Hungarian, and is printed in black and white. In fact, there aren't too many photos and logos in it, but understandably, the emphasis is on written content. Since it was prepared in a hurry, there are a lot of typos in it, but they



are not significant, if you ask me. The layout is quite simple, with interviews lined up one after another. Okay, I think it's time to list the contents, so you can read the following interviews in it: Almighty, Angel Reaper (interestingly, they did three interviews with them), Antichrist, Anubis, Armageddon (three interviews as well), Atomic, Barbed Wire, The Bedlam (two interviews), Beyond, Corpus Albicans, Cultic Pulp, Attila Csihar, Death Trap 'zine, Detonator, Diktátor, Dissect, E.Z.L. 'zine, Fantom, Feszültség 'zine, Fix, Gladiátor, Intense Agonizing, Krakatau, Lady Macbeth, László Lénárd, Maelstrom, Zoli Maróthy, Mayhem, Metal Mirror 'zine, Mirror (two interviews), old Moby Dick, old Ossian (two interviews), Panic 'zine, Pestilence, Plague/Answer 'zine, Rotor, Sámán (two interviews), Subject, Emese Tátra, Thunder 'n' Grind 'zine, Unfit Ass, Vas Macska & Witchmasters. As you can see, the content is quite extensive. In addition, Attila's foreword (or rather a brief overview of his career) can be found on page four of the book. So, if you want to know more about the beginnings/development of the Hungarian metal scene, or are simply interested in the very first Hungarian metal bands and fanzines, then this publication is a must-read!!!

E-mail: feketeterrorzine@gmail.com

NIHILISTIC HOLOCAUST

Issue #19, 2025

The 19th issue of the Nihilistic Holocaust newsletter once again features very interesting content. The first interview is a four-page, fairly long and in-depth conversation with Steve Miller, Mortiferous's drummer. Steve proved to be a good interviewee, providing answers full of useful information about the band's background and activities, as well as their plans for the future. If you're into old school death metal but haven't heard of Mortiferous yet, I highly recommend listening to their 5-song EP titled "...To the Abyss". This trio from Queens, New York, is definitely a band worth keeping an eye on, and I personally can't wait for their new release. Well, following this excellent interview, there are four pages of criticism entitled "Extractions from the Putrid Corpse" about the most obscure underground publications,



in which we can read honest opinions about the latest releases by bands such as Charred Remains (Germany), Nightfeeder (USA), Coffin Curse (Chile), Volteadores (Chile), Rosary (Poland), Dark Insanity (USA), Fossa Comuna (France), Horrified (Mexico), Putrefilth (Serbia), Reaktöri (Canada), Tarrare (Argentina), Poison Void (Singapore), Blood Offer (Italy) and Uhrtoimitus (Finland). This colorful parade of reviews is followed by the second interview, in which you can perhaps get to know the Singaporean band called Poison Void a little better. I write "perhaps" because in the two-page interview, the questions were mostly longer than the answers themselves. Apart from that, of course, the outcome of the interview is not too bad. The last two pages contain more reviews, this time of releases by the bands Gorencephalic (Brazil), Sloveh (Denmark), Holt (Hungary), Agathocles (Belgium), Maläd (Ukraine), Disrotter (USA) and Burying Place (Lithuania). This November issue is 12 pages long, in A5 format, with the same high-quality printing as before. Plus, don't forget that it's free! So, if you happen to order something from Nihilistic Holocaust distro, you're sure to get a free copy of the latest issue!!!

E-mail: gabsk@wanadoo.fr

Facebook: facebook.com/nihilisticzinedistro

SLOWLY WE ROT

Issue #24, 2024

The Romanian underground fanzine, aptly named Slowly We Rot, was launched in 2012 and has published 24 issues so far, which is 2 issues per year. To be honest, it's a pretty diehard commitment to the underground and its depths that you rarely come across these days. So hats off to the editorial staff. I also have to admit that I was not aware of the activities of this cool fanzine until now, but thanks to a fabulous deal, Adrian sent me the latest issue along with some old ones, for which I am very grateful.



Now let's talk about the quality and content of Issue #24. First of all, it is printed on premium quality, glossy A4 paper, with a total of 48 pages in black and white. The design is old-fashioned to the core, with an easy-to-read font size and high-quality images. But what I like most is the dedication of the editorial staff (there are five of them, by the way), which you can feel directly from the great and deep interview questions or any of the reviews written. Secondly, their publication really tries to focus on the most obscure and lesser-known underground acts who are in dire need of support, which is very admirable. However, some of the bigger names in the death & black metal underground are also featured in this issue, which is absolutely great, especially as they are some of my favorites. The most interesting interview in this issue is with Tobias Christiansson from Necrophobic. I loved reading every inch of the conversation. This interview was conducted by new collaborator Daniela, who has also interviewed death metal greats such as Unleashed and Benediction. A great addition to the staff, for sure. I also quite enjoyed reading the laconic Severe Torture and Ildisposed interviews. But there are many and varied interviews in this issue, so I'll leave you with the names of the other bands interviewed:

Mausoleum, Unhinge, Evilucifer, Nightrage, Divine Defecation, Dödsmarsch, AmongRuins, Necrocock, Sathanas, Tsjuder, Wedding Party, Cerberus, Karnak Seti, All Is Ashes, Sanity, SoulreaperS, Satanic Priest, Chandid, Blemish, Blasphemous Goat Vomit. As you can see, there is quite a lot to read there. To this should be added the mandatory review pages for material published in 2023 and 2024, except for one released in 2020, which represents a total of 51 reviews. They also launched a new column called "Topic of the issue", in which 14 bands were asked for their views on paranormal activity, supernatural events, demonic possession and exorcism. There is also an "In their own words" page, which accompanies the bonus compilation CD of 16 tracks with over 73 minutes of playing time, with commentaries (if available) by the bands concerned on their own compositions. To sum up, Slowly We Rot is a fantastic fanzine that does its best in the name and under the banner of the underground. This is a highly recommended underground publication for underground people!!!

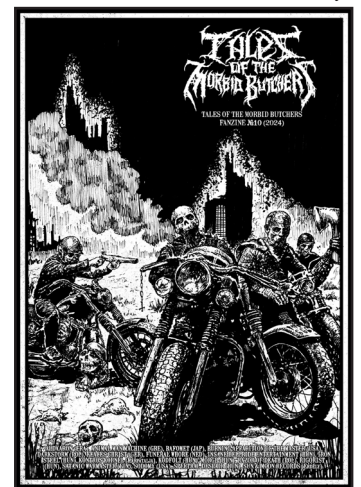
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TALES OF THE MORBID BUTCHERS

Issue #10, 2025

The 10th issue of Tales of the Morbid Butchers fanzine was delayed for some reasons and was published only a few months after the planned release date. But it's finally here, and the content is, as always, vast and varied. It's immediately noticeable that the cover of Issue #10 is printed on glossy, premium quality paper, while the inside content is of the same quality as before in terms of design and paper. This time you get a total of 212 pages, in the usual A4 format, printed in black and white of course. The editorial staff, namely Dr. A, Size, sorger, Sz. and Neverheart, have collected a huge amount of material, both interviews and reviews. There's also a 6-page interview with me about my underground activities (Castrum, Unfocused, Hulla and Encomium 'zine), which I really appreciate and am grateful for the opportunity. The other interviews are with Aldaaron (France), Animal Man Machine (Greece), Bafomet (Japan), Burning Apparition of the Master (USA), Darkstorm (Poland), Feaces Christ (Germany), Funeral Whore (Netherlands), Iron Steel (Hungary), Insane Hellride Entertainment (Hungary), Ködfolt (Hungary), Razor of Death (Poland), Satanic Warmaster (Finland), Sodomy (USA), Spectral Despair (Hungary), Sun & Moon Records (Romania), Morgh (Hungary) and Rigorist (Hungary). This issue contains a lot of concert/tour reports, filling 29 pages, which is quite a lot, isn't it? And of course, there are the inevitable vinyl,

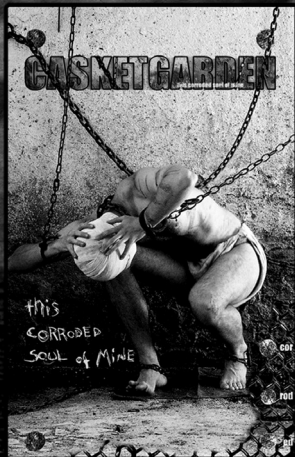


cassette, CD and fanzine reviews, which you can enjoy on exactly 100 pages this time. If that's not enough, you'll also find Kovács Kálmán Zsolt's special report on South and Central America, 25 pages of experiences. Well, a lot to read for sure. This jubilee issue is limited to 150 copies and, as always, is published entirely in Hungarian, so don't wait too long and get it now to support the underground's print publications!!!

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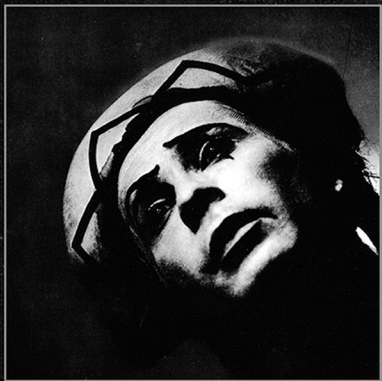
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