

EXTREMUM

Extreme Underground 'zine

Issue # 6, October 2019



APPALLING TESTIMONY, ATROPHY, AUTOMB, AZURE EMOTE, BONDED, BRUTALITY,
DEMENTOR, ETSYKH, HYPNOS, IN THE FIRE, MELANCHOLY PESSIMISM, NECROCHAMBER,
NOCTURNUS AD, OPPROBRIUM, POSSESSED, RUNEMAGICK, STATIST

Introduction

The time has finally come for publishing another issue of Encomium 'zine and what you're holding in your hands is actually the 6th number in the row. In the past 3 years I've tried to publish one issue per year and for such an ultra underground publication as Encomium I have to say it works perfectly. So I will keep to this tradition in the future too. The current number includes 17 interviews and a bit less reviews as usual. Still I am 100% sure that the content itself is of a special kind. Read it, enjoy it, spread it and let the metal flow eternally in your veins!!! Next number will arrive in the end of 2020!!!

And now about something completely different, which is still closely related to the main idea/purpose and existence of any underground movement. I can't stress enough the importance of support to the local scene, be it towards the bands, the gigs, the organizers, the promoters and so on. Believe me, they need your honest and healthy support better as ever! The local scene and its bands will fade away without your care! So don't waste your time by online chatting with people you've never seen before (and probably won't see/meet in the future as well) or claiming at facebook how big fan of a given band you are, but actually you never bought any single record from that band and never ever visited any of their live concerts. Let's instead interact with bands/organizers/promoters at local venues, shows and festivals, tell them what you like/dislike or simply give them your positive vibe. Turn off your PC or whatever smart shit you're using these days and go outside, meet your friends, talk about music, visit the gigs together and support the ones who are in need of that!!!

All time favorite albums directly from musicians (Top 10):

Tony "Demolition Man" Dolan (VENOM INC./ATOMKRAFT)

1. Motörhead - "Ace of Spades" (1980)
2. Motörhead - "Overkill" (1979)
3. Slayer - "Reign In Blood" (1986)
4. Metallica - "Kill 'em All" (1983)
5. The Dickies - "The Incredible Shrinking Dickies" (1979)
6. Rammstein - "Rosenrot" (2005)
7. Rush - "Moving Pictures" (1981)
8. Girlschool - "Demolition" (1980)
9. Raven - "Rock Until You Drop" (1981)
10. Black Sabbath - "Sabbath Bloody Sabbath" (1973)

Martin Missy (PROTECTOR)

1. AC/DC - "Highway To Hell" (1979)
2. Motörhead - "Iron Fist" (1982)
3. Venom - "Black Metal" (1982)
4. Slayer - "Reign In Blood" (1986)
5. Celtic Frost - "Morbid Tales" (1984)
6. Exodus - "Bonded By Blood" (1985)
7. Nifelheim - "Servants Of Darkness" (2000)
8. Manowar - "Battle Hymns" (1982)
9. Mercyful Fate - "Don't Break The Oath" (1984)
10. Destruction - "Infernal Overkill" (1985)

Robert Cardenas (POSSESSED/COFFIN TEXTS)

1. Black Sabbath - "Mob Rules" (1981)
2. Ozzy Osbourne - "Diary Of A Madman" (1981)
3. Terrorizer - "World Downfall" (1989)
4. Rush - "Moving Pictures" (1981)
5. Bolt Thrower - "Realm Of Chaos: Slaves To Darkness" (1989)
6. Carcass - "Symphonies Of Sickness" (1989)
7. Metallica - "Master Of Puppets" (1986)
8. Armored Saint - "Delirious Nomad" (1985)
9. Judas Priest - "Screaming For Vengeance" (1982)
10. Iron Maiden - "The Number Of The Beast" (1982)

Daniel Bergeron (NERVOUS IMPULSE/ARSENAL OF EMPTY)

1. Black Sabbath - "Master Of Reality" (1971)
2. Mr. Bungle - "Mr. Bungle" (1991)
3. Body Count - "Cop Killer" (1992)
4. Disrupt - "Unrest" (1994)
5. Nasum - "Inhale/Exhale" (1998)
6. Nile - "Amongst The Catacombs Of Nephren-Ka" (1998)
7. Today Is The Day - "In The Eyes Of God" (1999)
8. Converge - "Jane Doe" (2001)
9. High On Fire - "Surrounded By Thieves" (2002)
10. Misery Index - "Retaliate" (2003)

Steven Henry (URBAN ALIENS/IDIOTPATHETICS)

1. Death - "Human" (1991)
2. Testament - "The New Order" (1988)
3. Naked City - "Torture Garden" (1990)
4. Suffocation - "Effigy Of The Forgotten" (1991)
5. Cryptopsy - "None So Vile" (1996)
6. Iron Maiden - "Seventh Son Of A Seventh Son" (1988)
7. Gorguts - "The Erosion Of Sanity" (1993)
8. At The Gates - "Slaughter Of The Soul" (1995)
9. Carcass - "Necroticism - Descanting The Insalubrious" (1991)
10. Slayer - "Reign In Blood" (1986)

Martin "Canni" Klinkera (HYPNOS/SIX DEGREES OF SEPARATION)

1. Carcass - "Necroticism - Descanting The Insalubrious" (1991)
2. Gorefest - "False" (1992)
3. Dodecahedron - "Kvintessens" (2017)
4. Mayhem - "Chimera" (2004)
5. Death - "Symbolic" (1995)
6. King Diamond - "Conspiracy" (1989)
7. Gorguts - "From Wisdom To Hate" (2001)
8. Strapping Young Lad - "Strapping Young Lad" (2003)
9. Morbid Angel - "Domination" (1995)
10. Decide - "Legion" (1992)

Jozef "Dodi" Košč (PERVERSITY)

1. Suffocation - "Pierced From Within" (1995)
2. Death - "Individual Thought Patterns" (1993)
3. Immolation - "Failures For Gods" (1999)
4. Morbid Angel - "Domination" (1995)
5. Death - "Spiritual Healing" (1990)
6. Monstrosity - "Millennium" (1996)
7. Decide - "Decide" (1990)
8. Napalm Death - "Harmony Corruption" (1990)
9. Bolt Thrower - "...For Victory" (1994)
10. Cannibal Corpse - "Tomb Of The Mutilated" (1992)

Johan Declercq (CYBORESIS/GIGABASTARDS)

1. Terrorizer - "World Downfall" (1989)
2. Carcass - "Reek Of Putrefaction" (1988)
3. Incubus - "Beyond The Unknown" (1990)
4. Meshuggah - "Chaosphere" (1998)
5. Cannibal Corpse - "Eaten Back To Life" (1990)
6. Brutal Truth - "Extreme Conditions Demand Extreme Responses" (1992)
7. Kataklysm - "Sorcery" (1995)
8. Disembowelment - "Transcendence Into The Peripheral" (1993)
9. The Berzerker - "Dissimulate" (2002)
10. Decrepit Birth - "Axis Mundi" (2017)

Danielle Evans (AUTOMB)

1. Belphegor - "Totenritual" (2017)
2. Dissection - "Reinkaos" (2006)
3. Wardruna - "Runaljod - Yggdrasil" (2013)
4. Mglá - "Exercises In Futility" (2015)
5. Immortal - "Sons Of Northern Darkness" (2002)
6. Watain - "Trident Wolf Eclipse" (2018)
7. Belphegor - "Blood Magick Necromance" (2011)
8. Behemoth - "The Satanist" (2014)
9. Cannibal Corpse - "Evisceration Plague" (2009)
10. Necrophobic - "Womb Of Lilithu" (2013)

My deepest respect goes to the following: Lancelot, Georgius, Victor Hitter, Eugene Ryabchenko, Olly Zubor, Alexander Erhardt & Bloodbucket Productions, Ivan "Ivin" Babilonský & OBLITERATE/STABBED/V13AULT, Aleksey Korolyov & Satanath Records, Volodymyr Osyrov, Markus "Makka" Freiwald & BONDED, Tim Kelly & ATROPHY, Scott Reigel & BRUTALITY, Nocturnal Overlord from NECROCHAMBER & Mythos Occultus, Serge Streltsov & Danielle Evans from AUTOMB, Anton Subbotin & Eduard Litvyakov from ETSYKH, Vitaly Drozdov & APPALLING TESTIMONY, Francis M. Howard & OPPOBRIUM, Nicklas Rudolfsson & RUNEMAGICK, Bruno & HYPNOS, Mike Hrubovcak from AZURE EMOTE/HYPOXIA/MONSTROSITY & VisualDarkness, Steven Henry & URBAN ALIENS/IDIOTPATHETICS, Claudeous Creamer/Jeff Becerra/Robert Cardenas & POSSESSED, Vlasta Killy Mahdal & MELANCHOLY PESSIMISM, Rasto Schmögnér & DEMENTOR, Mike Browning & NOCTURNUS AD, Tony "Demolition Man" Dolan from VENOM INC./ATOMKRAFT, Martin Missy & PROTECTOR, Ryan Moll & IN THE FIRE/TOTAL FUCKING DESTRUCTION/AZURE EMOTE, Ron Vento & AURORA BOREALIS, Igor Lystopad & FLESHGORE, Tomáš "Šmidy" Šmida & ALL THE FURY, Yan Chamberland/Francis Cousineau/Daniel Bergeron & NERVOUS IMPULSE, Bobby Schottkowski & TANK/MUTANT PROOF, Fred Esby & DISMEMBER/NECRONAUT, Johan Declercq & CYBORESIS/GIGABASTARDS, Johan Bergström & ANÜS, Old/Ed/Leva & STATIST, Damir Eskić & DESTRUCTION/GOMORRA, Marek "Angren" Kaščák & STABBED/ALMA PERSONA, Hel Pyre & AFTERBLOOD/W.E.B., Jozef "Dodi" Košč & PERVERSITY, V.O. Pulver & GURD/PÄNZER/POLTERGEIST, Martin "Canni" Klinkera & Vlastimil "Vlasa" Urbanec from HYPNOS & SIX DEGREES OF SEPARATION, Kragen Lum & HEATHEN/PROTOTYPE/PSYCHOSIS/EXODUS, Sabina Classen & HOLY MOSES, Richard Hoak & TOTAL FUCKING DESTRUCTION, Wim van der Valk & INQUISITOR/SAMMATH, Igor Ignatczyk, Balázs Káger & Neverheard Distro, Jane Orpheus & Funere, Igor Simonenko from Terroraiser Magazine & Nocturnus Records, Yuriy Chernyaev & Atmosfear Magazine, Alexander Kantemirov & More Hate Productions, Blood Fire Death (Music, Promotion & Management) and everyone else who has helped and supported Encomium in any way! You rule!!!

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Hails Mike! The recordings for the third album of Azure Emote have been successfully started a while. I suppose you are in full swing these days and ready to finish it shortly. Please inform us the list of participating musicians as well as how many songs will it include.

- Thanks for the interview Kornel. Yes, the new album recording is still underway, I'm hoping to have it totally finished by the end of the year. I just have to finish my vocals, place in some last minute things and begin pre-mixing soon. There will be 6 songs total, but don't let that fool you because 2 of the songs are over 10 minutes long. Ryan Moll (Rumpelstiltskin Grinder/In The Fire) is once again on guitar, Mike Heller (Fear Factory/Malignancy) is back on drums, Kelly Conlon (Death/Monstrosity) is back on bass and Pete Johansen (Tristania/The Sins of Thy Beloved) is again on violin, with guest performances by Melissa Ferlaak (Therion/Visions of Atlantis/Plague of Stars), Jonah Weingarten (Pyramaze/Sentinels), Bob Davodian (Divine Rapture) & Mark English (Monstrosity/Deicide).

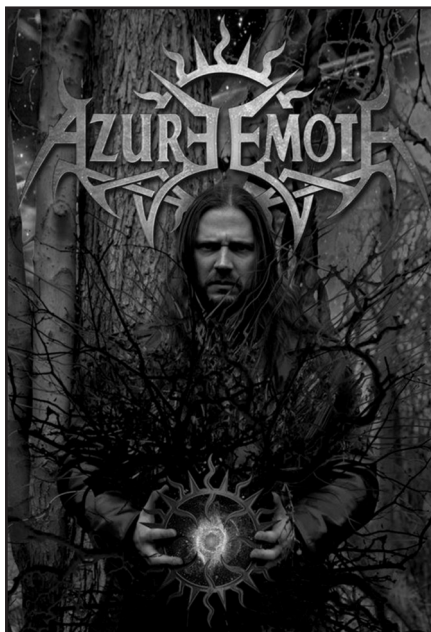
Last time you've been caught on working with Ron Vento of Aurora Borealis at his Nightsky Studios. You've recorded clean vocals and about 50% of the main vocals there plus was busy arranging the violins, keyboards, female vocals and other vital elements. How was it to work with Ron this time? What is your opinion about Aurora Borealis' latest album "Apokalupsis"? By the way, what else left to record? When the album is finished who will mix and master it? Will it be released again by Selfmadegod Records?

- Yes! Working with Ron is great, Nightsky is my go-to studio and has been for a long time. We've been working together since the late 90's, and are on the same page with a lot of things. His studio has grown and excelled over the years, and it's always a relaxed yet pro environment that makes me feel comfortable. The new Aurora Borealis album is killer and I've always been a fan since the first album and had corresponded with Ron through letters back in the snail mail days. I have the inside scoop on the concept and plans for the next Aurora Borealis album, which is already underway as well. I'm not sure yet who will master or release the next Azure Emote album, right now I'm just focusing on the music to make sure it's the best it can be and will tackle the rest later.

You've defined Azure Emote's style as misanthropic avant-garde death metal. Pretty unusual definition, but since your music is also of the strangest kind, I must to admit it had to be something like that in the end. Your music is some kind of crazy mix between elements of industrial, avant-garde and classical death metal. How do you see it personally? By the way, the prefix misanthropic is the one that connects to the lyrical content, am I right? Please enlighten us the themes of your current lyrics.

- Yea, it's really hard to describe to people what Azure Emote sounds like, because each song is different really. It doesn't really fit into any steady category. I guess it's a mixture of experimental, progressive, avant-garde fused with traditional death/black/doom. If you only listen to one song, you can't really say you know what Azure Emote sounds like. You'd have to listen to them all. I make sure to put misanthropic in there too, to stress what the overall lyrical vibe is about. Nihilism, anti-natalism and the general venting of negativity is what the lyrics are all about. I guess you can say it's more personal, like dark introspective poems centered around pessimistic philosophies.

Besides doing vocals in plenty of different bands you're also a pretty experienced musician. I mean, the mastery of such instruments as flute, maracas and harmonica, first of all, but you also play the keyboards, programming drums, samples, electronics, etc. Are you a self-taught one or you learned them somewhere?



Had a really exciting conversation with Mike Hrubovcak regarding his multi-directional activities. So read all the latest news and happenings around Azure Emote, Hypoxia, Monstrosity and VisualDarkness amongst others. Enjoy the annotations of the forthcoming darkness!!!

- Haha, I wouldn't really say mastery, I just started fucking around with things for fun and would pick up on stuff here and there, and figure out how to make it all work to what I had envisioned in my head. I could never play guitar, which is why I had my friend Ryan Moll help translate all my crazy ideas. We get along great and without him I don't know if Azure Emote would be around today, because I can't think of anyone else who would be able to have the patience to tackle something so crazy. It's actually hilarious how it started out with me just humming the riffs to him in person like saying 'palm mute this part', 'speed pick this part', etc. lol... but somehow he always knew exactly what I was talking about and how to spice it up to sound killer. Nowadays I actually send him keyboard riffs to translate, and then piece them all together at home, but back in the day it was a whole lot of babbling noises and notes to him together in his basement, lol. I also grew up in a family of musicians though, both of my parents were music teachers, and my brother J.J. Hrubovcak (Divine Rapture/Hate Eternal) was an amazing influence as well.

Let's talk a little bit about the other creative branch of yours, namely VisualDarkness. When did you begin to work with graphic designs & illustrations? What inspired or motivated you to start creating artwork for extreme metal bands exclusively? There was a hardbound artbook issued a few years ago under the title of "The Artwork of Mike Hrubovcak. A Collection of Art Spanning 20 years (1996 - 2015)". How many copies were printed? Is it still available for sale and will you plan to release another artbook or an updated version of it?

- I started out drawing as a kid first before anything musical. My brother was always the musician, while I would paint or draw stuff. Once I found heavy metal all my art was geared toward to my new love of metal, especially death metal and the album covers of the early 90's. Then around 16 I joined my first band growling and freaking out and started doing the band thing more often before

forming Divine Rapture with my brother. He would do all the music, and I would do all the vocals, lyrics and artwork. In the end I think I'll always be doing artwork, I'm not sure how long the touring musician thing will last, but I'll always be doing art at least. My original art book was limited to only 50 hand signed copies. I had since updated it and made it hardbound and made it available again online, just not signed or personalized. If you're interested it's available to purchase on my website here: <http://visualdarkness.com/merch.html>.

What are the graphics and illustrations you actually work on? Which bands are the next on your bucket list?

- Right now I've been doing a lot of T-shirt designs, currently working on a few new ones for Six Feet Under. I've been very busy touring with Monstrosity lately and working on Azure Emote, so I had to put a lot of the art on hold, but I hope to be doing more artwork soon, including the next Aurora Borealis album cover as well.

In May/June you've toured in Europe with Monstrosity. Which places did you remember the most and why? Tell us your impressions from that tour. Where can we see you playing next with them?

- "The Passage of Existence" tour went well. It had been a while since I last toured Europe. I think the last time was singing with the band Vile. It always tends to blur together after a while, but there's always my favorite places to play and then my least favorite. Some crowds and stages/clubs are better than others, but overall it all went over pretty good and it was nice to actually headline in a nightliner bus the whole time with the rest of the bands being great to get along with as well. Next up will be Brazil in about 2 weeks for a big festival.

Your brother J.J. currently plays bass in Hate Eternal. Your thoughts on "Upon Desolate Sands"? By the way, Divine Rapture was a very old band of yours, do you plan to reactivate it and maybe to record a new full-length album in the near future?

- It's a great album! One of his best. Erik and him work really good together and always have. Divine Rapture was actually one of the first bands to record in Erik's studio back in the day too. My brother is very busy these days and so am I, so I'm not sure about another D.R., maybe one day though, ya never know. Many people don't know about a single we released after "The Burning Passion" album for a compilation disc... If you're interested, you can check it out here: <https://youtu.be/BeNAkQ-VcRA>.

You've joined Hypoxia in 2015 and participated on both of their long plays. 19th of April you have celebrated the release of the second album "Abhorrent Disease". Any special experiences and remembrances from that release show? Didn't you film it for a possible DVD release? Can we see you playing with Hypoxia in Europe in the very near future?

- Yeah, Hypoxia is really fun, total NYC death metal, like old school Suffocation and such. Love the tunes actually. Carlos and Carolina are great. You can see the music video we did for one of the newest songs here: https://youtu.be/l9kzYBLV_e0. Carlos has been talking about touring Japan with Hypoxia soon, but not sure. You can checkout the newest album on Selfmadegod Records here: selfmadegod.bandcamp.com/album/abhorrent-disease.

At the end, please materialize in a written form your utmost future visions to the extreme metal fans of Transcarpathia.

- Keep it true and honest and brutal! Nothing matters, but passion and focus. Follow through and create what they will for yourself first and foremost, not for popularity or scene, but for your own artistic vision. Hails!

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It is always great to talk with Bruno. He is a true dedicated metal warrior and nice person. I've addressed him a few questions regarding the new Hypnos album and their upcoming Ukrainian tour. Find enclosed his answers below!!!

Hi Bruno! How are you? Hypnos' lattermost album "The Whitecrow" was issued in 2017, so I assume you've already started to work on the new material, haven't you? How many songs you've completed for your next album so far? When and where are you going to record them and, of course, when can we expect the new Hypnos album to come?

- Hallo Kornel. You are absolutely right, I started writing of new stuff while ago. Unfortunately, I have only one song "Afterlife Disillusion" completed so far, but I plan to work on that during winter time more intensively. Studio session is planned for beginning of May, album release in September 2020. This time we will do most of the recording in Czech Republic, most probably in Šopa studio, where we even did not record any album yet. Anyway, we mixed Krabathor live album "Rebirth of Brutality" there a few years ago and we were satisfied with the result a lot, so we are gonna try our luck again.

To me "The Whitecrow" is the most epic and blackened Hypnos album to date. It radiates some kind of utterly dark and rather melancholic vibe. Will the new compositions continue that path or on the contrary you are going to capture a totally different atmosphere for your next release?

- Hard to say, it is matter of course that we can't change character of our songwriting and sound so I expect that new material will be easily considered as Hypnos stuff. On the other hand, we do not wanna stand at one point for years, we wanna develop ourselves and our music, we wanna reach new shores, because it is fresh and exciting. Music has no limits. So, let's be all surprised... We will see.

Would you share some thoughts and details about the lyrical content that is going to be featured on your forthcoming album? What motivates and influences you to write new lyrics for Hypnos these days? Also please mention to us which books have you read lately?

- Lyrical concept is almost completely done already. Album will be entitled "The Blackcrow" and as is typical for me, topics are connected with the issues that makes us sick in this world or let's say some philosophical reflections on life in general. Just to mention a few, for example "Afterlife Disillusion" is strict atheist manifesto; "Vae Victis" is about the right of the stronger – dominating aspect of global human behavior; "Hammer Propaganda" is about strong instrument, how to affect the masses; "Liquid Sands" about the life, which is constantly changing, never standing at same point, etc. Each lyric will be filled in with the postscripts I use to write in order to explain meaning of the particular lyric on last 3 albums already. For me is really important to make people to understand the meaning of my writing, due to this reason I also decided to put Czech versions of lyrics on our last album "The Whitecrow".

And reading? Well, I have a little daughter and when I am doing little trips with her and while she is sleeping in the baby carriage, I use to read. These days one of my most favorite Czech writer is Miloslav Švandrlík, which nobody knows outside our country, but I love him and his unique sense of humor and style of writing. I read out several books from him in the last months...

In the beginning of August, you've managed to finish for the most part the reconstructions of the Hypnos rehearsal room, which in fact is located in your house. From the photos seen I can admit that it looks awesome! How long you've been busy reconstructing it? What kind of work is still ahead of you?

- Oh man... months. You know, I started reconstruction of this house in 2003 year already and there is still so many things to do. For example, also yesterday I was working till cca. 20:30 CET even when was complete dark outside, rest of the evening I dedicated to working for Hypnos – booking, merchandise, social networks. My future plans are to complete building works, 2 new rooms in the roof, courtyard, garden, technical building, barn. I mean my life is gonna be too short to do all what is necessary...

In October you are going to visit Ukraine with a tour. It will be the first time for Hypnos to play in our country. Will you prepare a special setlist for that occasion or you're going to perform songs that have been worked well on stage over the past years? What can the Ukrainian death metal fans wait from a Hypnos live show?

- We will present our typical live show full of metal and energy! Since we are still promoting last album "The Whitecrow", we will focus on these songs. Setlist will remain the same as we had on spring tour with Fleshgore/Revolt/Unfocused, but due to the reason I know that we have a lot of fans in Ukraine and that they mostly remember my previous band Krabathor, I can't exclude that we will play some remembrance on this band as well. We will see at the scene...

German Einheit Produktionen is your current record label. You are cooperating with them since the release of "Heretic Commando – Rise of the New Antikrist" in 2012. Are you satisfied with their work? How many albums did you sign a contract for?

- We always sign contract for one album only. I am surely satisfied with Einheit, we are friends with their boss Olaf since 1994 year, when he was running Morbid Records and I know that he is true hard working metalhead and that I can always rely on his word. Sad thing for both of us is that musical business has changed a lot and physical sales of music media, especially CD & DVD, went down rapidly and we both have to struggle to survive. But we always found

the common speech and I do believe again that our uniting will help Hypnos. Einheit do a lot of routine work with distributors, media, etc. and this is for us very valuable support, which we need. Therefore, I appreciate work of Einheit with hope that next time we can do even more than before...

You've been mentioning me earlier that Pegas will possibly return soon. Does it also mean he will record the drum parts for the new Hypnos album too? Do you meet and talk to him frequently?

- Yes, this might be one of the possible options, but nothing is sure yet. But we stayed close friends and we visit each other from time to time. By the way, we spent last weekend together...

Your autobiographical book "Revoltikon" sells really well I would say. It already had two editions, the first in 2014 and the second in 2018. Is there in plans a 3rd edition? If so, will it be modified and added with all the latest happenings around you and your musical career? Or maybe you started to work on something else, I mean on another kind of book?

- 2nd edition was the last one since there is still cca. 150 copies left in stock of Mystic Productions (editor) and we all expect that market demands were satisfied completely. First edition had 800 copies and got sold within 3 months, 2nd edition had 500 copies, what is not too bad, I guess. But I am planning to write another continuation of my life story, which could be published, let's say in 5-7 years. Depends...

Let's talk a little bit about what are you listening to nowadays? Which bands/records caught your attention in the past two years? Would you advise us a few extreme metal bands from the Czech Republic that we definitely have to pay attention for?

- Last 3 weeks I am totally drowned in Machine Head; I listen to complete discography including live albums. It is typical for me that I am caught for a few weeks, but only single interpret and during this period I am totally mad about that. Recently I had periods of Triptykon, Megadeth, Behemoth, Ray Wilson & Stiltskin, Seal, Czech country singer Wabi Daněk, Destruction, Ascension, Firespawn, Voivod, Bathory, Extol, Inferno, Dark Fortress, Decapitated... Man, my head is luckily never small enough to absorb a lot of musical stuff. I am possessed by music, I breathe music, I go to sleep with the music playing in my mind. Concerning Czech acts worthy to recommend, there is a lot of them and some of them are really successful even abroad, as for example Gutalax or Cult Of Fire. Speaking about Czech bands of my personal taste, I would mention Dying Passion, Root, Debustrol or Inferno. Definitely worthy to check out.

At the end, please send your inspiring words to the Ukrainian Hypnos fans.

- Guys, we can't wait to be there already!!!
Bruno & Hypnos.



Dementor is one of the oldest and most prestigious death metal bands in Slovakia. They formed in 1988. In fact, this is the third time I interview them and believe or not, but every time I get the chance to do an interview with them they have a new line-up. Well, I've asked Rastó Schmögner (guitar/vocals) to enlighten us the latest news from Dementor's blasphemous camp.

Hi Rastó! Let me congratulate you with the release of "Blasphemy Madness". The new EP includes 3 tracks and was strictly limited to 100 copies. Why is it so? I also really hope that this EP was only meant as a teaser before the release of your 8th full-length album. When can we expect it, by the way?

- Hello! You named it exactly. The EP is a teaser to our next album. We wanted to show our fans what they can expect from us in the next months, so we decided to make this limited self-release.

You've been through lots of member changes since the beginning. So how the current line-up of Dementor looks like?

- There is again a slight change since the previous album "Damned". Bassist Ondrej and guitarist Martin have joined me and drummer Lorenzo.

The cover artwork of the new EP turned out totally blasphemous. Who painted and designed it? I suppose the lyrics were written in the same style. Who wrote them this time and tell us a little bit about each song's lyrical meaning?

- Thank you. We are pleased that you like the cover of the EP, especially because we did it by ourselves with our bass player Ondrej. He is also the writer of the lyrics, so he would be able to tell you more to this question. From his interpretation, I only know that "Magic of Death" is about dissection and the subsequent decomposition of the human body from the perspective of a mentally ill man, "Blasphemy Madness" discusses war, hatred, so atrocity and animality in us – people and the song "In Guild with Daemon" is about indestructibility of the soul of a witch, but it also metaphorically represents the Christian view of us – metal fans. I do not know the exact interpretation of the individual verses. As a singer, I made sure that the phrasing of lyrics was well connected to music.

In 2016 there was a special reissue of Dementor's first album "The Church Dies" (1994) along with the demo "Morbid Infection" (1993) as a bonus. It was released by Dark Symphonies, a label from the US. I know that nobody of the actual members

have played on those materials, but don't you ever thought to include some of the old tracks to your setlist? Me, personally would really dig that idea from your side and I am more than sure that the old Dementor fans too.

- Yes, we thought of that. We thought about the popular song "Mortal Melody", which appeared on the first two albums of Dementor. We will certainly play it in the near future, but now we are trying to show just our current work. When the band has been on the scene for years, people want new material, especially from less active bands. People like our old songs very much, but to listen to it for many years at concerts, it would be boring for everybody over the time. But from time to time, it is a nice surprise to the fans.

I've noticed a weak activity of your live performances. Is it due to your daily jobs or there are other obstacles in your way? Do you have plans to tour and play club shows in support of your newest EP?

- We aren't that young anymore. Each of us has a family, work duties. I personally spend a lot of time abroad, where I make tattoos. When I come to Slovakia, I also have a lot of work to do. At a certain age you don't have as much time for music as you would like to. The weak activity of the band is a result of it. By playing death metal, especially in Slovakia, you don't earn enough money to throw all your other duties aside and go on a tour. That's why we don't plan a big tour. In the near future we will play at two concerts in the Czech Republic, where they invite us to and we are happy to play there.

You are working as a tattoo artist at Empire tattoo studio in Ružomberok. Did you ink the bodies of local metalheads as well? Any well-known musicians in your client list? I know it is hard to tell, but what sort of tattoos you prefer the most to work with?

- Indeed, I have a tattoo studio in my hometown Ružomberok and I've been doing it for 12 years now. I've made tattoos to some Slovak and Czech metalheads, let me mention my friend Peter "Doomas" Bečko (from Doomas band) – organizer of the biggest

metal fest in Slovakia – Gothoom Open Air Fest, or Frenky from the band Killchain. And what do I prefer the most in tattoos? There's a lot of stuff like that, but my favorite is realistic tattoo.

You've studied at the University of Žilina. What qualification did you get there? Is it related to art?

- First I've studied at the technical school and after graduation I've studied at the University of Žilina. I didn't enjoy studying there, so I left this university after the first semester. I started to do other things.

Let's talk about your guitar gear a little bit. How many guitars you actually own? Which is your most favorite one and why? What kind of amps, cabinets and strings are you using live or at your rehearsal room? In what tune you play lately?

- I've had loads of guitars in the past, I wanted to try everything new and everything what I could actually buy. I own 6 guitars nowadays: Schecter, Ibanez, Focus HB and LTD, but I like the most playing on my Schecter Hellraiser and Jeff Loomis guitars. I also tried many amps, but I stayed with Peavey 6505 amp and Marshall 1960 lead cabinet. That sound suits me perfectly and the guitar has clear sound. I don't have any favorite brand of strings, I used to play with D'Addario strings in the past, but nowadays I use Ernie Ball strings. Regarding the last part of the question, since we use 7-string guitars we play in B tune.

What kind of music you listen to these days? Are there any new releases that totally impressed you lately?

- I admit, I'm an old school. I always like to listen to good classic death metal. There is so much new stuff on the scene that I'm not able to keep track of it all. In the car, I like to listen to symphonic metal like Septicflesh or Fleshgod Apocalypse.

OK, we are at the end of our communication. Please release your final blasphemies to the underground masses. Or in other words, send your greetings to the diehard Dementor fans.

- We wish all death metal fans a lot of success and, of course, let the metal bring them many unforgettable experiences. Aaaaand... Be still blasphemous!!!



Brutality is the type of band every true death metal fan should know about. They come from the mecca of death metal, i.e. Tampa (Florida). I was fortunate to ask a few questions from vocalist Scott Reigel. He was lightning fast in answering, thus behold the result.

In the middle of 2012 Brutality has reunited its forces again and started to invade the underground masses with both live performances as well as new recordings. What served as a catalyst for this? Please introduce us the 2019 line-up of Brutality.

- Our fans! Our current lineup is: Scott Reigel (vocals), Jeff Acres (bass, vocals), Jay Fernandez (guitar), Jarrett Pritchard (guitar), Ronnie Parmer (drums).

“Sea of Ignorance” was released in 2016. It is your fourth full-length release and I should admit that it’s a truly great continuation of its predecessor “In Mourning” (1996). There’s exactly 20 years between those two albums, but you’re playing the same kind of ultra-technical death metal that was initiated back in the end of the 80s. How the hell could you preserve your musical identity and originality so long?

- We simply just do what we’ve always done when it comes to writing together. We’ve all been friends along time so it comes naturally to us.

Your latest release was “Antecedent Offerings” 7” EP in 2018. It featured two tracks, namely “Crushed” and “Artistic Butchery”, both are re-recorded versions of good old classic songs. The first one was taken from “Screams of Anguish” (1993), while the second one comes from “When the Sky Turns Black” (1994). Whose idea was to re-record them again? The 7” was issued by your label Ceremonial Records and was limited to 500 copies. Isn’t that too little number of copies these days? Was it already sold-out or the diehard Brutality fans can still order it from you?

- Truthfully the studio where we record “New Constellations” in Orlando, FL happen to get an old 2inch tape recorder. So, they asked us if we wanted

to help get it up and running. That’s when we decided to re-record 2 songs and put it on a limited vinyl 7inch. Copies are still available on our website: www.brutalitytheband.com.

During the past six years Ceremonial Records has been re-issuing most of the Brutality materials on EPs and CDs. Do you sell all your stuff on your own or you have set cooperation with a good amount of labels and distributors to spread Brutality worldwide?

- We have developed relationships with fans that have labels or distribution in different regions that license our music and we manufacture/distribute ourselves as well.

I suppose you are already in pre-production mode for the recordings of the fifth Brutality full-length album, am I right? When and where are you going to record the new stuff? How many songs will it feature and in which direction will they go?

- Yes, we are currently writing a new album now and plan to record early January 2020 in Orlando, FL. It’s looking like an April 2020 release with 10 to 12 tracks.

You are rarely playing live. Why is it so? I’ve noticed your appearance at Netherlands Deathfest 2020, which is awesome. Will you play only there exclusively or there are other European shows in plans as well? By the way, tell us your impressions from MDF 2019?

- MDF was a great show glad we finally were able to play it. We’ll be going to NDF 2020 exclusively for the EU.

You are from Tampa, Florida. Could you please compare the underground death metal movement/scene of the 80s/90s with the current one? In your honest opinion what changed since the moment you’ve entered it? Did you manage to play any

live shows recently there?

- When the scene started here back in the 80’s we were just a bunch of young teens wanted to play extreme music. Never did we think we would be part of the pioneering of death metal and what it has turned out to be now. There is still a scene here, but it’s nothing compared to the glory days in Tampa. We haven’t played here in about a year now, but we will.

“Sea of Ignorance” included an epic cover version of Bathory’s “Shores in Flames” from the album “Hammerheart” (1990). Really unexpected choice, but have to admit it was recorded and arranged in a magnificent way. How did you end up recording exactly this song? I mean, did you have any other options for covers back then? Can we expect another unexpected cover to be recorded for your fifth album?

- We all have been Bathory fans since we were teens so we picked a song we thought would be fun to record. Our new album will not have a cover on it.

Let’s talk a bit about your musical tastes and interests. What kind of music do you listen to with pleasure lately? Are there any new bands that impressed you right at once or you better stick to the good old bands/releases from the past?

- We all listen to different styles old and new as far as newer metal bands nothing really sticks out at the moment. I’m sure there are lots of bands out there waiting to be noticed for their talents.

Artistically finish this interview. The last ceremonial words are yours.

Brutality would like to thank all of our fans worldwide that have stuck by us over the last 30 years. You are the only reason we exist and continue to have the feelings to write our music. Stay brutal!!

The name of Etsykh will probably sound weird and totally new to all the maniacs of brutal death/grind music, but I can maximally assure you it features experienced and tested with time musicianship that performs the tightest possible alloy of technical brutality. I've spoken with guitarist/vocalist Anton Subbotin about all the forthcoming perspectives of Etsykh. So now the turn is yours to get to know more regarding this very promising Ukrainian death/grind trio!!!



Etsykh is a new brutal death/grind formation that was called to life in the end of 2018 by ex-members of Bredor, Datura and Stalino. Please introduce to the readers each member of the trio plus reveal the story and meaning of the band's name.

- Hi everyone! Our current line-up is: Anton (ex-Datura) – guitar/vox, Ed (Fleshgore, ex-Datura) – drums, Yulick (ex-Bredor, ex-Stalino) – bass. Etsykh is a term that means a box for prisoners or a facility, where such boxes are stored, from dystopian sci-fi movie “Kin-dza-dza”. No special concept for choosing the name, except for its brevity, phonetical spelling and rather neutral meaning.

In April you've premiered online a 3-track demo. It sounds super raw and unbelievably brutal. Where did you record it and who produced/mixed/mastered the stuff? Do you have plans to release it as a part of a possible split or you're going to spread it exclusively through online platforms?

- Thanks for the review, we are happy with the sound too! It was recorded at Sick Carnage Studio by Ihor Lystopad (Fleshgore), while the mixing and production have been done by Ed and Etsykh.

The titles of the tracks are: “50 Divisions”, “Eruption” and “To Perspire”. I am very curious to know more about your lyrical content. Who wrote the lyrics and what stories they were meant to tell about?

- All members of the band contribute to writing the lyrics. As a rule, first we are up with the titles for each track being created, seeking for some interesting, brief and inclusive concept; writing

the lyrics afterwards is uncovering what's behind the title, something like that. A body cell has a limit of 50 divisions, eruption relates to huge and growing swarm of information pieces as a result of humanity's progress and perspiration is important side-effect of hard work, in all senses.

I am sure you've already managed to gather enough tracks for a full-length album release. So please share to us more details about your upcoming debut album. How many songs will be included there, a possible working title of it, when and where are you going to record it, etc.? Did you receive any offers from labels yet?

- Yes, you are right. No working title yet though. The full-length will include 9 tracks and we are planning to begin recording it this autumn, currently undecided about the studio. Hope it will be released in 2020, we have a couple of offers from labels, but yet have no certainty on that matter too.

You've played your debut show in Kyiv on the 21st of April at Volume club. How did it turn out? Tell us your impressions.

- That show wasn't that debut for us, as we were performing the same set with the same line-up in 2018 as Datura back then. Me and Ed are happy with having got Yulick as a bass player, we feel tuned together and it's great to play as a trio after several years of duet. But anyway the first show under a new name was exciting.

In October you are going to support Czech Republic's Hypnos during their tour in Ukraine. How many shows will you play in total? What the fans of brutal death/grind music can expect from you live?

- I believe that these can be 2 or 3 shows, but currently this is not clear yet, because of some possible mandatory personal/career activities of the band members for the same period. Supposed expectations are for a high-quality and powerful brutal death/grind music performance.

Are you planning to prepare some kind of merch for that occasion? I mean the cover artwork of the demo would be really cool for a T-shirt print, don't you think so? By the way, who did that art for you?

- This artwork is by Ropig Art and yes it possibly could be used for some merch print run, also maybe some physical pieces with the demo can also be released, but not sure for the latter. We are thinking about it.

Actually, what is the tune you play in? What kind of guitars, pickups, amps, cabinets, effect pedals, strings, etc. you use live, in the studio and at your rehearsal room?

- We play in standard C tuning. Brands of our equipment include ESP, Seymour Duncan, D'Addario, Ibanez, Bartolini, Randall, Marshall, Ampeg, Ashdown, DDrum, Tama, Paiste, Sabian, Cympad, Axis, Alesis.

Well, that's all I had in my mind. Please finish the interview by greeting all the current fans of Etsykh as well as the ones who will join your camp in the very near future.

- Thank you for the interview, good luck to you and Encomium and, of course, we wish you and all the fans and everyone involved to be healthy and wealthy and support the underground! Nothing like “stay sick”, as sickness is no good; but surely stay brutal!



I've had a pretty quick and rather gripping transmission with Nicklas Rudolffson (guitar/vocals) of Runemagick. The Swedish death/doom metal quartet has really a lot to offer to their fans these next months. So read attentively our outcome below and join them in the desolate realm of doom!!!

Your 14th long play "Into Desolate Realms" will be out 25th of October, 2019 via High Roller Records. Preceding that "The Opening of Dead Gates" EP will arrive on the 27th of September, 2019. Please tell us more about these new Runemagick releases and their content. By the way, how did you hook up with this awesome German label?

- When we recorded the album the material was a little longer than planned so in cooperation with High Roller Records we chose to split it into two editions, an EP and an LP. The CD version of the album will contain the songs from the EP as well.

Our impression of High Roller was that it would suit us even though they do not have so many bands in our slightly narrower genre of death/doom kind of metal. But we had heard a lot good about the label from friends in other bands who are signed with them. We made contact with each other and agreed to release our upcoming album there.

On the recordings for these upcoming materials you've worked along with Andy La Rocque at Sonic Train Studio and with Johan Bäckman at Raven Noise Studio. How many hours did you work altogether and how many songs were recorded in total?

- We were in the Sonic Train Studios for about a day and a half. We rehearsed, wrote the final arrangements and recorded drums. Andy engineered the drum recording. Guitars, bass and vocals were recorded for a few days in several places like at home or in our rehearsal room.

Johan Bäckman has mixed and mastered the album in his Raven Noise Studio. He also provided some input during the recording.

Two tracks, namely "The Opening of Dead Gates" (single version) and "Necromancer of the Red Sun" (extended single version), have been already premiered at your online platforms. Both sound massive and spread your kind of post-apocalyptic death/doom metal vision the proper way. Where do you find and get the inspiration to write such excruciating and convulsing riffs?

- It's hard to say, it comes by itself. There are certainly many sources of inspiration. Everything from what you have listened to yourself over the years and other various things that can provide input.

Can you please reveal the lyrical substance of "Into Desolate Realms"? What motivates you lately to still write lyrics about death, doom, darkness and magic?

- That's probably a bit of the core of that style of music. Have been doing it for so many years now so it just rolls on. The downfall is somehow interesting to write about, in different ways.

The cover artwork for "Into Desolate Realms" was painted by Paolo Girardi. Pretty much fits the title. How this cooperation came about?

- He is obviously a good painter and his style fits us. We contacted him and sent over a simple sketch of what we thought fit the title. He painted along it and it became very good. We are very pleased with the cover art.

You have a really extensive discography, that's for sure, and besides the approaching new materials there were already two DLP reissues done by Hammerheart Records and a limited cassette version of the remastered "Enter the Realm of Death" album released through your label Nirucon Productions, all this year, and still a lot more have to come, like the Runemagick/Chthonic Deity "Chthonicmagick" split LP on Parasitic Records, the "Darkness Death Doom + Moon of the Chaos Eclipse" 2CD long box reissue on Ablaze Productions, a 3CD reissue on Archaic Sound, etc. Simply amazing this bustle around Runemagick and that's a great thing indeed. How do you feel about it and the growing interest to the music of your band?

- We have been kind of inactive for some years 2007-2017. So you can say that we have a backlog of requests from fans and labels that we are now trying to catch up with. Maybe there will be a bit too many releases now during this year, but we hope our fans will enjoy it.

Of course, it is honorable that there are people who like what we create and release.

You are performing live really seldom. Why is it so? However, I have noticed that you have been already booked for 2020 for the following festivals: Dark Easter Metal Meeting, Netherlands Deathfest and In Flammen Open Air. That's awesome! Do you plan some special setlist for those festival appearances? You've recently played at Party.San Open Air festival. How was it? Share with us your impressions.

- We all have a lot to do with other bands/projects, families and work, etc. That's why it's hard to play live a lot. As it seems now, we only have the opportunity to do a few gigs a year.

We have not decided which songs we will play at the festivals next year, but it will be a mixture of old and new.

The Party.San festival is really, really good! Unfortunately, we had problems with the sound on stage so we had a little hard to do our best without good hearing. But as I said the festival is over all really good. One of the best in Europe I guess.

Nicklas you are involved in so many bands currently, like Sacramentum, The Funeral Orchestra, Saltas, Domedag, Heavydeath just to name a few. How the hell you get the time and inspiration for all these bands? By the way, really interesting fact as for me that you are going to perform with Sacramentum the "Far Away from the Sun" album in its entirety on some shows in 2020. Will there be just a few exclusive shows or you're planning to record a new full-length album with Sacramentum too?

- I have a lot of inspiration, am creative and constantly doing something. Never watch "TV" or anything else that takes time beyond the rest that is important in life so to speak.

Never thought I would play with Sacramentum again, but when I got the question during the summer I chose to say yes. Right now it's only planned to do a few gigs during 2020. We'll see it and what happens next. Am not very fond of playing drums and I have to start practicing it again this fall.

I am also very impressed on the amount of bands you've produced, engineered, mixed and recorded so far. Plus, you're also painting artworks, doing logos, designing layouts, etc. Crazy how multi-talented you are. Where did you learn all these magicks?

- I am creative and like to create. Self-taught on everything. So it becomes as it gets at times, everything is really far from good. But as long as I feel good about creating and the creativity is there, I will keep going.

Thank you very much Nicklas for taking the time to answer my questions. Please finish the interview by sending your dark spells in a written form to the Runemagick fans of Transcarpathia.

- Many thanks for the interview!

I hope you all will enjoy the noise of death and doom with "The Opening of Dead Gates" and "Into Desolate Realms"! And don't miss the split vinyl with Runemagick and Chthonic Deity!!!

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

The following is a short interview with Claudeous Creamer, guitarist of the mighty Possessed. He talked about the feedbacks to "Revelations of Oblivion", his hobbies and the forthcoming material.

Hi Claudeous! Possessed's comeback album "Revelations of Oblivion" stormed in an undisputedly triumphant way through the underground masses and even beyond those since its release: May 10th, 2019. It was the most anticipated album of the 2019 year and that's for sure. How do you estimate the reactions from a 3 and a half months perspective?

- The response has been absolutely overwhelming! So happy it is done and finally released! We are so happy everyone is enjoying it.

You've joined Possessed in 2016. How do you remember that moment? Maybe there's some special story behind it? Since that time you've managed to play live quite a lot with Possessed. There were tours, festivals and club appearances. I know, it is hard to pick up any favorite one out of that big amount of shows. Nevertheless, try to mention at least 2-3 shows, which caught your attention and why did you find them special?

- Yes, there is a pretty cool story behind that. Jeff Becerra contacted me on Facebook. He said they were looking for a guitar player and he asked everybody he knows. And he said my name came back like a hundred times. And asked me if I would be interested in trying out? And I said of course. There have been so many amazing shows and festivals. It's hard to choose. But I would have to say the Bloodstock Festival in England and Wacken Festival. We were absolutely amazing!

During the lengthy tours it is very hard to keep the health and to be always fit. What are the vital things of yours to remain healthy and fit on tour? Please reveal us your daily routine?

- Yes, it can be very hard. What I normally do is get a lot of rest. I wake up early have my coffee. Load into the venue and do soundcheck. Then have a nice meal and get more rest before the show.

Besides Possessed do you active in any other

bands or projects? If so, please name us those. When you're away from tours and concerts how your daily life looks like? Do you have a permanent job or you can live from playing in Possessed and creating music? What are your hobbies, by the way?

- I am not currently working on any other projects. Dedicate myself fully to Possessed.

When I am not touring I enjoy spending time at home working on our house. I do side jobs sometimes. Carpentry painting stuff like that.

I really enjoy riding my dirt bike motorcycle. Flying remote control aircraft. And racing remote control cars.

You're endorsed by ESP/LTD guitars. How it feels to join their roster and how it feels to play on those beasts? If I am not wrong, you have an LTD Arrow-1000 (snow white) model as well as an LTD Arrow Black Metal (black satin) model. Actually, which one you like better? Do you have other ESP/LTD guitars in your possession? By the way, what kind of strings you prefer to use?

- Yes, I joined the ESP family early this year. It feels great to play them, and be on the roster with some of my guitar heroes! I love both guitars. But I use the Black Metal V most.

I have used D'Addario NYXL 10-46 for many years.

You live in Montague, California. How's the metal life over there? Can you recommend us some local newcomers you think others also deserve to know more about? Do you often visit concerts/festivals as a metal fan there or you have to travel to other places to watch/listen to your beloved bands?

- So much talent and amazing musicians where I live!

A lot of great bands, way too many to mention lol, but I will mention 2: Disymbolic & Chains of

Belmont.

I enjoy seeing as many shows as I can. I like to see and hear new bands. And most importantly! It's very important to support your local scene no matter where you are in the world.

On the recordings of "Revelations of Oblivion" you've worked together with Peter Tägtgren at NRG Studios and Titan Studios in Los Angeles, California. Was it challenging to work with Peter? Do you like the bands he's currently involved in: Hypocrisy, Pain or Lindemann? Any favorite songs or albums of yours from his discography?

- Peter is not only an amazing producer but also a wonderful person! We became good friends. And I really enjoy his band Hypocrisy.

I assume that you've already begun to collect riffs for the next Possessed release, right? How many songs are ready yet? Will you provide any complete song(s) for that forthcoming stuff? I know, probably it is too early to ask, but when can we expect Possessed to issue the continuation to "Revelations of Oblivion"?

Yes, there are many songs in the works right now. But I am not sure when we will see the next release. But you can be sure it will crush just as hard as "Revelations of Oblivion".

What are your impressions and personal opinion about the cover artwork of "Revelations of Oblivion"? What was the first thought that came to your mind when you saw Zbigniew Bielak's work?

- My first impression was wow! Z is an amazing artist.

Thank you so much for the interview Claudeous! Wish you all the best and good luck with Possessed! Finally, please send your regards to the Transcarpathian and Ukrainian Possessed fans.

- Thank you all so very much \,^,./ Much love and respect to you all! Hope to see you soon.



ATROPHY

Ladies and gentlemen from the invincible dimensions of the thrash metal universe please welcome Atrophy! Drummer Tim Kelly was super nice and answered all my questions in details. So read on carefully, go forth on your metal path and have fun during the following in-depth conversation!

Hello Tim! Let's start the interview with Atrophy's reunion in the year of 2015. What was the true catalyst and motivation for all of you to reunite your forces and start playing the beloved thrash metal again?

- Well I've never stopped playing after Atrophy broke up. Just played in some local bands. In 2015 I received a call from a fan who wanted to know why Atrophy didn't have a Facebook page. I told him because the band was not active and I was not a Facebook kind of guy. He told me that we have a lot of fans out there that would love to see pictures and hear from the band members. He asked me if he could create the page and I said sure. Within a few months he was up to 5,000 likes and started getting contacted from promoters, asking if the band was back together. He told them no and that it was just a tribute page. After receiving more phone calls he asked me if I would ever be interested in doing a show with Atrophy. I told him it would be impossible since I didn't know where Brian (singer) even lived. He then asked me if everyone else would do it, would I? I said sure, I've always loved playing those songs. That was all he needed to hear. After that conversation he was all over it. He contacted every band member and even found Brian in Arkansas. Chris and Rick decided not to do it, so we had to find two new guitarists (they both had work obligations). We were asked to play the Maryland Death Festival with Testament, Nuclear

Assault, Demolition Hammer and many more great bands. So we decided to do it.

Your first live show was in Los Angeles on the 23rd of April, 2016 at "Long Live the Loud" in the line-up of three original members (Brian – vocals, James – bass and you on drums) plus Rich Olsen and Casper Garret as the missing duet of guitarists. How do you remember that special show? What was the fans' reaction about your reunion?

- We set up a show in Los Angeles with Exciter and Warbringer also playing. We sold a ton of shirts and had a great response from the crowd so that really excited us. The Maryland show was amazing, the promoter treated us awesome and we played for a great crowd. It was really a lot of fun. They must have had 40 or 50 bands playing that weekend at different locations. We played the Edison lot with Testament and Nuclear Assault. I remember when we arrived in site they had 4 trailers for the headliners. I was like, "Oh that would be cool to get one of those" and the promoter was like "you do have one". I was like holy shit, how nice is that?

After that you had two big festival appearances, namely MDF in 2016 and Keep It True in 2017. I am sure those ones pumped you up pretty well to crave for more live shows, am I right? At the latter one Bobby Stein replaced Rich Olsen.

What was wrong with Rich?

- As I mentioned those two shows were really cool and they definitely got the fire going in us. As far as Rich goes, he was an old friend from the late 80's and played in a band called Treachery. We had always done shows together locally back in the day. He was the first person I thought of when we were looking for a guitarist. I called him and told him about the reunion and he said he was in. What I didn't know was that he and James did not get along well. Unfortunately, the chemistry was not right. We eventually had to let him go. It really had nothing to do with his playing. He is a very good guitarist.

You've started to work on the long anticipated 3rd album of Atrophy since the reunion. So I definitely have to ask did you already finish recording it? How many songs will be included there plus when should we expect its release? I do really hope that the musical direction of the new stuff will be kind of continuation to "Socialized Hate" and "Violent by Nature" albums, will it be so?

- As far as the new stuff, we are always writing. Since we have completely new guitarists it can be difficult to have the same exact Atrophy sound. But we are definitely working on it and with Brian and myself as original Atrophy members I think it will sound like Atrophy plus. We have a lot of new songs and ideas, but we have changed members quite a bit during this reunion so there have been set backs.



We are going to stay in the same vein as old Atrophy. We are going into the studio with Ken Mary of Flotsam and Jetsam and Fifth Angel. Meeting with him next week.

Unfortunately, James Gulotta left Atrophy for a while and was replaced by Scott Heller. Why James decided to leave the band after 4 years of hard work (since the reunion)? What should we know about Scott?

- James is no longer with the band and unfortunately I can't really go into the reasons. It would not be fair to him to not be able to respond. James was a huge part of the original Atrophy and if not for him and his writing skills and great riffs we would not have made such an impact. Just look at the writing credits on the old songs and you will see his name all over those albums. He was one of the main reasons I joined up with these guys. I will say that chemistry and 100% dedication is needed to write and play these songs night after night. Without that dedication to practice with each other 3 to 4 days a week it just won't work. At this point we are wanting a band that gets along like brothers, and we can look forward to traveling together on these tours and festivals. Sometimes we travel a long way just to play one show for an hour and a half set. With all that time together in hotels and airports, you need to have that great friendship or it can fall apart very easily.

There was a replacement on the post of the second guitarist as well. Casper Garret departed from Atrophy in 2018 and was replaced by Denny Seefeldt in 2019. Why so many changes occur in the band?

- Casper Garrett was and is a close friend of mine. I played in a band called Parasite with him for over 7 years. He is a great guitarist and just loves to jam. I knew he could play all these Atrophy songs so I asked him to do this with us. Unfortunately, after the China tour, he was in a horrific car accident and was recovering for a while. He is very generous and nice guy, we were practicing at his house for the first three years of this reunion. Denny is a hell of a guitarist and a great guy. Very low key and easy to get along with. Like I said at this point

chemistry and dedication to the band is everything.

Your back catalogue of releases was occasionally re-visited by underground labels, thus we faced quite a lot of re-releases, let's say beginning from 2006 at least. Recently even your cultic demo "Chemical Dependency" from 1987 has been re-visited and re-issued twice (courtesy of Floga Records in 2016 and Vic Records in 2019). So for the first time the diehard thrash metal maniacs could hold in their hands this super rare gem in formats of LP and CD. How do you feel about it? And what is the response from the fans and media on the "Chemical Dependency" re-issues so far?

- As far as all the re-issues we really didn't have much to do with any of it. We do not own the rights to our own music (mistakes we made signing record deals). We knew these deals were bad, but really had no choice at the time. It was supposed to be a six album deal that turned into two when the whole Seattle grunge craze started. Roadrunner just let us go and we lost Chris Lykins and then Brian left and it just felt like we were a local band again. That's when I called it quits along with James. But yea as far as the re-issues it's all good. It just helps get the word out that things are happening again. Most fans just want a new album so that is what we are going to do. Whether it is a full album or an EP just to get a little label reaction, we'll see. But guaranteed something will be out soon!

Since 2016 you've managed to play quite a lot of shows. That is definitely awesome! Nevertheless, please tell us your impressions from the latter one, which was at Eje Rock Festival in Pereira (Colombia)? How was your journey back and forth as well as your stay there? Oh, and how do you felt about the headliner position at that festival on the 18th of August, 2019?

- The show we just played in Pereira Colombia was amazing. Headlining a festival with 4 to 6000 people was mind blowing. The fans there were so into it. It was packed with people at 1:00 in the afternoon. I was at backstage and took a little walk to the side of the stage and people were running over to get pictures with us all. It was surreal. They

were so passionate and grateful for us to go all the way there to play one show. We couldn't have been happier to do it. We made a lot of great friends over there and are looking forward to going back soon. The festival was top notch from stage to equipment, lights and everything. They treated us incredibly. Thank you Leo and Carlos!

Except the release of the new Atrophy album (which will be the biggest highlight for the thrash metal community) what other plans do you have in your mind? A European tour maybe?

- Yes I can't wait to get some of this new material out. We just want to do it right and not rush and get a cheesy recording. Since we are doing it ourselves as far as paying for it, we want to do it right. We are currently planning a European tour in mid-March of 2020. Hopefully it all works out well. After the Colombia show we have been contacted about numerous other festivals, so hopefully we will be out playing more and more. With the age of the internet we have a lot more fans than we had back in the old days. Most younger than our albums so it will be great to get out there and play these songs live for them. I just love it.

How the metal life in Tucson, Arizona looks like these days? Do you play there often? Are there any decent newcomer thrash metal bands there?

- Metal in Tucson is kind of tough. There are a couple cool bars in town that dedicate themselves to metal, but the turnout can be weak. I don't know what it is, but it can be hard to get people to come out to see a metal show.

Thank you very much for the interview. In the end, please send your greetings to the Ukrainian Atrophy fans.

- To the Ukrainian fans, thank you for the support and we hope we can come play for you and show you just how much fun we have doing this. One thing I can say about Atrophy is we love fans of metal and love to meet and speak with every one of them. I usually go hang out with the crowd during and after the shows, after all that's where the party is! Thrash on always and get ready for Atrophy's 3rd release.



Oscar Castillo
PHOTOGRAPHY



PHOTOGRAPHY © STUDIO MATĚJÍK 2019

Hi Vlasta! Your new album called “Democracy War Crusade” has just been released through Bizarre Leprous Production. How the reactions of the fans and the press look like so far?

- Hello bro. It's really short time from our last release (29.6.2019), but reactions of fans and reviews around all the world are very positive. We have a few offers for CD compilations from Portugal and Malaysia already and interviews are coming almost every day at moment.

Unfortunately, or fortunately, you can download our album for free everywhere on this planet as well. That's nowadays internet world. ☺

“Democracy War Crusade” has an awesome cover artwork. Who designed it? Tell us more about its meaning. What did you want to symbolize with the skeleton holding the bomb in the middle of it?

- I was looking for a new t-shirt design for Melancholy Pessimism just a few months ago and I have found very nice artwork from the artist Winya from Thailand. I was like: Bingo! This one is exactly what I want for our next album!

T. Massak, friend of mine, has done a couple of graphic changes and the album artwork was ready.

Threat of nuclear war on earth is very actual nowadays same as political or economic tension among countries.

It is not easy to talk about this topic in interview for Ukrainian magazine. ☺ Your country, except of eastern part, is mostly pro-USA and anti-Russian, but I can see that US and NATO have made so many worldwide conflicts and plundered too many countries. Look at Syria, Iraq, Libya, Yugoslavia – the list would be so long since Hiroshima and Nagasaki bombing.

They come make war in the name of democracy, but real interest and theirs benefit is just money and control the other countries. Nobody cares about the citizens there, believe this man. I am from Slavonic country same as you my friend and we should stick together. Slavs were always a huge nation and that is real fear for US or EU! If we are all together so that is no stronger nation in this world. That is why

Recently I have conducted a really touching chat with vocalist Vlastimil Mahdal aka Vlasta Killy Mahdal of Melancholy Pessimism. He spoke on different vital subjects like new releases, music, politics and life in general. The democracy war crusade arrived and strongly spreads its wings upon us, so beware!!!

we should be divided and destroyed. It is for long discussion, nothing is black or white.

The name “Democracy War Crusade” and its artwork is all about what I said.

You’ve worked on it at Davos studio in Vyškov? How many days you spent there? Who was the producer and how do you feel about the result now as the material is out in the masses?

- We are very happy with sound and all we have done in Davos studio with Otn. This guy used to be a guitar player in Melancholy Pessimism for years in the past. So I know him pretty well, he is good friend of mine. We wrote and recorded plenty of songs together years ago and we have same opinion about death metal music and sound. That's why we recorded the new stuff with him and we decided for Otn as co-producer as well. We discussed everything about the recording and sound, also about our ideas and arrangements together. Then we recorded and done as best as we could. The album sounds a bit different again, same as every our album, but it's still recognized as Melancholy Pessimism and that's it.

Otn was a drummer in the band Pigsty in the past as well.

A distance between our home to studio is circa 70 kms what is a big benefit as well. We've spent about four days with recording of drums, bass and guitar, then another number of hours for vocals, solos plus mixing, etc. Together it was I think forty hours.

The kind of death/grind you play is quite experimental and technical at the same time. Who

composed the material for “Democracy War Crusade”? What kind of message do you want to send to the people with your lyrics?

- MP and all the records we were made are always a bit different from each other and that's what I really like. I like so many styles and music, but to be honest sometimes seems to me like many bands and their records are too same and boring. After listening of a couple songs it's mixed to one mass and I can't remember any of good song or riff.

We want always to bring something different and a little bit new in the music and sound. That is why we composed the new song so long time. We changed the songs over and over again and again and if I wouldn't book recording days in studio we would do so till now probably. ☺

We wrote all the material with every band member together, sometimes we almost kill each other ☺, but the final result is quite impressive! We don't care if every song and riff is death metal or grindcore or something else and never cared of this. No boundaries, a bit of originality in music and we are happy!

Literally the stuff is as usually. Kind of some protest songs about all the shit around the globe. Wars, politics, sickness of religion, internet control, lack of water, conflict in Serbia, gender craziness for example.

Message for mankind is simple: “Do what you do, think as you think and our last day is coming soon brothers and sisters!!! Easier for all space is with no human race around.” ☺

Your previous album “End of Vermin Nations” was released in 2010 and the band was active until 2012. However, a 5-year pause followed it. Why was it so?

- That wasn't first time we had a break. I have done quite a bit of traveling and used to live in different countries as US, New Zealand and England in the past. I've had big financial troubles years ago so I had to make money to pay this shit off. It is alright now and I can live and breathe much better than before. Last time I have spent a few years in England and worked there as aircraft mechanic, what is my profession.

In 2017 you've returned with fresh energy and with new members in the line-up. Can you please introduce to the readers the current line-up of Melancholy Pessimism? As I see Mara & Michal are pretty active in other bands. If you have any info about those projects, please feel free to share with us.

- Only Mara our current drummer plays in another band called Deep Throat, they play tupa tupa obscene grindcore.

Michal the guitarist is used to play in thrash metal band Shaark and death metal band D.M.C.

Only former members are Richard who plays on bass now (guitars previously) and me as vocalist.

At the beginning of this year Slovakian Immortal Souls Productions released a special double CD set including your first full-length album "Recompense to Saints" (1996) and your 6th one "End of Vermin Nations" (2010) with 2 bonus tracks. How this cooperation came about? Were those materials just remastered or remixed as well? What are those bonus songs there?

- I've got idea about this release. It was long time after we recorded and released the last record and circa 6 months before new album. I was talking to Juro from Immortal Souls Productions and he was pretty keen and opened for that, so our debut album "Recompense to Saints" and last "End of Vermin Nations" were released as a double album. It was good timing as we sold out all our stuff years ago and we haven't had any CDs for sale at the gigs.

Many fans were happy to have both CDs together, even new young metalheads got chance to hear some really prehistoric shit on CD. ☺

One bonus track is from "End of Vermin Nations" as was originally recorded on this album and second one was brand new song recorded only for Obscene Extreme Festival and as a tribute to Curby. This is really unique and very special fest in the world and Curby deserved this tribute from us.

All material was slightly remastered in Davos studio by Otyñ.

At Bugrfest I was checking your live set. It was pretty intense, but there was a funny folk track as well, which I suppose was a traditional Moravian tune, am I right? Can you tell us more about that song and why do you play it live?

- ☺☺☺ Hey man that's just a joke. We like fun and there's a funny track on every album we have recorded, on the last one as well. Once we take a piss from disco or traditional music, second time from techno. Many fans hate it, but many fans love it, so we play this stupid song alive as well. Nothing else and nothing more. ☺

Do you plan some extensive tours in support of "Democracy War Crusade"? Where can we see you playing live this year? Any chance to catch Melancholy Pessimism with a live show in the territory of Ukraine?

- We do not plan any tour to be honest. Is it strange? Maybe it is for someone. I tell you what bro? When I was teenager I was dreaming about to form a death metal band and wanted to release

a record. We have recorded and released seven albums already, first demo tape in 1992 and used to be as a part of many compilations around the globe. I fulfilled my dreams in music many times already. ☺ We are very happy to be respected band in our style, we are more than happy to play around 20 gigs and festivals a year in the Czech and Slovak Republics! We enjoy the big fun and we appreciate all the interests about our band from all the corners of the world!!! Lovely to know this! We have jobs and families, so that is pretty enough for us.

We would be keen to play in countries nearby of us sometimes, Ukraine is not so far as well, so if we have any opportunity to come and kick your ass, why not.

At the end, feel free to share all your pessimistic thoughts with the readers. Hopefully they will survive the weight of your words.

- I am quite positive and happy fellow in my personal life. My lyrics don't look like, I know, but that's just mine expression and thoughts about our lives what we share on planet Earth.

Respect to each other and keep the world turning for all of us that is the only thing.

I was traveling around Ukraine and I have to say, what a wonderful country it is and what beautiful girls are there! Remember we all are Slavs, keep your country for yourself and don't believe the politicians, they play just a dirty game with us for their own profit. Western culture looks very attractive, but it's like a tricky bitch!!!

Love and peace my lovely Ukrainians. Killy.





The German band named as Bonded should sound fresh to all the fans of Thrash Metal, but it unites well-known and experienced musicians and that's for sure! I've sent my questions to their drummer, i.e. Markus "Makka" Freiwald, who answered them in details. So read on and get maximally bonded!!!

Hi Makka! First of all, let me congratulate you on behalf of all the diehard Thrash Metal maniacs worldwide with the formation of a new beast called Bonded! How long did it take you to find the right musicians as well as to compose new material?

- Hi, thank you very much. We really appreciate your support after such a long time without hearing from us. Actually it took us the whole 2018 year to find all band members and to write songs, etc.

Last December you've teamed up with producer Corny Rambadt, who also known as drummer for Onkel Tom. You've managed to record a 4 track demo. How was it to work with Corny again? Tell us more about the new songs and the studio session itself.

- Yes, we did. Corny was and still is our first choice when it comes to recordings, etc. We always have been in contact with him after the split with Sodom, so the decision to ask him to help us to record a demo was pretty clear. Except for the vocals we recorded everything by ourselves in the rehearsal room. Corny got all files, recorded the vocals with Ingo and did the mixing right after. It is so easy and relaxed to work with him and so we decided to record the upcoming album definitely with him.

Will that demo be released shortly our you are planning to conquer the masses with a full-length record in a while more? Asking it, because I've just noticed at your profile that 9 songs have been already recorded and you also wrote "a few more will follow soon". Are there any label interests towards Bonded yet? If so, please share with us the winner label.

- We didn't think about releasing the demo yet. We only wanted to get an idea of how the songs work for us and the fans. It might be that we are

going to release song after song like singles on Facebook. We already started to record the album, that's the reason why I posted on my profile that 9 songs have been recorded already.

During the 2018 year we were able to write 43 songs in total and we are in the comfortable situation to choose the best songs out of these. We are going to record 15 songs for the album, so we can still choose the best out of the 15.

Indeed, we have some labels, which are interested in Bonded. The decision what label will be the "winner" (I would say we will be the winner, because labels are interested in the band and this is more than we could have expected) is not made yet.

You've recently premiered the video clip for the song named "God Given". It's a punchy track for sure! Can you please reveal its lyrical content? Who wrote it and what kind of meaning it has?

- I have to ask Ingo about that. He wrote the lyrics and knows exactly what it means.

We had a chat and he gave me the following answer: "God Given" is a track with a very personal note within the lyrics, and intentionally offers the listener some space for own interpretation! Beside that you may say the main content deals with the loss of personal freedom as contribution to a greater good!

Besides guitarist Bernemann we can also welcome Marc Hauschild on bass, Chris Tsitsis (Destroy Them, ex-Suicidal Angels) on guitar and Ingo Bajonczak (Assassin, ex-Lord of Giant, ex-New Damage) on vocals. How did you hook up with them? Is there any kind of cool story or maybe coincidence on how they joined the band?

- We are really glad to have Chris, Ingo and Marc in the band. The hardest part is to find a vocalist, but with Ingo we've found the perfect

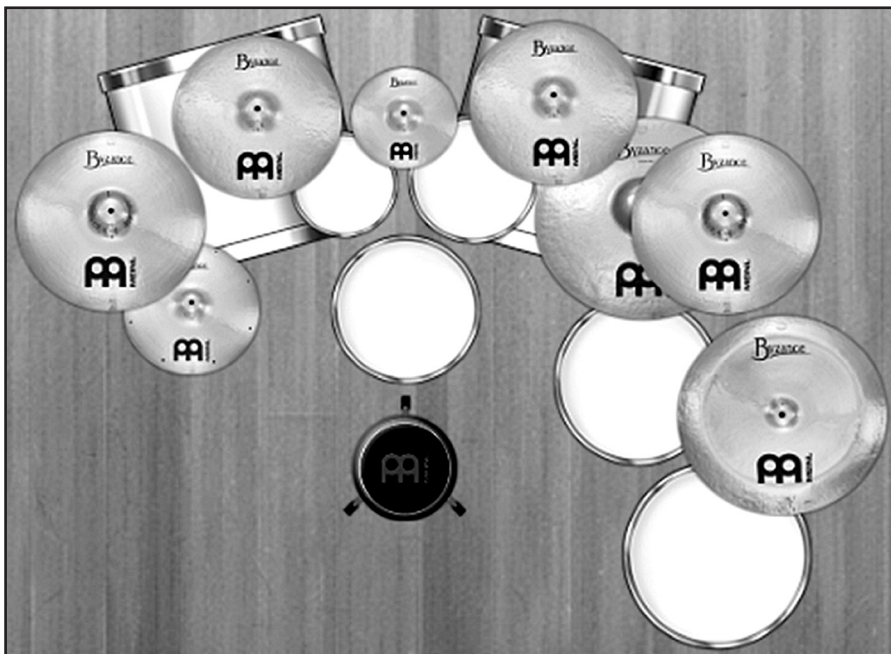
solution. It took us ages to find him. His voice is simply amazing and his personality is great too. Chris and Marc are good old friends, they have been on tour with us for a long time and we know each other like brothers. They both are great musicians and they fit perfectly to the band.....

When did you start to play drums? Can you remind what motivated or who influenced you back in the time? How old was you at your very first live show? What memories left from that particular first show?

- I started to play drums when I was 15 years old, actually too old to start playing an instrument, but who cares... hahahaha. I was motivated by my father's death. He was a musician too and when he died I felt like taking over his passion. I also had two friends who were playing guitar at this time, so we decided to form a band. The very first show was actually the strangest and coolest musical experience I've ever had. I even have a video of this show. The band was called Fangorn and we played together with Despair on one stage... That was awesome for us and I will never forget this great moment in my entire life. At this time Despair were heroes for us. We rehearsed in the same building as them, same as Angel Dust and Crows (Band of Bernemann and Bobby Schottkowski back in the days)...

Please list us what kind of gear you are using and endorsed by actually: drums, cymbals, pedals, accessories, etc. Also talk us a little bit about your daily routine as a drummer. Which are those exercises or warm-ups you always have to perform before a rehearsal or a live show?

- I am using the following gear and I am really proud to be endorsed by the companies, which will be mentioned in the listing.



- Studio Drumset:**
 Tama Star Walnut Satin Charcoal Japanese Sen
 2 x 22"x18" Kick Drums
 10"x8", 12"x9" Tom Toms
 14"x14", 16"x16" Floor Toms
 14"x6" Starphonic Stainless Steel Snare Drum
- Live Drumset:**
 Tama Starclassic Performer B/B Piano White
 2 x 22"x18" Kick Drums
 10"x8", 12"x9" Tom Toms
 14"x14", 16"x16" Floor Toms
 14"x6" Starphonic Stainless Steel Snare Drum or
 14"x5.5" Starphonic Maple Snare Drum

- Hardware:**
 Tama Rack system with Road Pro Cymbal Boom Arms
 Tama Iron Cobra Pedals
 Tama Iron Cobra Hi-Hat Stand
- Cymbals:**
 2 x 16" Meinl Byzance Medium Thin Crash
 2 x 18" Meinl Byzance Medium Thin Crash
 1 x 20" Meinl Byzance Heavy China
 1 x 15" Byzance Extra Dry Hi-Hat
 1 x 14" Byzance Dark Spectrum Hi-Hat
 1 x 10" Byzance Splash
- Drumsticks:**
 Meinl Standard Long 5A
- Microphones:**
 Audix and Audio Technica
- Mixing console:**
 Allen & Heath QU 16
- In Ear System:**
 Ultimate Ears UE5 pro
 Fischer Amp Headphone Amplifier

Of course, I have a daily routine and I try to practice at least 2 hours a day. Mostly I start to warm up with some rudiments on a practice pad and right after I switch to the drumset and play along with songs or try to intensify my bass drum and groove skills. There are so many things I could practice, but time is running fast, so I am not able to do what I should have to do.... I also have lessons once a week by my friend and teacher Hendrik Lensing, who is one of my favourite drummers. He knows how to kick my ass....

Since 2017 your former band Despair has been reactivated. What news can you tell us from that camp? I see two fresh members there, namely Marius Ickert (Destroy Them, ex-In Weak Lights) on bass and Marc Grewe (Insidious Disease, ex-Morgoth) on vocals. Do you plan to record some new stuff with Despair or the reunion was meant just in terms of playing live shows?

- Waldemar and I reactivated the band Despair just for fun in the beginning. Later we came up with the idea to re-record the first album "History of Hate" in a kind of modern way. Waldemar rearranged the songs. We are still in the recording

process and we are trying to finish it soon. We are going to play some shows in 2019. Everybody in the band is involved in other projects and in their own bands, so we might not be able to play so many shows. I wouldn't say it is a reunion, like I said before, we did just for the fun of it. But you never know what happens in future.

You've been part of the Sodom history together with Bernemann for quite a long time I would say and it was totally shocking to read about your departure last year. What the heck happened? Is there any meaningful explanation for this? By the way, what do you think about the 2 new Sodom songs on the "Partisan" EP?

- Bernie was part of Sodom for around 23 years. I joined the band in 2010, so I was part for around 8 years. It was shocking for us too when we got the message via WhatsApp. We felt like somebody split up with his girlfriend without talking to her face to face. That was pretty lame and coward. Until now he never told us the reason why and we've never got an explanation. We tried once to talk to him about that, but he refused it. To be honest, I don't want to judge about the new Sodom songs. They will go their way and now they write completely different music than Bernie and I did for the last records. So, I think that I am not the right person to say anything neutral about their new songs.

Maybe it is too early to ask, but where can we catch and see Bonded playing live? I am sure, you are already have plans for that, right?

- Yes, we definitely will play live shows. We already have some offers and we are planning to be on the road as soon as possible. We miss to play live and we also miss the metal heads all over the world. We always had a lot of fun and we also found many friends on tour. It would be a pleasure for us to meet them again as soon as possible.....

Thank you Makka for taking the time to answer my questions. Last bonded words are yours...

- After Bonded posted the statement and the song/video "God Given" via Facebook, we never expected such a good reaction from all over the world. We are very proud and would like to thank all metal fans who are still with us... Big thanks to all of you.... Get "Bonded" with us and we will see you on the road soon.....





I assume that in the death metal underground everybody knows who is Mike Browning. He's a legend and that's an indisputable fact! I've questioned him on the subject of Nocturnus AD's debut album "Paradox", the band's live activity, the underground life in Tampa and, of course, about all their plans for the near future. Below you can enjoy our transmission in a written form!

Hello Mike! First of all, let me congratulate you with Nocturnus AD's debut release. It was issued 24th of May, 2019 by Canadian label – Profound Lore Records. Tell us more about your alliance with them as well as how the reaction of the media and fans towards "Paradox" looks like so far.

- Thanks and I have to say that it is still hard for me to believe that so many people are into it and comparing it to "The Key". I was pretty sure that most people were gonna say that it's nowhere near as good as "The Key", but that they liked it, but it is really blowing my mind how many people think it is a worth successor to "The Key" and really that is all that I could have asked for was for people to be able to connect the two albums and say, yeah that works as a continuation of the original storyline. As far as Profound Lore, they have been behind us 100%! When we released a one song demo about a year and a half ago, we had several labels wanting to sign us and I really wanted one professional style video for a song off of the album and that right there made about 90% of the labels say that they couldn't afford a recording budget and a video budget. Chris from Profound Lore said he was a big fan of Nocturnus and he thought a video would be a good thing and he seemed to be very honest about what we could and couldn't do and he always makes a lot of sense when we talk about ideas. They have done everything and more that they have promised.

Musically, lyrically and even graphics-wise you are following the path of "The Key" (1990). Was it a conscious decision for all the members of Nocturnus AD right from the start or you set this direction by yourself? By the way, who did the cover artwork of "Paradox"?

- I am not sure exactly why one day I said to myself that I am gonna give it another try with doing

new material under the Nocturnus name, so I added the AD to Nocturnus and told everyone in my After Death band that we are going to be called Nocturnus AD and begin where "The Key" left off and everyone was into the ideas that I had and so I announced that there is a new band called Nocturnus AD that would continue the Nocturnus legacy where "The Key" left off and it has been moving forward at full speed ever since. Timbul Cahyono is the artist who did the gatefold cover, he did a shirt for us about a year ago and it was for a "Destroying the Manger" theme and what he did for the t-shirt looked awesome, so when it came time to pick someone for the cover, it was a really easy choice, because all the ideas and details that I had for the cover, he was able to paint onto the canvas and that is another thing, this is an actual painting and not digital art! It is insane how much detail he put into a real painting!

Could you speak a little bit about the album's lyrical content too? What influences and motivates you to write such sci-fi-oriented occult stories these days? List us a couple of your beloved sci-fi books and their authors respectively?

- I have wanted to continue "The Key" story ever since we finished the first album, but since I didn't sing or hardly write any lyrics on "Thresholds", it ended up having nothing to do with "The Key" in any way, so when I decided to do Nocturnus AD, the first thing was to start where "The Key" story left off lyrically. I have had quite a few years to think of a million different ways that I could continue the story and also give "The Key" character an actual name, because he needed to be called something and even have a background story if I was to continue the story correctly. I have always been into monsters and sci-fi ever since I was 4 or 5 years old and I love all the old

sci-fi movies, so stuff like that has influenced me all throughout my life and especially my music. One of my favorite sci-fi books was called "Inferno" by Larry Niven and Jerry Pournelle, it is a sci-fi adaptation of Dante's Inferno, that book is an awesome read. When I was growing up we had no internet or cell phone and only a couple channels on TV, so I did a lot of reading back then! But "Paradox" has 4 songs that continue with "The Key" story and one that continues the "Neolithic" story and one song that continues the "Lake of Fire/Standing in Blood" story. So yeah most of "Paradox" is a continuation of several of "The Key" songs, not just "The Key" story itself.

How long did it take to compose the nine tracks of "Paradox"? The recordings of "Paradox" were carried out by Jarrett Pritchard at New Constellation Studios in Orlando, Florida. How was it to work with Jarrett and how many days you required there in total? As I know, he also managed to record a ripping lead for one of your songs, right?

- There were a couple things that we had started writing from the beginning of the start of the band, but like the instrumental "Number 9" we wrote in the last 2 rehearsals that we had before we went into the studio. In the beginning we were definitely in no hurry to just write a bunch of songs to throw out a quick album, but we had no contract until we already had about 7 good songs written. We signed the contract in June and were literally in Jarrett's studio in August. I have known Jarrett since the 90's when he was living in Tampa, so I knew about all the records he had recorded and how many great bands that he ran live sound for and that he is an old school metal head too and I saw that in May he was buying a 24 track analog reel to reel tape machine, so I wrote him and asked if he had the time to record our album and luckily he had about a month

open in August and September, so we went in over about a month of weekends and finished all the recording literally a day or two before he left on the road for a couple months of back to back tours. So when he got back in mid December he began working on the mix and had it finished in early January. Luckily Jarrett cut us a huge break and did the album for a certain amount instead of charging by the hour or it would have cost probably double. He did an absolute amazing job on every aspect of the album and yes we had him play the last set of leads on the album, because he is a ripper on guitar! It was just really good timing where everything just sort of fell into place right when it needed to.

On the 21st of August, 2019 you've premiered an official video clip for the song called "Apotheosis", which turned out really fantastic. It was directed and edited by Jason Stevens, while for the animations Michael Ricks was responsible. The animation ideas were all of yours or Michael got a free hand in creating things totally on his own?

- It took a while, as I have never tried to put a real video together and make it happen, but Michael was the 3rd animator that I had to hire, because the first two just flaked out on me and disappeared and wasted a bunch of time. But it happened that way Michael ended up being the one and he did an incredible job. Another artist named Uwe Jarling made the actual character for me in 3D form and I went over all the lyrics with Michael and went into detail about each part and what needed to be going on in the different scenes, other than that I let him do his thing and it came out even better than I ever expected it to. The same with Jason, I gave him a pretty detailed outline and just let him go and be as creative as he wanted with the editing and filters and effects.

You've been playing live quite a lot lately. So please tell us your impressions from Destroying Texas Fest 15, Santiago Metal Festival 2019 as well as your experience from last year's Brutal Assault Festival. Do you plan any extensive US or European tours in support of "Paradox"? If so, where the fans can see and catch Nocturnus AD playing live next?

- Actually Destroying Texas and Santiago we had done before and were asked back again, it was our

3rd time in Santiago, so we have a great fanbase there and the crowds are awesome too! Brutal Assault and Maryland Death Fest were two of our 3 biggest crowds and next summer in 2020 we will be doing both festivals again along with a few other European festivals next summer that we will be doing, but can't announce just yet, but soon! No long tours are planned though right now.

Mike, you are also very good at creating digital graphics and animations. When did you start this hobby of yours? Did you learn it on your own or you've received some kind of training in the past? What kind of programs and applications you are using lately for this purpose?

- What is funny about all this is that I am not an artist that can draw or paint things, I can't even draw a good stick figure! But about 3 years ago I discovered fractals and a program called Mandelbulb 3D and you don't draw fractals, you explore them with this program. So I watched a bunch of how to YouTube videos on how to get started and I was amazed by what people were creating with this free program, so I got it and started playing around with fractals and it has a very simple to use built in animation program and within a week I was making fractal animations. From there I discovered another 3D program called DAZ that is also free and it does 3D rendering of objects or scenes. Again for this I learned by watching tutorial videos and joining some Facebook groups and asking a lot of questions. Then I found that you can take DAZ characters and scenes and put them in the Unreal Game Engine and animate them at a much faster rate and in much better quality. I went to try Unreal and my graphics card wasn't even good enough to run the Unreal Engine program, so I got a better card and got it working, but could not figure it out on my own. So when I was looking for animators for our video, because I wanted a professional person to do it instead of me trying it and Michael Ricks ended up being the animator I chose for our video and it just so happens that Michael has several "How to video" courses on a website called Udemy, so I took one of his courses, which was how to use DAZ characters in Unreal, so for the past couple weeks I have been taking his

video course and learning how to use the Unreal Engine, which a huge portion of video games these days use the Unreal Engine to make their games in. I have already learned how to import and make some basic animation video in Unreal, hopefully soon I can try making some multi camera animation scenes, it is very tedious work, but I do enjoy it!

How the underground scene of Tampa, Florida looks like nowadays? Do you play there often? If you compare the metal fans of the past 3 decades to the current ones in Tampa what kind of definite differences do you experience between them?

- It really depends on the band, some shows do draw a lot more people than others, bands that come from out of town generally do better. But those younger nu metal shows are usually packed, but it is all younger kids. We only play Tampa a couple times a year, because the crowds aren't that great, people always ask why we don't play here very often, but those same people don't ever even come when we do play. Each year less of the old school metal heads come out to shows, but the younger crowds go to their own nu metal shows, but don't support the older bands in most cases.

If I remember correctly, you have an octopus, right? Does your admiration for octopuses have anything to do with the cult of Cthulhu?

- I have had several of them, but right now I don't have one. They only live about 2-3 years and the last one laid eggs and they all hatched and I had over 300 babies in my tank and it was just too much for the tank and the whole system crashed and everything in the tank died. So I had to get my tank back to working conditions again, so I can try again. I have always liked octopus, but the Cthulhu comparison definitely makes it that much better! They are very intelligent animals and once they get to know and trust you, then their whole attitude changes and they become really friendly to you and will take food right from your hand and let you pet them, they do like a lot of attention.

Please end this interview with your final thoughts.

- I just want to say a big thanks to all of you for supporting all the different things I have done and for continuing to supporting me on the new material! As long as I am able I will keep doing music in some capacity, it's part of my eternal soul!





It was a real pleasure to ask Nocturnal Overlord, the leader of Necrochamber, about the creation and details of “Ceremonies for the Dead” as well as regarding their plans for the near future. If you crave for haunting, ferocious and unrelenting black metal from the USA, then Necrochamber is definitely what you are searching for!!!

Necrochamber’s debut album “Ceremonies for the Dead” was unleashed upon the wormlike humankind on the 22nd of February, 2019. The release was divided into 10 parts and armored by the best traditions of the black metal style. It reflects some kind of mesmerizing yet necrotic atmosphere during its circa 38-minute playing time. What kind of reactions and reviews did you receive from the fans and the underground media so far?

- Greetings Kornel and Encomium ‘zine! So far the album has received some fairly good reviews and a couple bad ones as we can’t please everyone. Over all, it has seemed to make a good first impression and we are gaining new fans around the world every day. Not just black metal fans, but death and thrash metal fans as well. There has been no paid advertising as the album was self-released on my own record label. So everything has been spreading mainly by word of mouth. This is not one of those bands being forced down people’s throats. We made, produced, and financed this album ourselves. The true underground way. The old way.

This release was supported by almost everything possible to make it a very successful one. I mean it was mixed and mastered by Dan Swanö at Unisound Studios AB, the cover art was painted by Joe Petagno, your logo was designed by Christophe Szpajdel, etc. How did you manage to hook up with these amazing talents? Tell us more about your ties with them, please. Does all these huge efforts accomplished by you made the record selling better?

- Since the album took so long to finish, we wanted to put time and effort into the album art, and mixing and mastering process. Christophe had made some logos for me before, so he was an obvious choice for the Necrochamber logo, which we think turned out quite well. Dan Swanö was also our first choice when we thought who should mix the album. We were always such big fans of his bands and recordings. So we contacted him and he responded right back. Very professional and humble person. We couldn’t

have made a better choice. As for the album art, we have been fans of Joe Petagno from all the Motörhead covers and other artwork he’s done. When we contacted him and gave him some lyrics, song titles, and ideas, he was very excited and had a lot of images and details in his mind. So we hired him and just let him go for it. The album art turned out killer and even better than we could of imagined. So everything just worked out great together. I think the album is not exactly just another black metal album. There’s also some other elements and influences in both the music and the artwork, plus a great production.

The album was issued by your label Mythos Occultus and is available on limited edition digipak CDs (1000 copies in total) and 2 different limited edition cassette tape versions (total of 200 pieces). How do you distribute them worldwide? Are there any big labels or distros involved in that process somehow? How many copies were sold so far? Can you give us any statistics regarding the sales? By the way, will you going to license “Ceremonies for the Dead” to some European label to spread it more globally around?

- Yes, the debut album was self-released on my own label, Mythos Occultus. At the moment, the only place you can buy physical copies of the CD, Cassettes and T-Shirts, is from our Necrochamber Bandcamp page, or directly from my label’s webpage. We will ship worldwide, but shipping costs have become very expensive over the last years. We are currently looking for a good and respectable label to license the album to and to help release the upcoming 2nd album. And we are also looking for distributors around the globe to help spread our music. As for how many copies of each has been sold... Maybe around 200+ CDs and about 50 or so cassettes. You can also find, stream and buy digital copies of our music from websites such as Spotify, Amazon Music, Apple Music, Google Music, YouTube, Bandcamp, etc. So it’s out there! Hopefully we will see a vinyl release next year as well!

Necrochamber was formed by you in 1998, but only twenty years later you found the right musicians to

complete your line-up and finally perform live shows as well. Why was it so? Please introduce to the readers the current members of Necrochamber and also list all of their active bands & projects.

- I started the project in 1998 after my other band was getting stagnant and slowing down. I always had intentions of getting a full band together and playing live shows. Not just a project, but an actual band. In the early days I recorded a 4-song demo on a 4-track recorder, and tried to get some people together. But it just never worked out. California is more known for brutal death metal, not black metal. So it’s always been difficult to find black metal musicians around here. In 2009, I started recording a second demo along with a drum machine. And around 2010-2011, I decided I wanted to try and find some musicians and put a band together. Many have come and gone. Mostly people don’t have the time, energy, dedication, equipment, etc., and then life gets in the way. But for over a year now, we have a good group of friends and local musicians in the band, and have been playing live shows. And are hoping to do some touring next year.

Necrochamber 2019:

Nocturnal Overlord – guitar, vokills, synths (Crimson Moon, Nibiru, Heartworm, Temple of the Dreaming Serpent, etc.)

Wotan – drums and battery (Condemned, Vile)

Demonic Possessor – guitar (Antebellum666, Seraphic Disgust)

Hellbound Scourge – bass (Condemned, Seraphic Disgust)

The recording sessions for “Ceremonies for the Dead” were started back in 2012. Why it took so long to finish it and release it?

- Originally we were looking for a vocalist/frontman. I wasn’t planning on having to be the main vocalist, as I wanted to concentrate more on the music and playing. But after several people tried out, the search for a vocalist was slowing us down. That’s when we decided to go ahead and start recording the instruments for the first album. We were

a 3 piece at the time, guitars, bass and drums. The drums were all recorded in one single take for each song. There are no punch ins or editing on the timing. So it took a few months to get some solid tracks. This also helped us get that old and natural sound. It sounds and flows realistically, because it is real. Not pieced together like a lot of other new releases these days. After the drums were recorded, I had to switch over to bass unexpectedly as our good friend and bassist at the time wasn't able to keep up and record the bass. So I ended up recording all of the bass tracks myself. By the summer of 2012, I also had finished recording all the guitars. At this time, I realized if I didn't start working on becoming the main vocalist, the album would keep getting delayed. So I started to write some lyrics and vocals patterns. Then life happened and the two of us in the band had new jobs and the drummer ended up moving to Europe for a year or so. At the same time, my hard drive for my recording studio crashed. So I lost all of the recordings and files I had over the years. Not just the Necrochamber recordings, but every other band and project I've recorded. So the album and band came to a stop again. Eventually years later, my friend was able to recover my crashed hard drive and save all of my files and recordings. And our drummer moved back to the USA. So here we were again with everything finished and together, except for the vocals. After some rehearsing and recording some demo vocals, we released a 3 song promo to try and find some label interest and get the name of the band out. At first we were planning on mixing and mastering the album ourselves. But after some thinking, we decided it had been so many years since we started the recording, we needed a fresh new pair of ears and experience to help with the final process. That's when we contacted Dan Swanö at Unisound AB. We grew up listening to his bands and recordings, so we were honored when he said he would work with us. After getting back a sample track from Swanö, we hired him and decided to re-record all of the vocals one last and final time before we sent him the final tracks. So after a few more months of editing drums and finishing vocal tracks, we sent him what we had and he started his magic. He recommended we double all of the guitar tracks and record them again. So back to the studio again. Some of the guitars were recorded without any edits or punch ins, so doubling the guitars took quite a bit longer than planned. But after some more time, we finally had everything we needed to finish the album. It took a few weeks to tweak the mix, but Dan was very patient and very professional, which really helped us out a lot and turned out amazing. Thanks Dan! We wanted to release the album on vinyl, but after so much waiting and delays, we decided to just release it on CD and Cassette for now and just have it out already. It was a long process, but we couldn't be more pleased with the end result after all the time and energy put into it.

Let's talk a bit about the lyrical themes of "Ceremonies for the Dead". Can you briefly enlighten to the readers your lyrics one by one?

- The idea behind Necrochamber was always to create raw, fast and aggressive black metal music with a bit of horror and a dark atmosphere. The lyrics and themes of the

debut album are about hell on earth, nightmares, insanity, depression, madness, chaos, death and all the dark and evil in human kind and in nature. I also wanted to make the vocals and lyrics a bit haunting, mysterious and intense. But still leave a lot of room for the imagination of the listener. I think a lot of people will be able to relate to the lyrics and subject matter and come up with their own interpretations, which I think is important. So I won't talk much more about it. A lot of extreme metal bands have their vocals in the background of the music. And you can't really remember any of it. Some people have said my vocals are a bit lower pitched and more in a death metal style than most black metal bands. And I tried to "sing" the phrasing and words clearly, audible and easy for the listener to make out the lyrics. Which helps the vocals be a bit catchy and memorable and in their own element.

You've already started to work on the preproduction for your 2nd album. When and where are you going to record it? When can we expect it to be released? Is there any tentative release date set for it?

- I have about 7 new songs for the 2nd Necrochamber album so far. And maybe 2 old demo songs from 1998 we might use and freshen up. So we plan on getting back into the studio here real soon. Hopefully by the end of 2019. At the moment, we are still looking for a reputable and professional record label to release the 2nd album and license the 1st album to. But to keep back on delays, we most likely will record the album at my own studio again. When will it get released? That's a good question, hahaha. If everything goes smoothly, hopefully by the end of 2020. We shall wait and see. For updates and news, add our webpage www.necrochamber.com, and add us on Bandcamp, Facebook and Instagram.

In August/September you've joined Melechesh on bass again. This time you toured with them in Mexico. How many gigs did you play in total? Were there any places you were eagerly looking forward to visit and play? If so, which were those selected ones?

- We had 9 concerts scheduled all throughout Mexico for the Melechesh "Sumerian Sorcery Over Mexico" Tour 2019. The very last show in Reynosa got cancelled a few days before the event. There was some kind of protesting from the local state and city there. I guess it's a religious city and they were protesting against the concert for us being a "Satanic" band, which clearly we are not. It was all just a big misunderstanding and miscommunication, which was out of the band and promoters control. We wanted to and were planning on playing there, but it just wasn't possible at the end unfortunately. I have toured in Mexico before, so there wasn't really anywhere in particular I was looking forward to visiting this time. Mexico is a very big and beautiful country with lots of culture and history. Each city has its own character and atmosphere. But of course we were excited to play in Mexico City and other cities for people that have never seen Melechesh before. We had a great crew and met a lot of honest people and made some good friends all over the country. We also had a couple days off bbq'ing, swimming, hanging out and visiting old friends and pyramids. Over all, it was a good

time and experience and the fans and crowd gave us a good response each night. Which makes it all worth it, in my opinion.

Do you have plans to play some festivals and extensive tours with Necrochamber in Europe? Maybe in 2020?

- We definitely want to play in Europe next year with Necrochamber, and I think it's a very good possibility. We have the line up to finally make it happen. Maybe we can get on some small festivals or a small tour to start. It's something we've been talking about and have been wanting to do for a while now. We also are trying to get Necrochamber to Mexico and South America next year as well. One day we will have to visit Asia and Australia too. One step and continent at a time, hahaha. So if you reading this want us to play in your country and city, tell your friends and local promoters and have them contact us!

Lately you've been featured in two episodes of Metal Swap Talk. Can you share your impressions and thoughts on that experience?

- Metal Swap Talk is a video-blog/podcast with me and my good friends from the San Diego Metal Swap Meet. We just started MST this year. We're just big fans of music and heavy metal and wanted to do something to contribute to the local and national music scene, as well as show people from other countries what you can find and do here in Southern California. Something positive to try and bring people and the world together. The show is basically a metal talk show. We review new albums and songs, talk about local metal shows and venues, visit local breweries, interviews with musicians, bands, artists, fans, etc. We are also trying to promote the annual San Diego Metal Swap Meet. Which the 10th anniversary edition is coming up on October 19th. It's a yearly event with around 50 vendors selling all kinds of metal albums, shirts and memorabilia. Similar to a Metal Market at a European festival, but without all the live bands. Sometimes we have well known people join us for interviews or show up at the Swap Meet for singing sessions or even DJ'ing, Katon from Hirax will be the DJ this year at the Swap Meet for example. And we just did a video interview with Derek Riggs, artist for Iron Maiden, who is a good friend and who also sometimes sells prints at the Swap Meet. So it's a positive experience we're trying to do and promote. And I think the fans and people need that. To find the talk show, just look up Metal Swap Talk or San Diego Metal Swap Meet on Google, Facebook or YouTube. You can also find our podcasts on Spotify, Apple Music and wherever else you get your podcasts from.

Thank you very much for taking the time to answer my questions. Please implement in words your final lunar hallucinations to the readers of Encomium 'zine.

- Thank you so much Kornel and Encomium for your questions and support, and also to all those of you reading this interview and keeping up with Necrochamber. You are the ones keeping the underground spirit alive! See you in 2020!

NECROCHAMBER

"Ceremonies For The Dead" CD 2019

(Mythos Occultus)

The history of Necrochamber begins in the distant past, more precisely in the year of 1998. However, "Ceremonies for the Dead" is their only release up to now, for which the recordings have started in 2012 and were completed in 2018. The recording line-up was Nocturnal Overlord (vocals, guitars, bass, synths) and Wotan (drums). These occult underground musicians with a definite sense of ease and routine have recorded 10 blackened anthems for their debut album. And what's more, all these compositions were armored by the best traditions of the black metal genre. After a short sinister-like intro called as "Death's Salvation" the demonic duo demonstrates us nine pieces filled by the wickedest black metal alloy possible. The entire material reflects some kind of mesmerizing, but still necrotic, atmosphere during its circa 38-minute playing time. If I had to describe in short what I felt when I listened to their songs for the first time, I would mention these thoughts of mine right away: dedicated to the style, extremely obscure and maximally obsessed. No doubt, here we have a deal with the purest form of the musical creations that comes from the deepest depths of a place we all know as underground! This release was also supported by almost everything possible to make it a very successful one. I mean it was mixed and mastered by Dan Swanö at Unisound Studios AB, the cover art was painted by Joe Petagno and the logo was designed by Christophe Szpajdel. And these mentions are by far not complete, so all I can advise right now is to pay attention to this monster of an album. Warmly recommended black metal stuff and the disappointment is simply excluded!!! Get it immediately or be damned forever!!! Preferred tracks are: "Lord of the Deceased", "A Ceremony for the Dead", "Lunar Hallucinations" and "Return of the Ancient Ones".

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Recently I was honored to exchange views with Ryan Moll, the mastermind of In The Fire. He told many interesting facts and stories from his pages of life. Now it's up to you to discover them all below!

Hi Ryan! In The Fire is a brand new band of yours, which, by the way, plays a rather variegated mixture of the known metal styles. Personally, how would you determine your style to the readers? When did you exactly form In The Fire and how its current line-up looks like?

- First wanted to just say thanks for taking the time to listen and interview me. Really appreciated! As for what style we are... If I had to pick the style that dominates it, I believe it would be thrash, but does go a bit beyond that. Truthfully when I was writing this stuff I really had nothing in mind as far as what genre it should be geared towards. I simply just wanted to write the best fucking metal that I could come up with and then record it and go from there. I don't really listen to too much of any one thing other than mostly metal of all kinds. But my tastes in music often go beyond that.

The actual band wasn't formed until after I was out of the studio with it. At the time I had just asked a few people that I know and are good friends with like Pat Battaglia and Mike Hrubovcak if they would want to help me out with it. The current line-up now consists of myself on guitar and backing vox, Pat on drums, Josh Mahesh Kost on 2nd guitar, Steven Dever on bass and Glenn Mutz doing the main vocals rather than myself, because I just think it is better that way for live. Mutz is a good friend with some killer vocals that he has been able to adopt pretty close to my style. Plus, he is also very good at engaging the crowd and generally just seems more natural as a frontman I believe than myself so I was happy to have him.

Your debut album "Volatile Beings" was released 15th of February, 2019 by Horror Pain Gore Death Productions. How did you hook up with HPGD Productions and what kind of reactions did you already receive from both the fans and the media so far?

- I've known Mike Juliano from HPGD for a while now and he was nice enough to put it out for me. I am very grateful for that. From what I've seen so far the feedback on it has been really positive so it's definitely a great feeling to know that people are really enjoying something that you put a lot of work into. Writing an album/albums on my own was always a challenge that I wanted to take on at some point in my life and now I have. From here however I'd like to see In The Fire become more of a collective writing process between all of us. All of the dudes I'm playing with now are exceptional players and writers so I'm more interested to see what we can come up with together for the future rather than just solely myself.

The recording sessions for "Volatile Beings" were executed at Nightsky Recording Studios and Ron Vento of Aurora Borealis was in charge for recording, engineering and mixing it. Briefly tell us your impressions from the common work with Ron. You've managed to record there 14 songs in total, but only 8 tracks gained to your debut release. What will happen to the other songs?

- I've known Ron for about 20 years now. He is one of the best engineers I've ever worked with. He knows his shit inside and out and while he specializes/favors to record metal, he really just understands how to record all types of music and understands music in general. He is very easy to work with and very understanding. I believe I will always continue to go to him for one project or another as long as I keep making music. In fact, we are in there with him now for Azure Emote!

... And yes! For the songs I decided to split it up. A couple of reasons for that. First... and it's 15 songs actually... but anyway, the first reason is because 15 songs are just too much material for one album. Especially when it is something that you've worked on and

hoarded riffs for so long in your spare time between playing with other bands to just dump all on one album. Second... I actually had 2 different drummers play on it. Pat is on Volatile Beings. But the next album titled "The Living Horror Show", which should be coming out early next year will feature Mike Heller (Fear Factory, Malignancy, Azure Emote). Mike is an absolute monster and he adds a lot of element and speed to these next batch of songs. This next album is particularly fast... I had the privilege of playing with him on the last Azure and I decided that some of the stuff I had would sound absolutely killer with him on the kit while others I preferred Pat. So yeah, I couldn't decide on 1 and since at the time I wasn't even sure what I was going to end up doing with it anyway I just decided to have them both play on it.

You've also invited a big number of guest musicians to enrich your compositions. Would you please mention them all hereby?

- Well other than Mike Heller whom I've already mentioned; I have Mike Hrubovcak doing some killer backing black/death growls throughout, Chris Gordon (Trial By Fire, The Mad Trio, Valhalla Rising) does 2 solos on the track "Feral" and Steve Jansson (Crypt Sermon, Daeva, Trenchrot) does a guest solo for the track "Take Away The Crown" on the upcoming "The Living Horror Show" album. Both of these guys are phenomenal players and it was absolute honor to have them play on it.

I've noticed a strong influence of Cradle Of Filth in your repertory, especially it concerns to your high-pitched vocal parts. Your opinion about this? The other influence, which musically appears in some parts and solos, goes to the musical arsenal of the mighty King Diamond. When did you become a fan of them? Please tell more details us about your King Diamond "Conspiracy" tattoo on your right hand. When did you get that ink and who tattooed it for you?

- It's funny you mention this, because I've been hearing that a lot actually. I am a huge fan of both Cradle and King Diamond. But the vocals weren't ever intentionally trying to sound like Dani. Subconsciously maybe? Haha. But no I just think it has more to do with my natural range. My lows are not nearly as powerful and sound more forced. That's why I was happy to have my good friend Mike Hrubovcak contribute to helping round it out. I wanted that variety. I think it also has to do with the shape of my throat really. I have some sleeping/breathing problems because of it. So I think that is why have such high-pitched whistle-

like screams that sound similar to Dani's... I'm also really big into sounding like banshees and/or witches, which I often try to envision while doing vocal parts. So there's that...

As far as King Diamond goes I have been a fan of the King since I was a little kid. My cousins were a little older than me and listened to all the good metal bands of the day. Every time I would go visit them I would always ask what new shit they were listening to. I remember seeing the covers of "Conspiracy" and "Abigail" on cassettes in my cousin Mike's room. I asked who he was and he told me that he was an ex mental patient who killed his grandmom by biting a hole in her neck and subsequently spent 10 years in an asylum before coming out and starting a metal band! Haha! "That's why he looks older than the rest of them" he said. I remember staring at the cover of "Conspiracy", his face all done up in corpse paint and thinking why the fuck would you agree to play with this guy? He could just snap at any moment and just kill you for no reason. So then, of course, I asked if I could hear it. He put on "Abigail" and played the opening track "Funeral", which has all those pitch shifted demonic voices. I remember going back to my grandparents who lived next door that night, lying in bed wide awake all night with these creepy, thin white curtains blowing from the open windows unable to stop thinking about King Diamond crawling inside and biting a hole in my neck! Haha. But my morbid interest peaked and I just found that I couldn't get enough of it. To this day he is my favorite singer and favorite performer as well as Andy LaRocque being my all-time favorite guitarist. So yeah. Glad you picked up on that. And yes I have a tattoo of King Diamond. It is the cover of "Conspiracy", which also happens to be my favorite album of his as well as just being his face on the album cover. So I got that. It is on my right upper bicep though, not my hand.

Ryan, you're a very active musician. Let me mention just a few bands you are involved in: Azure Emote, Divine Rapture, Dust Is Everywhere, Old Head, Rumpelstiltskin Grinder and Total Fucking Destruction. How do you manage to get free time for rehearsals and inspiration to write new stuff for all these bands? By the way, which ones from the list above are going to release something new in the near future?

- Well most of those bands are old news actually. But I do like to keep busy. I find that the more you learn, the quicker and easier learning becomes. That goes the same for writing too. But it's also not like I am the sole writer for these other bands. The only two bands that are really still active on this list at the moment are Total Fucking Destruction and Azure Emote. In TFD I play bass and share vocal duties with 2 or sometimes 3 other people. We collectively all write the music and Rich writes all the vocals. It's a pretty smooth, quick and painless process from start to finish usually. As for Azure Emote, Mike Hrubovcak I'd say writes about 80-90% of it and I just learn it and add a few ideas here and there. I also most recently started playing in a death metal band called Hypoxia, which most of the writing is done by the guitar player Carlos Arboleda. And then last I have a heavy metal/hard rock cover band that I play in for fun called Electric Church. So right now Azure Emote is in the studio working on the 3rd album, TFD just released a new album earlier this year on Give Praise Records called "#USA4TFD" and Hypoxia just released their latest album "Abhorrent Disease" through Selfmadegod. I however am not on that one.

You're known as a big shredder. At what age did you start playing the guitar? List us your influences, please. Currently how many guitars you own? Which one is your favorite one to play live or to record at the studio with?



- Thanks! I started playing at 15. As for influences Andy LaRocque, which I mentioned earlier definitely in the top spot, Pete Blakk as well, Michael Denner, Hank Shermann, Mike Wead... Basically every guitar player to ever play for King Diamond/Mercyful Fate haha!... Yngwie Malmsteen was another huge one, Satriani, Vai, Richie Kotzen, Mathias Röderer of Atrocity, Alex Skolnick, Gary Jennings of Cathedral, Slash, Gary Holt, Rick Hunolt, Jeff Loomis, Marty Friedman, Bill Steer and Michael Amott, Alexi Laiho, John Petrucci, Dave Sabo, Scotti Hill, Zakk Wylde, Vinnie Moore, Terrance Hobbs, Eric Johnson, Rob Caggiano, Carlos Cavazo, Van Halen, Paul Gilbert, Adrian Smith and Dave Murray, Tony MacAlpine, Rivers Cuomo, Chris DeGarmo, George Lynch... I could go on and on... Haha...

As far as guitars I own, hmmm... let's see... I have a bunch of Ibanez RG's, but my main one would be my JEM. I think I've used that guitar on just about everything I've ever recorded. It is absolutely the best sounding guitar I've ever played owned or ever even played. And it's held up with plenty of abuse that I've put it through as well so I'd say it's also got to be the most durable and it's a floating trem! Other than that I have a few Michael Kelly's that I received through an endorsement deal back in the Rumpel days. Also very decent guitars. I particularly like my Hex Deluxe, which has the EMG active 81 and 85 humbuckers in it... I also have a Mahar (yeah what the fuck is that you say?), which I won on my first game from playing one of those kind of rigged carnie games at Dorney Park. Kind of looks like a Strat. Not the best guitar in the world, but it plays. I usually use it for practice when I go on trips just to have something to keep my fingers busy. All in total I'd say between guitars and bass, acoustics, 7-strings, floating trem, fixed bridges... 15 I think?

How the situation with In The Fire live shows look like lately? Do you plan to play as more shows as possible in the future or you better concentrate on writing new material and rehearsing it to a perfect level? By the way, how's to play live with Total Fuck-

ing Destruction? I am sure you've already seen some ultra-crazy stuff during your shows, right?

- Shows for In The Fire are still fairly recent. But we have a few in the works. Only played one so far, but I'd say it went pretty good other than the fact that the building actually caught on fire (not us), because of an exposed live wire leading into the building that almost caused the venue to shut down... But yeah it did turn out decent for a first show!

Playing with TFD is a wild experience. Rich Hoak is all things combined a genius, a nutcase, but also a sage and legend of the scene. He absolutely puts 100% of himself into every performance whether he is even capable of it or not and does not stop 'til he literally fucking drops sometimes. I have an immense amount of admiration and respect for him and I am grateful for the shows and tours I've gotten to experience with TFD... I remember playing a warehouse show in Germany and just raging through the set. All of the sudden the drums drop out and I turn around to see Rich on all fours puking. After about 30 seconds or so he gets up and just says "um... would you mind we did that one again please?"

One other story. We played 4 days in Japan. Our last night in Tokyo Rich introduced me to this guy that I can only describe physically as a Japanese Walter White/Heisenberg. He says "Ryan this is '....'" (don't remember his actual name) the craziest drummer in Japan. At the end of our show I'm gonna hand him my sticks and he's literally gonna play until the security has to physically rip the sticks out of his hands at the end of the night". Sounded pretty awesome... And I assumed that he was also gonna be a killer drummer and I was looking forward to watching him tear up the kit after we played... Well at the end of the set Japanese Heisenberg gets on the stage and Rich hands him the sticks... It immediately becomes apparent that not only had dude been drinking heavily all night, but he also hadn't the slightest clue how to play the drums whatsoever. So me and Dan just stay on the stage with him start making noise with our amps to accompany, because at that point we weren't really sure what was going on. Next thing I

remember I turn my head in just enough time to get out of the way of an entire high hat stand and all come flying past me and out into the crowd followed by the ride with stand crashing on top of the stage monitor and then every other piece of the fucking drumset just utterly smashed, broken, kicked and thrown all over until finally he was just standing there stumbling and drooling over a pile of broken drum scraps... So when Rich said craziest drummer in Japan it became apparent at that moment that he meant craziest drummer in Japan...

You are living in West Bradford, Pennsylvania. How's the metal life over there? Do you have a lot of specialized record stores, metal events and respectively bands there? Any recommendations regarding the latter ones? Tell us a bit about the local underground movement.

- That's actually where I grew up, but I have moved since. Pretty much live right outside the city of Philadelphia with my wife. Metal is very big out here. It's a pretty decent scene and there are definitely some killer bands from this area. Die Choking, Crypt Sermon, Necrosexual, Final Judgement, Polemicist, Atomic Cretins, Daeva, Sonja, Zorn, Night Raids, to name a few... I'd say the biggest thing to locally happen here that I can think of is the Decibel Metal & Beer Fest, which I think has been going on in Philly for about 4 or 5 years now. Things are definitely different than when I was playing metal in my teens and early twenties and the only bullshit that was around was poppy punk rock, grunge, and nu metal. So it's fucking great that there are new bands out there playing their asses off and taking influences from the older bands of the 70's, 80's and early 90's back when it was still cool to be good at your instrument and/or write intricate, involved and or profound music that you could listen to with a timeless aspect to it.

Thanks a lot for the interview. Please share your last thoughts for the end.

- Thank you for the interview as well. I really enjoyed answering these questions! Keep supporting good fucking music/musicians that do it for life and do it for the love of it!



OPPROBRIUM

This Opprobrium interview was conducted in the beginning of January, thus I can safely assume that their latest album "The Fallen Entities" already had the time to infiltrate into the true death metal fans' actual playlist. But in case, if you've missed this amazing release, I deeply encourage you to buy it. Until then please enjoy my conversation with Francis M. Howard and dive into his fascinating stories from the past!!!

Opprobrium's new album has been titled as "The Fallen Entities". It will include 8 songs. What should we know about the musical direction of the new material and its lyrical content? Where did you record it? Please reveal us as more details as possible.

- We've started recording in the beginning in Baton Rouge, Louisiana, then we've got hit by a flood and because of that, it kind of slowed us down during the recording and because of the flood, we decided to move to Lady Lake, Florida. So we finished the album in Florida. Concerning the new album, we wanted to make an album that would surpass anything we've written before, and in my humble opinion, we've accomplished that with "The Fallen Entities". For me this is one of my greatest achievements in my song writing, our new album. The album talks about paranormal events. It talks about strange climatic events happening worldwide, and it talks about certain human conflicts and other subjects also.

The cover art was painted by Polish artist Daniel Tyka. It became pretty futuristic one with a mysterious meaning. I like it a lot! Was the cover idea/conception totally yours or Daniel created it on his own?

- I had an idea on how I wanted the cover to look like in order to match the lyrics from the song "The Fallen Entities". So I gave the great artist Daniel Tyka a rough sketch on how I wanted to look like and he took it from there. The cover came out just the way I've envisioned for the song title "The Fallen Entities". Daniel Tyka is the best and has great talent. I gave him some ideas in a sketched paper on how I wanted the cover to represent the lyrics and after a few sketches from Daniel Tyka, he finished the album cover. I am very happy that we choose him to do our album cover. His is the best. I am a 100% happy how the album cover came out.

It will be officially released worldwide through the marvelous German label High Roller Records on the 22nd of February, 2019. Please tell us how did you hook up with them? You inked a deal only for the release of "The Fallen Entities" or for multiple album releases? Will it be followed, for example, by a few re-releases from the band's back catalogue too?

- Moyses was the one that got in contact first with High Roller Records. All I can say is this. We are very happy with High Roller Records, they are growing more and more in the industry. Moyses and I are very, very happy with how professional they are. I wish great success to Steffen and his High Roller staff. They are a great label and have a great team of professionals.

Do you plan some extensive US & European tours in support of "The Fallen Entities"? Where can we see and catch you playing live in 2019? Will your setlist include tracks from the "Serpent Temptation" and "Beyond the Unknown" records? If so, which ones?

- One thing for sure, when it happens, we will definitely play our greatest hit from all our albums.

"Mandatory Evac" (2008) was the predecessor to "The Fallen Entities". It was released a whole decade ago by the Polish label called Metal Mind Productions. The material featured there was really cool, if you ask me, but somehow it didn't get the deserved reaction and recognition from the side of the fans and media. What do you think why was it so?

- The production had a lot to do with it, not the songs in "Mandatory Evac", but the production. But keep in mind that back in the 80s metal fans never really cared about production, because the more underground the sound was, the more we've enjoyed. But I do understand that we are in different times now.

You've formed in 1986 as Incubus. Can you please recall those times? How was it to play in a thrash/death

metal band in the end of the 80s and the beginning of the 90s, how the scene looked like back then, which were the local or foreign metal bands you kept the contact with? Actually how do you think what have changed compared to those times?

- In order to explain to our newer fans, we used to be called Incubus back in the 80s and early 90s, but we've changed our band name to Opprobrium back in 1999 and we are using the name Opprobrium for 20 years now. Back in the 80s this type of music was rejected by many. The majority of clubs would not accept our type of music, because heavy metal was the thing back then and not death/thrash metal music. So in order to play live shows, we used to play shows with some local heavy metal bands or with local hardcore bands at that time when we had the chance, because there were only a few bands that played our type of music back then. Keep in mind that we had no internet back then, we had to hand out fliers at local heavy metal clubs so that people would come to our shows, and when we had the chance we would announce our shows in local university radio stations that we used to do some live interviews there sometimes. The local New Orleans University radio station back then was the only place we could listen to our type of music. The local N.O. University radio station back then used to play a mix of hardcore and early upcoming bands of that time in the style of speed metal.



I did not keep contact with other local bands at that time, because we've moved around a lot. But only at shows we would see them and talk to other local bands.

Concerning the question on what has changed compared to back then. I think that the new generation will never know what it was like to buy an LP and hearing the album for the first time. Keep in mind that with the internet news travels fast now, but back then we had to go to the store, look at an album cover and buy the album without knowing the songs. I miss those days, and yet at the same time I like the way how the metal scene has grown in our present time. The metal scene is much more organized now, then it was in the beginning of it all.

In the past, especially, when "Beyond the Unknown" & "Discerning Forces" were released, you've been frequently compared to Sepultura. Of course, you always had a kind of heavier sound production and more death metal oriented song-structures, but still it would be great to know your opinion and thoughts about this comparison.

- I remember when we met Max (ex-Sepultura and now Cavalera Conspiracy) for the first time in Tampa, Florida, before he became famous. It was during the mix for his album "Beneath the Remains" in which he invited Scott Latour and I to sing backing vocals on his album at Morrisound Studios. Max is a cool guy.

I really do not know why people compare us with Sepultura, I guess because Moyses and I were born in Brazil.

How do you recollect your guest vocal participations on Sepultura's "Beneath the Remains" and Cannibal Corpse's "Eaten Back to Life" albums? What kind of mood ruled back then during those recordings in the studio? Did you listen to any of the latest records from these bands? How do you like them?

- When we used to live in Tampa, Florida back in the 90s, I remember Scott Burns (producer) from Morrisound Studio gave us a call, it was during the day and he said that Cannibal Corpse wanted me to sing backing vocals on their album. I remember that after the recording their singer Chris needed to rest his voice since he was recording all day and then after the recording the other members of the band came to our apartment (when we used to live in Tampa, FL) and Moyses and I and the other members of Cannibal Corpse talked all night on how was their Buffalo scene compare to our hometown of New Orleans and Tampa underground metal scene. We were all young back then and the band members were real cool and very professional when we've talked about music. We used to get a lot of visits from David Vincent (ex-Morbid Angel, now in I Am Morbid) and Pete Sandoval (ex-Morbid Angel, now in Terrorizer), they are both real cool guys and very professional also when it comes to the music.

Concerning my backing vocals participation and Scott Latour backing vocals participation on Sepultura "Beneath the Remains" album, well, it all started, because we've mailed our album "Serpent Temptation" + 4 "ST" T-shirts (the T-shirts were for all of Sepultura's 4 band members) to Max via mail to Brazil. And then when Max flew from Brazil and came to Tampa, Florida to mix "Beneath the Remains" and record his vocals, he brought with him vinyl copies of "Morbid Visions" and "Schizophrenia" that was printed in Brazil, and 3 T-shirts for us and he gave it to us, the 2 vinyls and his band T-shirts. Please keep in mind that this is how we used to do it back then, because there was no internet like today, now everything is much easier. But back then each band would contact another band via mail or phone. It was great times indeed. I am happy to be part of the beginning of it all.

You were born in Rio de Janeiro (Brazil), but later immigrated to New Orleans (Louisiana), where you resided most of the time. Recently you have moved to Lady Lake (Florida). What motivated you to do so? Talk us a little about all these places. Do you visit Rio de Janeiro often?

- When we moved to the USA from Rio de Janeiro, Brazil, I was only 10 years old, time flies. Concerning why we are no longer in Louisiana, but in Florida now. The reason is because we've got hit by a major flood in Baton Rouge, Louisiana in 2016 and from there we've decided to go back to Florida. Since I live in Florida now, I sometimes do drive to Tampa. Many people already know that Tampa, Florida used to be the death/thrash metal capital of the world back in the 90s. It brings great memories when I visit Tampa. I remember when we used to rent a warehouse that we used to rehearse back in the 90s for our "Beyond the Unknown" album. If I am not mistaken, in this warehouse in Tampa, Florida back in the 90s it had only 2 bands, it was us and Iced Earth rehearsing there. If I am not mistaken and then later came Morbid Angel who used to rehearse across from our unit on the other side, and then many other metal bands where all there. It was great times indeed. We bands used to do this back then in order to exchange information and talk about music. Like I've said, back then we had no internet so we had to do it this way in order to stay connected to the metal scene.

Last mandatory words & thoughts are yours. Please send your greetings to all the Opprobrium/Incubus fans over here.

- First, I like to thank you for the great interview and for the honor to participate in Encomium #6 zine. Very interesting questions that brought me back memories from the 80s and the 90s.

I would also like to thank all our fans worldwide for enjoying our music. Thank you all and stay metal, stay strong and God bless you all.



In the year of 2017 the US black metal scene got another promising horde by the incarnation of Automb. The rising black star on the horizon of Pittsburgh is already in preparation for their second strike. So read on my chat with guitarist Serge Streltsov and be prepared for a massive blackened assault!!!

Hi Serge! You've already started recording material for your second full-length album. What can you tell us in advance about it? I mean, how many songs will it feature, what kind of musical direction will it have, where the recordings will take place, in what line-up, etc.

- This material is a lot stronger and more aggressive. Probably is more riff oriented than the last record. A lot of hooks. I figured out which songs/parts worked best after releasing "Esoterica". It's probably more on the aggressive and fast side of black metal like Marduk and Dark Funeral. There are also some mid paced tracks. There will be either 8 or 9 songs plus intros and all that. The recording line up is once again me, Danielle and Scott Fuller. Me and Danielle are tracking all our parts at my home studio. Scott is gonna record his parts at his studio and then he'll mix and master it there as well.

Your debut album "Esoterica" was very well received by both the fans and the media. It was issued in three different physical formats (CD, MC & LP) by four different labels (Satanath Records, Final Gate Records, Bruder des Lichts & Heritage Recordings). Did you get any statistics from these labels regarding the sales? Which label will be going to release your new stuff?

- I haven't asked in a month or 2, but we sold most of it already. Not sure which label will release the next one yet. But we have a few options.

On the 13th of June you've premiered the music video for the song called "Into Nothingness" via Revolver magazine. The visuals for it were executed on the highest level and it also shows major progression compared to your previous video clips. Who was responsible for the video shooting and where was it filmed?

- It was filmed and edited by Shane Mayer of Cerebral Audio Productions. It was filmed on the property of his studio in Pittsburgh.

You've recently announced your first US/Canada tour, which will take place between 17 & 24 of August, 2019. In what line-up will you go on that tour? Can you please reveal the setlist for that North American raid? Are you going to include some special cover song there?

- The line-up is me, Danielle and Matt Francis. We

might also get a session rhythm guitarist for this run. We will be playing every song off of "Esoterica", except for "Frozen". We will not be playing covers. Maybe one day.

I see you have a great passion towards Dissection's musical heritage. When did you listen to Dissection for the first time, which album or song was it? Did that occasion cause any significant changes to your musical worldview? If so, what sort of changes? Please also list us your most beloved tracks, although I am sure it will be a tough task as I personally like everything released by Dissection.

- I think I heard "Reinkaos" a bit when it came out, but I wasn't really into the band until some years later when I picked "Storm of the Light's Bane". Once I heard that album it changed my whole view on black metal song writing and it influenced my guitar playing style very much. There are so many good songs and yes I pretty much love every single song. I guess I can name a few. "Thorns of Crimson Death", "The Somberlain", "Night's Blood", "Soulreaper", "Black Dragon", "Black Horizons", "Maha Kali", "God of Forbidden Light".

You've born in Luhansk (Ukraine). When did you move to the states, more precisely to Pittsburgh (Pennsylvania)? How do you like the life over there, both as a US citizen and as a musician? When did you visit Ukraine for the last time? By the way, is there any chance to play there with Automb, for example in the frame of a European tour?

- I moved here a little over a decade ago. Life here has mostly been positive and it's made my dreams come true as a musician. Last time I was in Kyiv was 2015. We are hoping to do a Euro-tour next year. Would love to get some Ukrainian dates. If I get a say in the tours routing, I'll definitely will try to push for it.

In what tune you play lately? What kind of gear (guitars, amps, cabinets, effect pedals, strings, etc.) you use for the live rituals, in the studio and at your rehearsal room?

- We play in B standard (B, E, A, D, F#, B). For the live set up I use an LTD MH-1000 Evertune and an LTD Eclipse Evertune guitars, Peavey 6505+ head with a Mesa 4x12 triple rec cab. I also use an Ibanez tube screamer pedal for

the boost along with some noise gate, Electro-Harmonix MEL9 for the keyboard synth pad and a Boss DD7 delay. For studio it's pretty much the same, except Scott added a Boss HM2 pedal for the tone.

Automb's style was defined as esoteric black metal. I suppose this definition has a strict connection to your lyrics, right? Would you describe your lyrical content to the readers in an in-depth form? Can you please reveal us the topics that will be used for the lyrics on your upcoming album?

- Yes our lyrics talk about all things occult. On the last record we talked about many different spiritual paths: Norse, Slavic paganism, Vedism, Left Hand Path, etc. We pretty much connected the dots on all of 'em. The next album is going to be based on the Left Hand Path, Chaos worship. It's going to be similar to Dissection's "Reinkaos", but more on the night side of paganism rather than biblical "Satanism". But a lot of concepts are very similar. It's our own version of Chaos propaganda.

You've been a member of Necrophagia for almost 2 years, so I can just suppose how crazy things were happened to you there. By the way, how did you hook up with Killjoy & Necrophagia? As an in memoriam to Killjoy, please tell us about your experience in Necrophagia.

- I met Killjoy when my old band opened up for Taake. He came over to my merch table and I instantly recognized him and we clicked right away. He was telling me that he was looking for a drummer for his new band Haxxan and he wanted me to do it. Later on down the line he needed a guitarist for Necrophagia and he asked me to join the band 2 weeks before a show. Then we started writing the new album and we did 2 amazing European tours, which were filled with great memories. It was a dream come true type scenario. I was a huge fan of the band for many years before I joined. We had a lot of songs and tours ahead of us, but unfortunately nothing lasts forever.

Thank you very much Serge for taking the time to answer my questions. Last esoteric incantations are yours.

- No problem! Thank you as well. Hail Veles! Hail Chaos!

E-mail: autombmetal@gmail.com

Facebook: www.facebook.com/autombmetal

Appalling Testimony is an ultra brutal death metal band that lately risen out from the soils of Kyiv (Ukraine). I've asked Vitaly Drozdov (vocalist) to transfer to our readers all the latest happenings around the band.

Appalling Testimony was formed in the summer of 2018. Its line-up includes members of Ezophagothomia and Zoofagus. Please introduce to the readers the current band members as well as the other musical projects they are involved in.

- Indeed we started back in 2018. I think it was earlier than summer. It was March I believe. Yura Kowalchuk and I decided to start that band with the main goal of bringing down brutal death metal music, in our favorite North American style. That is my only one and main brainchild band for now. As for the other members, Yura is still involved in his Kyiv's band Intoxicated as well as in old international act Repulsive Dissection. Our drummer Alexey also plays in his band Zoofagus and Kyiv's grindcore band Zombies Eat My Neighbours. As for our bass player Stanislav - he devoted himself to creativity and riffage in Appalling Testimony mostly, but as far as I remember he was also into some black metal projects before joining us. Unfortunately, he left the band recently, because he went back to his hometown Kherson.

A few weeks ago you've finished the recordings of your debut demo called "Feed to Survive". It consists of 5 tracks. Where the recordings took place? Who produced, mixed & mastered the stuff?

- Yes, there are five tracks in total. It consists of three tracks + intro and outro tracks. Drums, guitars and bass were recorded by Igor Lystopad at his Sick Carnage studio and vocal parts were recorded at Vyacheslav Shinkarenko's studio M-Works Division. Final mixing/mastering was done by Igor Lystopad.

The cover artwork for your demo was done by Rudi Yanto from Gorgingsuicide Art. Was this idea coming directly from him or you've sent your exact demands regarding how the cover art should look like? Tell us more details about your cooperation with Rudi.

- Yes, the cover art conception was our idea. We've sent it out to Rudi with maximum details regarding what we want to see on the front cover (starting with character presentation and the black and white coloring idea). He liked it and put all exactly as we wished for. Rudi is a wonderful master and we are very glad and pleased that he became a part of our demo.

You've managed to invite three guest growlers to participate on your debut demo. Please introduce them to the readers and also the songs they were featured in.

- Yeah, it's pretty simple. For the track "Overthrow to Decapitate" we asked Evgeniy "Corvus" from Kyiv's band Encephalotomy to lay down a few lines. In the track "Embalmed in the Name of Science" a really legendary person joined us. It's John Lecher from US band Splattered Cadaver, who participated on that one. And in track "Sequestered and Rotten Alive" it was Alex from the band Voracity (Rivne/Ukraine).

Let me congratulate you with your signing to Pathologically Explicit Recordings. How did you hook up with this Spanish label? Are they going to release your 5-song debut demo or you have to record a full-length material for them?

- Thanks for the congratulations bro! Pathologically Explicit Recordings is a pretty well-known European label specializing in extreme underground music. It's impossible not to know that one if you're in the subject. Every PER release is a bomb! Suffice it to mention bands like Fixation on Suffering, Burial, Human Excoriation, Immortal Suffering, Vulgore and many others. Also there are tons of classic old releases published there, like the toughest Haemophagia as well as the first albums by Cumbeast and Kraanium.

We are very pleased that the label of this level has signed our almost unknown to anyone band. We did not discuss whether our cooperation would be limited to publishing only a demo or it would last until the release of a full-length album sometime soon. So far, it's the demo and then only time will tell what next.

You have already managed to play four live shows with Appalling Testimony. How was the fans' reaction to your live sets? Where do you plan to play live this year? Any invites from abroad?

- Yeah, those were excellent, thematic concerts. Everyone there was into having maximum fun and knew what they're in there for! Therefore, they reacted to us very cheerfully and sincerely. Much respect to the Kyiv death/grind public! This year will end for us with a joint performance with our old friends Relics of Humanity, Extermination Dismemberment, Schizogen and Termination Central. That gig is booked for November in Kyiv

and that's gonna be a huge death metal evening for sure! As for playing abroad. Well, there are no offers yet.

You have started as a five-piece band, then you shrunk to a quartet, but on your last show you've played as a trio. Why was it so? Are you still in search of musicians?

- Yes, that's true. We started as dual guitars band with Vladislav (from Ezophagothomia) taking over the second guitar slot. But soon he left the band for personal reasons. We are old friends and we hope that he will still find the opportunity to rejoin us one day. At the latest gig we had to play without bass player, because Stanislav urgently returned to his homeland. Actually, it was his remoteness from the group that did not allow him to continue to be part of the band. Now the bassist's place was taken by Crab of Zoofagus (ex-Ezophagothomia).

Musically you are pretty close to your former band's style, I mean Ezophagothomia here. How do you see it? By the way, why did Ezophagothomia split up?

- I agree with your comparison. Indeed, there are similarities. Appalling Testimony like Ezophagothomia was conceived as a band that cuts groovy old school death metal (the US vein) mixing that with elements of slamming in some way. Ezophagothomia disbanded due to some circumstances that made its further development and even existence impossible. Unfortunately, in the recent years, a conflict has prevailed inside the band, lacking mutual understanding as well as the musicianship constantly delayed. The band was doomed to decay in that line-up.

I know you are a big collector of brutal stuff. How many CDs, MCs and vinyls you own actually? Please name us at least 10 of your most favorite records. Also which were the last 10 records you bought?

- Thank you, hehe, but the definition of "big collector of brutal stuff" is a little exaggerated. There are very few tapes, vinyls are about 200, compact discs are about 2500. In the recent years, I try to fill the gaps of classic brutal death metal stuff with old school death metal bands. I'm buying less and less new releases. It's difficult to name just 10 favorites (because there are many, many more of them), but anyway let's try: Suffocation - "Effigy of the Forgotten", Internal Bleeding - "The Extinction of Benevolence", Cannibal Corpse - "Tomb of the Mutilated", Digested Flesh - "The Answer to Infection", Napalm Death - "Harmony Corruption", Inveracity - "Circle of Perversion", Mortal Decay - "Forensic", Pyrexia - "Sermon of Mockery", Gorguts - "The Erosion of Sanity", Deeds of Flesh - "Trading Pieces".

As for the latest collection acquisitions. They are: Dead Infection - "Surgical Disembowelment", Cathedral - "The Carnival Bizarre", Necrotic Mutation - "Mutanthology", Craniotomy - "Overgorged Flesh Flies Dying Slowly", Gortuary - "Awakening Pestilent Beings", Cruciform - "Atavism/Paradox", Putrid Womb - "Propensity for Violence", Katalexia - "The Rise of the Unknown", Vile Apparition - "Depravity Ordained", Drawn and Quartered - "The One Who Lurks".

Last embalmed words are yours. So share your final thoughts with the readers.

- Thank you so much for the great questions. Support death metal underground and be healthy and optimistic!

www.facebook.com/AppallingTestimony



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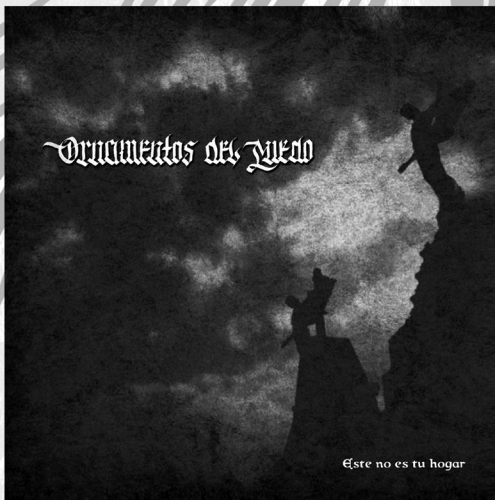
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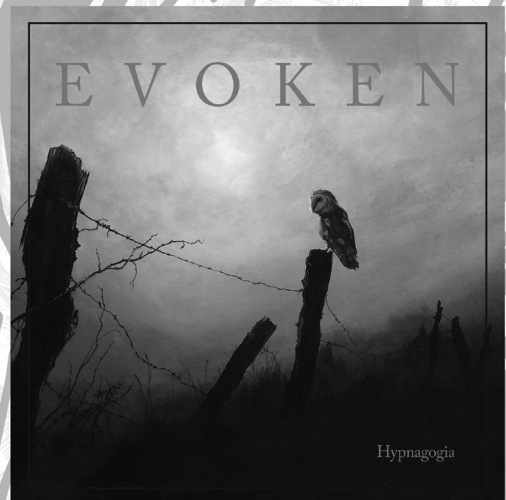
SINISTER DOWNFALL
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"EREMOZOIC"
FUNERAL DOOM METAL



MOURNFUL CONGREGATION
(AUSTRALIA)
"THE BOOK OF KINGS"
FUNERAL DOOM METAL



ORNAMENTOS DEL MIEDO
(SPAIN)
"ESTE NO ES TU HOGAR"
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A THOUSAND SUFFERINGS

"Bleakness" CD 2018

(Symbol Of Domination)

"Bleakness" is the second full-length album by this blackened doom metal quartet from Belgium. The music they display is about the lonely vibe and suffering of the human soul and mind. Therefore, during the 41 minutes long material you will be able to experience and visit six different soundscapes filled with the most agonizing misery ever. Their stuff is so dark and sorrowful that it can radiate only depression to the listener's inner self, so be prepared for a journey into the aural layers of discomfort.



To my surprise, the fifth track is appeared to be the cover song of Stan Jones' well-known "Ghost Riders in the Sky". Let me tell you honestly, I've heard different versions of this classic western tune, but the way A Thousand Sufferings covered it was beyond all my possible expectations. They've managed to give this song a super depressive, kind of suicidal black metal mood and interpreted it from a totally different musical side, where sadness rules supreme. The sound production is pretty blurry for me, but perhaps the initial idea was to make it as slurred as possible. Well, despite the mainly soul tormenting atmospheres, there are some relaxed moments there as well, like for example the middle part in "Antagonist", which I found cool for meditation, it's just a pity it lasts too short, ha-ha... Well, enough said, if you're considering yourself a diehard doom metal fan, then you should have this terrific piece in your collection!!!

Bandcamp: athousandsufferings.bandcamp.com
Facebook: facebook.com/a.thousand.sufferings

ACHERONTE

"Son Of No God" CD 2018

(GrimmDistribution/The Triad Rec)

Acheronte hails from Italy and plays an extremely raw and evil form of uncompromised black metal. What more the band is against the use of triggers, so the drums sound purely analogous, let's say the old-school way. Believe or not, but their drum parts were recorded in 2 hours without editing, which is another fascinating fact.



Hell yeah, the drums indeed sound pretty cool and massive, but I would definitely balance and level up the kicks in the mix as sometimes they just drown in the whole production. Despite that little thing, I've really enjoyed listening to the 6 unholy pieces created by Lord Baal (vocals), Phobos (guitar), A.T. La Morte (bass) and Bestia (drums). The quartet unleashes the blackest plague possible and spreads it worldwide like an online disease. Their stuff is fast, cold and dark, plus it

comes with some utterly bloodthirst screams. Musically, they were heavily influenced by the northern black metal scene, which isn't a secret at all, as the quartet lists the following hordes as their main influences: Mayhem, Darkthrone, 1349, Gorgoroth, Marduk and Dark Funeral. Actually, this is Acheronte's second full-length album, but it is so rad that I already looking forward to their third one!!!

E-mail: acherontebblack@hotmail.com
Bandcamp: acheronte.bandcamp.com

AΓΟΣ

"Aonian Invocation" CD 2018

(Satanath Records/Deathhammer Records/Heathen Tribes)

Agos is a slightly blackened death metal formation generated by Van Gimot (all instruments, vocals) in 2014. After the release of a 3-song EP titled as "Irkalla Transcendence" in 2015 we are finally able to listen to the seven songs of his first full-length record. "Aonian Invocation" lasts over 43 minutes and guides us into seven mystic places of aural destruction.



The musical content was masterfully composed and arranged respectively, while the lyrical content was filled with captivating historical facts. The album has lots of breathtaking moments, especially I liked those ones, which were supported by ritualistic adaptations, like the use of eerie female voices (just listen to the beginning and end of "Trojan Desolation" and you will understand what I was meaning for) and the magic instrumentation from the ancient past ("Devourer of Men" and "Glorious Return" would be good examples for that). Van Gimot's death grunts are remarkable as well, they truly reflect the pain and agony coming from the legends of the past centuries. Likewise, the guitar riffs, which were thoroughly built up and put in the right structural design. At some point I would compare the music of Agos with Nile, but only to give you some hints regarding what awaits you on "Aonian Invocation". Otherwise it is about supreme Hellenic death/black metal attack at its best!!!

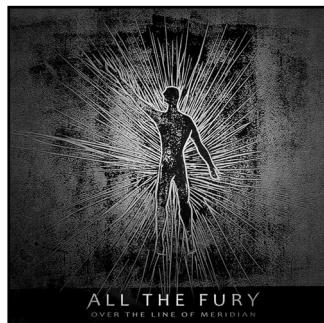
Bandcamp: virusofkoch.bandcamp.com
Facebook: facebook.com/agos218

ALL THE FURY

"Over The Line Of Meridian" CD 2018
(Independent)

I've got the debut album of All The Fury directly from the drummer Šmidy in Košice (Slovakia) on the 25th of April, 2019. I knew him quite a while I would say and their bass player Marek too, as both of them played earlier in the death/thrash band called BloodRage. Well, the actual quintet plays melodic death metal, more precisely the Gothenburg style, thus bands such as Dark Tranquillity, In Flames or even At The Gates did a great impact on their music. All The Fury was formed in 2011 and the current 10-song long play is the result of their dedicated hard work. The 42 minutes long album became good indeed. From start to end it got some kind of mesmerizing atmosphere, which was completed by a crystal clear yet ponderous sound production. At some point I've found their stuff rather relaxed, so in case you are in a stressed or disturbed state of mind then their repertory will definitely calm you down. To cut it short, everything was precisely worked out there with big passion to the above mentioned genre and

polished to the maximum. It is melodic death metal at its best with an honest attitude!!!



Let's hope they won't wait for so long with the release of their second album!!!

E-mail: allthefury.band@gmail.com
Facebook: facebook.com/atf.metal

AUTOMB

"Esoterica" CD 2018

(Satanath Records/Final Gate Records)

When specifically creative forces collide within a band we get a total masterpiece. Are you agree with me? Well, I am saying this, because this is what exactly happened to the debut material of Automb. Besides the charming Danielle Evans (vocals, bass, keyboards) we have two pretty well-known and experienced musicians here, namely Serge Streltsov on guitar, whom you might remember from Necrophagia, Dreadeth, Haxxan, Grisly Amputation or Incinerate Creation, and Scott Fuller on drums (Annihilated, Errorgeist, Morbid Angel, Steelsong, Incinerated Divinity, Plaguereaper, ex-Abysmal Dawn, ex-Havok, ex-Sentinel Beast, ex-Skitzo, ex-Jungle Rot, ex-Acridious). "Esoterica" contains 9 well-structured black/death metal compositions and a wicked intro, which are all about the sheer devastation and bring forth the blackest and darkest energies unleashed upon the humankind. The trio summons an ultimate combination of razor sharp guitar riffs, high speed drum parts, vocals from the outer world and ethereal atmospheres that forge into the most ominous sonic formula ever.



"Horned God" is a very good example for the relentless power the trio likes to incorporate and spread over the listener. The potential is almost outstanding throughout the entire album, so I want to warmly recommend the music of Automb to every black/death metal soul worldwide!!! It's an awesome stuff, which lyrically deals with the topics of paganism, occultism, vedism, esoteric knowledge and witchcraft.

Bandcamp: automb.bandcamp.com
Facebook: facebook.com/autombmetal

BLAZE OUT

"Instinct" CD-R 2019

(Blood Fire Death)

The groovy metal quartet from Barcelona thrown absolutely everything possible into their 3rd full-length album named as "Instinct", thus the result speaks perfectly for itself. The 10 compositions became super diverse, pumped with major dynamism to which a phenomenal sound quality was paired. The modern yet energetic kind of metal they perform has a huge variety of elements borrowed from classic heavy metal, hard rock, thrash metal, deathcore and even progressive

rock. On this album the recording line-up was: Gerard Rigau (vocals & guitar), David Lleonart (lead guitar & backing vocals), Carles Comas (bass & backing vocals) and Sergi Rigau (drums). These Catalan musicians are capable to play literally any kind of music and throughout the almost 45 minutes long disc they will maximally assure you about that.



Sometimes they go in a totally soft direction, but there are also moments when they go nuts and simply crazy. In my opinion, the youth of these days will definitely dig their stuff and we can easily call it as the music of the 21st century too. Whether it is groundbreaking or not? It's up to you to decide. But what I am sure about is that they are doing it the right way and on a professional level.

Bandcamp: blazeout.bandcamp.com
Facebook: facebook.com/blaze.out.band

COMATOSE

"The Ungodly Lamentations" CD 2018

(Satanath Records/Grinder Cirujano Records/Rebirth The Metal Productions)

From the deepest depths of Cebu City, Philippines come forth the unholy union of four metalheads that gathered under the banner of Comatose in the year of 2003. After two demos, two EPs and a full-length album in 2015 it was time to return with another deadly strike in the form of their 2nd long play.



The line-up on "The Ungodly Lamentations" was the following: L.D. "Bellz" Lee (guitar/vocals), Milojan Mondejar (guitar), Surge Enso (bass) & Kyndall Cesar (drums). These four demons spread further their kind of blasphemous death metal offensive, which mostly reminded me a mix between the early materials of Hypocrisy, Decide and Dementor. It's evil, anti-religious and sounds like it was being recorded in the beginning of the 90s. There are pretty much of flaws in their songs, as it was used to be on the records in the past, when you had to record every instrument by one take. They were definitely thinking about and focusing on this old-school attitude during the recording processes, which I have to say they maximally succeeded in the 8 songs and 28 minutes of "The Ungodly Lamentations". This album smells like past. So if you want to return to the golden era of death metal, take a listen to the stuff of Comatose!!!

Facebook: facebook.com/comatosePH

DEGRAGORE

"From Sin To Redemption" CD 2018

(Satanath Records/Metal Ör Die Records/Rebirth The Metal Productions)

After two EPs and two singles a 12-song CD was released last year by the cooperation of three underground labels. The Hungarian

goregrind duo featuring József Tóth (all instruments) and Norbert Nemes (vocals & lyrics) has been founded in Budapest in the year of 2016. Stylistically their music isn't limited to goregrind as the combo injects with ease all the beloved elements of brutal and slamming death metal there as well. Their song structures are pretty primitive I would say, the groove is there and the sheer brutality likewise, but really nothing special in general if you ask me, except maybe the programmed drum parts, which are super-fast and really inhuman at times. Kind of cliché release, which surely gets drowned in the nowadays dumping, but lately almost everything gets released, no matter and no importance to what the content is all about. So what are you going to hear there? Well, quite a lot of boring riffs in combination with non-stop pig-snoating molestation, aha-ha-ha...



The 38 minutes long CD has 7 new songs, 3 re-recorded tracks from the band's "Kissing - Vomiting - Vomiting" EP and 2 bonuses. If you are in love with the goregrind cliché, then feel free to invest into this piece of pointless mess. Recently the band released a fresh single called "Cadaverous", which shows some great progress, so let's believe their future releases will be more interesting and informative!!!

E-mail: degragore@gmail.com
Bandcamp: [degragore.bandcamp.com](https://bandcamp.com/degragore.bandcamp.com)
Facebook: facebook.com/degragoreofficial

EDREMERION
"Ambre Gris" CD 2018
 (Symbol Of Domination/
 Anesthetize Productions)

The story of this French black metal cohort started in the year of 2009. After two EPs, the self-titled "Edmerion" in 2012 and "Trou Noir Metal (Verschlimmbessern)" in 2015, the 5-member horde returns with their debut full-length album "Ambre Gris".



It consists of five lengthy tunes that were written and composed in the best traditions of the avant-garde and post black metal styles. Their tracks include quite a lot of dismal, esoteric and doomy guitar riffs to which a sharp guitar sound was paired adequately. The screaming vocal parts are harsh and spread no mercy in general. Their musical content was also filled with deep emotional passages, so it perfectly fits into the atmospheric black metal category too. The sound production is rather gloomy plus it has the depressive kind in it. Furthermore, on my opinion, the use of the French lyrics definitely added some sort of weirdness or let's say charisma to the 43-minute long repertoire. Don't know why, but I would easily imagine their kind of music as the soundtrack to some surrealist cinema. Well,

check and listen to Edmerion's "Ambre Gris" and decide it yourself.

Bandcamp: [edmerion.bandcamp.com](https://bandcamp.com/edmerion.bandcamp.com)
Facebook: facebook.com/blackmetal.edmerion

ETHIR ANDUIN
"Loneliness Of My Life" CD 2018
 (Symbol Of Domination/
 More Hate Productions)

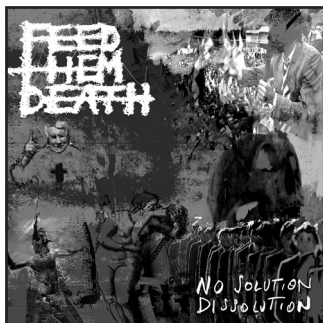
Ethir Anduin was created by Alexey Veselov in 2006. He is responsible for all the music & instrumentations in "Loneliness of My Life". It is his seventh full-length release to date. The album builds up from eight lengthy tracks and will keep you busy for 69 minutes. On the one hand, you will be able to sink into various soundscapes of the melancholic still life, while on the other hand, to enter the state of deep relaxation as well. The ambience over there is from the sort of very special and breathtaking. You can easily listen to this CD in a cyclic mode, to use it as a constant musical background, whilst you're busy with other things, like reading or studying, for example, and I can assure you that you won't get harassed, tired or bored from the songs of Ethir Anduin at all. As the repertoire is severely instrumental-like, I would like to attach you the song titles herewith: "Lethargy", "Life is Punishment", "Anchor", "Unhealed Wounds", "Cold Embrace of Death", "In the Abyss of Unconsciousness", "7:06 AM" and "Meaningless Existence". I am sure, it will help you to get a better understanding of the whole material both musically and ideologically. As for me it is a flawless doom metal release!!!



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Bandcamp: [ethiranduin.bandcamp.com](https://bandcamp.com/ethiranduin.bandcamp.com)

FEED THEM DEATH
"No Solution/Dissolution" CD 2018
 (GrimmDistribution/Exalted Woe)

Crushing full speed ahead death/grind-core is what waiting you on Feed Them Death's debut full-length material. Void (all instruments & vocals) the sole composer of the twelve-chapter assault labeled as "No Solution/Dissolution" has a very strict vision towards how his repertoire should be built up and sound. Thus he managed to come maximally close to the 90s attitude and to record his songs with that kind of exceptional mood. The 25 and half minutes long CD turned out to be purely devastating! It is uncompromising and extreme to the core!



The album features a few guest vocalists like Argento (Spite Extreme Wing D.M., ex-Antropofagus), Christian Montagna (ex-Traitor, ex-Cast Thy Eyes, Bune) and Deimos (Will'o'Wisp). All of them did a great

job by adding a merciless dose of brutality there. There are no intros, no outros, no solos! This stuff is about the pure fucking brutality of death metal & grindcore. A must for fans of Terrorizer, Brutal Truth, Napalm Death, Phobia, Nasum and Misery Index. If you claim to be a diehard old school death/grind fan, then go straight ahead and order this piece of extreme art right away! The solution is simple and it's called Feed Them Death!!!

E-mail: feedthemdeath@gmail.com
Bandcamp: [feedthemdeath.bandcamp.com](https://bandcamp.com/feedthemdeath.bandcamp.com)
Facebook: facebook.com/feedthemdeath

FLYING
"Seeding Pain" CD 2019
 (Nocturnus Records)

After a long pause, the Kyiv-based melodic death metal quartet finally returns with a few new songs. The 4-track EP starts with a short instrumental piece called "Beggin' for Attention" that combines some really tuneful acoustic guitar parts along with a nice guitar solo by the band's longtime guitar player Max Nabokov. It follows "On the 8th Day". Quite groove-oriented composition it is, I would say, with catchy vocal parts and precisely structured guitar riffs & melodies.



Then comes the title track "Seeding Pain" that further increases the level of melodies to an almost heavy metal-like vibe. It also features guest vocals by Vlad Shahin (Mournful Gust) and Eugene Pylypenko. The EP's last song is "Obey and Trust". Another well-built cut to which a video clip was aptly arranged. This video comes as the multimedia part of the disc together with the digital versions of the cover artwork and a band photo. In fact, this song was premiered in 2017 to announce Flying's return. Nevertheless, the new songs are very reminiscent music-wise to Arch Enemy. Moreover, I found rather similar the growls of Victor Ozolin (the only constant member from the beginnings) to Johan Liiva's well-established manner. Besides the already mentioned Victor and Max the band was reinforced by Mike Poggione (Monstrosity) on bass and Alexander Kasiarum (Three Eyes of the Void) on drums. Both new members added their best there, so you can expect the rhythm section to be a flawless one. By the way, the digibook edition comes with a bonus sticker and a poster. If you claim to be a diehard fan of the band then definitely order this more than 15 minutes long EP!!!

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FORBIDDEN RITES
"Pantheon Arcanum" CD 2018
 (GrimmDistribution)

Fairly blackened melodic death metal is what you are going to hear during the listen of Forbidden Rites' debut release. Its four members are located in Mexico and Cyprus, however the music they perform is totally based on the heritage of the Scandinavians. So let me mention just a few from their fundamental influences hereby: Necrophobic, Sacramentum, Mörk Gryning, Dissection, Old Man's Child, Vinterland, Dawn, Gates of Ishtar, Unanimated, Misericordia, A Canorous Quintet, Naglfar. The phonic production on "Pantheon Arcanum" is of an excellent quality, pretty polished so to say with razor blade guitars that cut

through the drums flawlessly. The 9 tracks storm rather well, while displaying the classic Nordic black/death metal atmosphere as triumphant as possible. Their lyrical content is about secret societies and ancestral occult knowledge that are also in perfect match with the cover illustration. Thus the arcane feeling is more than guaranteed there. So, if you are in desperate search for a decent melodic black/death stuff lately then feel free to check the music of Forbidden Rites!!!



E-mail: forbiddenritesmetal@gmail.com
Website: forbiddenrites.com
Facebook: facebook.com/forbidden.rites

FROM THE VASTLAND
"Daevayasna" CD 2018
 (Satanath Records/The Eastern Front)

From the Vastland is a black metal unit spawned by Sina (vocals/guitars) in 2010. Formerly it was based in Tehran (Iran), but later on Sina relocated to Oslo (Norway) and started to work with guest musicians over there. The booklet says Tjalve plays on bass and Spektre fills in the post of the drummer. "Daevayasna" is the fifth full-length album in the row. It includes seven straightforward black metal pieces with a special oriental touch. The 47-minute long material is influenced by the Persian history and mythology. So content-wise you will bump into ancient, epic stories about good and evil, i.e. Zoroastrianism. The overall material sounds very raw and savage, the way the early 90s Norwegian black metal hordes were used to sound. You can literally feel the boreal coldness coming out of the speakers. Also no need to say, the blast beats were executed in a storm-like manner, on the highest possible speeds Spektre could afford to play. To all this, you should add the bloodthirsty screams of Sina and the grim and frostbitten sounds of his guitar parts.



Terrific sonic devastation is featured there and that's for sure!!!
E-mail: fromthevastland@post.com
Website: www.fromthevastland.com
Bandcamp: [fromthevastland.bandcamp.com](https://bandcamp.com/fromthevastland.bandcamp.com)
Facebook: facebook.com/fromthevastland

ГЕТЬМАН
"Стискаючи Зуби" CD 2019
 (Nocturnus Records)

The only member behind this folkish black metal project is Cerberus aka Oleksii Bondarenko who is also involved in Demonium and Echalon. It is located in Kherson (Ukraine) and was formed in 2006. The newest and actually fourth full-length album of Oleksii consists of eight musical chapters with a total length around 47 and a half minutes. The lyrics are, of course, in

Ukrainian language and based on or used from the classic literature of Ukraine. So besides the three own lyrics of Oleksii you will find there five that were taken from such well-known poets/writers as Vasyly Simonenko, Taras Shevchenko and Lesya Ukrainka. The music itself is pretty soft, kind of highly melodic if you ask me and it also radiates calmness all the way. So, I won't say it has anything to do with black metal, except some harsh vocal parts, the whole stuff sounds rather like folk metal or heavy metal with elements of folklore. Nowadays, it became a real trend on the territory of Ukraine to form bands that propagate extreme forms of patriotism and the ideology of ultranationalism. Despite these facts, it's a decent material both music- and sound-wise.



You can order the plain but still nice digibook version at any of the links below.

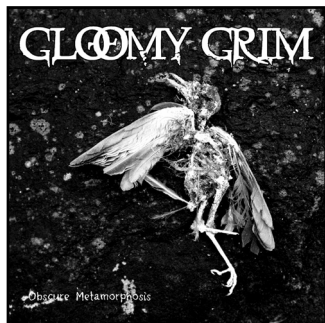
E-mail: bondarenko260887@gmail.com

Bandcamp: hetman.bandcamp.com

GLOOMY GRIM

"Obscure Metamorphosis" CD 2018
(GrimDistribution/Murder Records)

The latest EP of the Finnish horror metal dealers encompasses four blood-soaked pieces with circa 14 minutes of playing time. The recording musicians were as follows: Agathon (voice & keyboards), Micko Hell (guitars), Nukklear Tormentörr (bass) and Agitator (drums). Musically the Suomi horde plays black metal a la Dimmu Borgir, Hecate Enthroned and Cradle of Filth. However, with darker approach and more ripping sound production. So unlike the before mentioned bands Gloomy Grim is of the underground sort with big accent on the raw solutions within their musical repertoire.



Their songs are mainly about mid-tempos with ethereal keyboard hooks that at times are getting a militant-like marching vibe. The lyrical content is enough variegated as well, it touches death, hypocrisy, misanthropy, Lucifer and metempsychosis. For better transparency I am leaving you the song titles here: "Crawling Saviour", "Stars Above Me", "The Lord of Light", "Impressive Physical Sight". I am sure this EP was meant to be an appetizer, so let's wait for the arrival of their 7th long play!!!

E-mail: beasthon@gmail.com

Bandcamp: gloomygrim.bandcamp.com

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

HEKATA

"Ruin" CD 2018
(Satanath Records/More Hate Productions/Hecatomb Records)

Hekata from Russia was formed in 2015 and "Ruin" is their first full-length album,

which comprises of six well-crafted death metal songs. Of course, the music they play has other ingredients as well, like elements of hardcore, crust, sludge and even black metal. The quartet properly knows how to combine the ultra-heavy grooves with catchy melodies and angry vocal parts. By the way, the latter ones when they are about the growls I would describe as some kind of balanced mixture between the vocalizing manners of Jan-Chris de Koeijer (Gorefest) and Adam Buszko (Hate). Their material spins exactly 25 and a half minutes, one would say it is too short for a long play, but believe me it's more than enough and pretty delightful content-wise. The sound production on "Ruin" is as massive and destructive as possible. The band used to define their style as north west terror blast, but I would rather call it as marching, bulldozer-like, mid-tempo death metal brutality at its best! It is a very decent release that I would warmly suggest to all the fans of extreme metal music, especially to the ones who maximally admire the stuff of Gorefest and Illdisposed!!!



E-mail: hekatacult@gmail.com

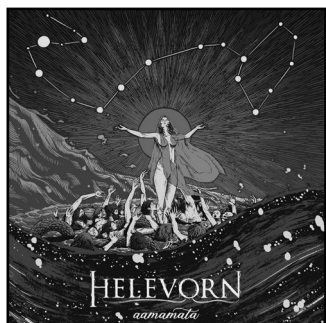
Bandcamp: hekata.bandcamp.com

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

HELEVORN

"Aamamata" CD-R 2019
(BadMoodMan Music/Blood Fire Death)

This is my first acquaintance with this masterful doom metal sextet from Palma de Mallorca (Spain). "Aamamata" is their fourth full-length album. It embraces nine long lasting pieces in over 57 minutes. The fact they are coming from the Mediterranean shores adds a lot of speciality both to their music and to their lyrical content likewise. If I had to describe Helevorn's repertoire in three words, those would be "relaxed", "beautiful" and "conscious" ones. Their tunes flow pretty well, kind of pleasure to listen to every moment of it. The whole material radiates and propagates calmness in its most efficient form. We have a deal with a maximally well-thought-out musical alloy, where small details play big role too. The sound production on "Aamamata" is quite huge, breathtaking and polished to the core. During their songs you can caught yourself thinking and meditating about the waves of the sea, the gothic landmarks and the overlooks of the Bay of Palma. In addition to all that you can hear the enchanting female vocals of Heike Langhans from Draconian showing up in the eight's composition - "The Path to Puya".



The album ends with "La Sibil-la", which is a fantastic adaption of a medieval Catalan song originally written around the 10th century. Definitely magic happens there! By the way, the excellent cover art was designed

by Gonzalo Aeneas and it depicts Sibyl, the prophetess of ancient Greece, singing about death for those who drown trying to cross the Mediterranean Sea. Fans of doom and gothic metal are warmly encouraged to invest into this great masterpiece!!!

Website: www.helevorn.com

Bandcamp: helevorn.bandcamp.com

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

HIRANYA

"Breathe Out" CD-R 2019
(Rock-CD Records)

The metalcore youth of Madrid attacks hard for the second time. The quintet named as Hiranya was formed in 2015 and as a logical continuation to their debut release "Breathe In" (2016) here comes the new opus "Breathe Out". You will find there 10 superbly produced songs. Each of those piece will give you an extra dose of groove-oriented, melody-spiced, breakdown-filled experience that pairs the extremity of death metal along with the beauty of avant-gardism. What caught me the most is the variety of the voices and vocal parts of Sara Bowen, which sometime is in a rather big contrast with the music, but mean it in a maximally positive way. She is capable of doing really amazing things with her vocal organs. The instrumentalists of Hiranya are quite up to date too and are way professional throughout the circa 39 minutes long disc.



What they play is most likely the music of the current generation of metal fans, especially the teenagers will agree with this, I assume. The super variegated stuff was engineered and mixed by Carlos Santos at Sadman Studios in Madrid, Spain and mastered by Jens Bogren at Fascination Street Studios in Orebro, Sweden. It is truly so colorful that from progressive rock to modern deathcore you can find almost everything there and in between as well. Soft and brutal at the same time! Odd I know, but if you'll imagine the afterwards mentioned list of ingredients put all together in a cauldron you will just get the right formula for the music of Hiranya. So the ingredients are as follows: Arch Enemy, Soilwork, Killswitch Engage, As I Lay Dying, In Flames, Jinjer, Parkway Drive, Machine Head, Aborted, Decapitated, Kataklysm, Dream Theater and so on, there's way too many to mention. But what matters is that their repertoire was enjoyable, so make sure to listen to the songs of "Breathe Out"!!!

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Bandcamp: hiranya.bandcamp.com

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

HUMANITY ZERO

"Proselytism" CD 2018
(Satanath Records/More Hate Productions)

The 5th studio album by this Greek duo allows us to enter into the most fearful depths of the Lovecraftian world of horror. The creepy lyrical content was also properly supported by circa 54 minutes of profound musical vision. Their stuff is mainly slow and very dark with a decent portion of breathtaking moments that will definitely cause goosebumps for the listener to appear. HUMANITY ZERO started as a death metal band, but with each next release their music turned out to be more into doom metal. On this record the band is: Kydoimos (vocals)

and Dimon's Night (all instruments). Two guest musicians were also involved there, so you can hear the relaxed female speech of Marialena Trikolou in "Thou Shalt Emerge" and the classy solos of Vaggelis-Vee Kapa in "Celebrating the Opener of the Way" & "Dark Angel of the Four Wings".



Kydoimos has a really deep vocalizing manner, his growls are rather tough and roaring. Dimon's Night, whom you might also know from such bands as Inhibitions, Horrorgraphy, Feeble and Misanthropy Apotheosis to name a few, did an excellent job on "Proselytism". He has the right taste and vision when it goes to composing, thus his orchestrations and arrangements became really huge and masterful. If you are in adoration of doom/death metal with sinister atmospheres, then definitely give a listen to "Proselytism"!!

E-mail: humanityzero@hotmail.com

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INDESIDERIUM

"Of Twilight And Evenfall..." CD 2018
(Satanath Records)

The 2nd long play by the pretending to be evil duo from Los Angeles, California propagates a typical, very plain kind of US black metal alloy. The riffs and the melody chains are rather simple there. Thus the overall information squeezed into the 7 songs is close to neglecting. For some parts I've noticed the influence of Absu, which is OK, but the lack of good songs and originality makes their stuff sound totally monotonous and grey. Then we have those annoying drums, which were programmed properly, but the selected samples sound so horrible to me. The duet - Atrum Lorde (all guitars, bass & vocals) and Mattias (all battery & keys) - says they play crushing United States black metal, well it is not crushing at all. It's plain and melodic, but that's all! In three tracks we can witness the guest solos by Hell Messiah from Gravehill, he did a good job. The booklet was designed in a minimalistic way, albeit it looks decent and tasteful. "Of Twilight and Evenfall..." lasts nearly 40 and a half minutes and hides a special tune at the end of it, which in fact is a cover version of Swedish Dawn's lengthy song called "The Knell and the World". It was arranged and interpreted quite well. So if you are into the US type of black metal, but also like Scandinavian hordes as Lord Belial, Dawn, Gorgoroth and Satyricon, then go ahead and order Indesiderium's second album!!!



E-mail: indesiderium@yahoo.com

Bandcamp: indesiderium.bandcamp.com

Facebook: [facebook.com/Indesiderium666](https://www.facebook.com/Indesiderium666)

INVOCATION OF DEATH

“Into The Labyrinth Of Chaos” CD 2018
(GrimmDistribution/Morbid Skull Records)

The story of the San Salvador based death metal unit starts in 2008 under the name of Antares Death that was changed to Invocation of Death in 2017. “Into the Labyrinth of Chaos” is their debut release. It has 7 deadly cuts composed in the very best traditions of the 90s death metal movement.



So what you are going to hear there is definitely about the old-fashioned approach and spirit of the given genre. In addition to that, all the tracks were executed with passion, total dedication and deep respect to the ones who have been influential on them. For example, such well-known giants of death as Grave, Dismember, Entombed, Bolt Thrower, Gorefest and Morgoth are amongst their influences and that’s for sure. The achieved sound production is also close to the Swedish one, of course, their guitars aren’t as distorted, on the contrary, they are more detailed I would say. The four musicians – Isosif (vocals/drums), C.M. (bass of doom), J.P. (guitar) & Morbid Miasma (chaotic chords) – recorded an exceptionally good material that fans of the old-school will warmly welcome. Let’s hope they will return with an even bigger album soon, but until then, grab the opportunity to order their debut CD, which is available in cassette format too!!! Long live the death metal!!!

Facebook: facebook.com/invocationofdeath

**JUDASWIEGE/MORIBUNDO/
SÖNAMBULA/BARBARIAN
SWORDS**

“Tetrarchia Ex Bestia” CD 2019
(Negre Plany/Blood Fire Death)

This 4-way split is another great example of how strong and diverse the Spanish underground metal scene is. Judaswiege starts the split with four bloodthirsty black metal pieces. Both their sound and the manner of their songs reminded me the late 80s. It’s pretty raw and noisy, but still all the instruments can be heard properly during their quarter of an hour playtime. Pure devastating black metal it is with very strong thrash metal influences.



Moribundo continues the sonic massacre in a totally different musical dimension. The trio represents us three tracks of their special atmospheric doom/death metal alloy, which builds upon rather massive yet sludgy guitar riffs supported by awesomely executed death grumbles and insane screams. They also don’t fear of the use of fast blast beats during their repertoire to spice up the doomy vibe. In fact, their third track entitled as “Sufres” is a cover of Napalm Death’s “You Suffer”. Of course,

it was totally rearranged for let’s say a lengthy doom version, so instead of one second you will get 31 seconds. Sönambula is the next band to spread their rolling kind of death metal. The trio sounds almost Swedish-like, especially if we took into account the amount of distortion used for the guitars. Heavy, bulldozing music they play that is surely about to crush some weak souls worldwide. At the end, we have two slow songs from Barbarian Swords. The quintet performs sort of post-apocalyptic doom/black metal with elements of sludge. Their two tracks are conceptual and tell the story of revenge that ends with the obliteration of our planet and the entire universe. Spooky music for sure! The CD lasts 59 minutes in total and comes with an awesome cover artwork of César Valladares that maximally fits the split idea.

Website: negranit.paura.cat

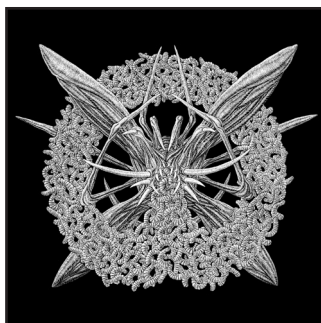
Facebook: facebook.com/negranitdistro

MALLEPHYR

“Womb Of Worms” CD 2018

(Satanath Records/Murderous Music Production)

The marching Dimmu Borgir- and Hate-like riffs & drum patterns start the song called “The Temple of Nothingness” out of Mallephyr’s latest record “Womb of Worms”, which is their second full-length album to date. The Czech black/death metal quartet was shaped in the year of 2013. It consists of the following demonic forces:



Opat (vocals/guitars), Adam (guitars), Sinneral (bass) and Tom (drums). They follow the blackened paths of the above mentioned bands plus, of course, the name of Behemoth should be also mentioned here as one of their biggest musical influences. Their repertoire is monumental, mechanized and full of rhythmic bass drum solutions. Lyrics-wise we have a powerful mixture of anti-religious, misanthropic and nihilistic thoughts. That kind of lyrical approach unfolds well in the seven pieces of “Womb of Worms”. There’s almost everything about the inner hatred towards the human kind. The musicians are pretty skilled, thus during the 38-minute long CD you will be able to perceive a very professionally sounding material. Destructive yet explosive black/death metal it is, so only the chosen ones should try and adapt to their texts and sonic visions!!! Assailing of the holy is more than guaranteed!!!

E-mail: mark.opatmy@gmail.com

Bandcamp: mallephyr.bandcamp.com

Facebook: facebook.com/mallephyr

MARCHE FUNÈBRE

“Death Wish Woman” CD 2018

(GrimmDistribution/Cimmerian Shade Recordings)

This four track EP marks the 10-year existence of the Belgian doom/death metal quintet. It lasts 29 minutes and besides the three own compositions it also includes an special cover on Paradise Lost’s steady classic “As I Die”. The lyrics of “Broken Wings”, “Death Wish Woman” & “A Departing Guest” are entirely based on the novel “The Broken Wings” by renowned Lebanese writer Kahlil Gibran. The music itself was built upon rather tasty guitar melodies that mostly tend to the slow, sludgy, heavyweight riffs (1st and 3rd tracks), but they also can turn into crazy galloping

ones like in the case of the title track and thanks to that those parts reminded me very much Immortal. The ultra-deep growls and the fairly pitched screams have been precisely dosed throughout their repertoire, but somehow the Nevermore-like clean vocals I found totally unfit and weird in their songs.



By the way, hats off to the rhythm section, they’ve done an awesome collaboration there. I have to mention the superb artwork of Axel Norman too as it was very carefully and thoroughly created to fit the lyrical content. As a whole this EP rules supreme!!!

E-mail: marche funebretheband@gmail.com

Website: www.marchefunebre.be

Bandcamp: marche funebre.bandcamp.com

Facebook: facebook.com/MarcheFunebreDoom

MONTES INSANIA

“Fikcia Erao” CD 2018

(Symbol Of Domination/More Hate Productions)

“Fikcia Erao” is the third full-length album of the Russian avant-garde post black metal unit. Its creative force is A.T. (all instruments, lyrics, vocals), who is about to present us seven chapters of a really odd musical alloy. In my opinion, the overall material is quite strangely structured, it has a huge number of parts, especially it goes to the chaotic keyboard lines that most of the time don’t fit to the other motives and thus creating the feel of a big mess. This strict cacophony lasts 42 minutes in total. In order to disturb the listener’s ears and mind even more the lyrical content was written in Esperanto. Weird approach, isn’t it? Well, I will honestly say, for me it was super hard to listen to this CD from start to end. It was mostly irritating my inner senses. The only track I felt relaxed about is the instrumental one called “Interludo”. It has an awesome ambient-like vibe that was not killed even by the short blast beats in the middle of it.



The majority of the tracks also includes the spooky female voice of Lesta. The mixing was executed in a proper way, but I would definitely advice to change the plastic sound of the drum samples for any future releases. Fans of avant-garde and experimental black metal should try to digest “Fikcia Erao”, others just make sure to stay away as it can harm your nervous system!!!

VK: vk.com/montesinsania

MOURNFUL CONGREGATION

“The Book Of Kings” CD 2018

(Funere/Solitude Productions)

For the obsessed doom metal fanatics, the name of Mournful Congregation should sound deadly familiar. The Adelaide-located quartet from Australia was established in

1993 and they have an extensive audio arsenal to mesmerize their dedicated listeners with. “The Book of Kings” is the 4th full-length material by them, originally out in 2011, but now re-issued in a superb digipak version.



The four lengthy pieces were arranged and enchanted in the best traditions of the genre we all know as funeral doom metal. I have to say that the nearly 77 minutes long album doesn’t sound boring at all, on the contrary, it has the right vibe, it flows really smoothly and guides us into an ever changing cycle of emotional passages. The music this four-piece creates is simply wondrous, artistic and ultra-melodious. If you ask me, the most extreme side of their music is lying in the deep death-like growls of Damon Good, which add the perfect funeral-like flavor to their songs. In case, you missed to buy this extraordinary stuff earlier, now the opportunity is yours to get it in a special edition with a 16-page booklet and a bonus sticker. Also don’t forget to visit the band’s latest album called “The Incubus of Karma” (2018)! The purest essence of doom metal is 100% guaranteed!!!

E-mail: mournfulcongregation@hotmail.com

Website: www.mournfulcongregation.com

Facebook: facebook.com/mournfulcongregation

NECROSPELL

“Awakening Of Tyrants” CD 2018

(GrimmDistribution/Murder Records)

The majority of the material recorded for this CD was put in a time capsule about 23 years ago, thus when you are going to listen to the songs of the “Awakening of Tyrants” you will definitely return to the golden age of death metal, i.e. to the middle of the 90s. The album features 8 songs in total with nearly 30 minutes of playing time. You can find there the tracks from Necrospell’s cult and only demo “As Darkness Falls” (1995) plus a song, which is the title track itself, taken from Valgrind’s demo “Through the Mists of Vigrid” (1996) and “Necronomicon Gate” that is a newer composition I suppose. So the aforementioned content was finally recorded in a rather enjoyable quality and materialized onto CDs in 2018. The actual members of Necrospell are: Nuclearchgoat (vocals), Ferenc N. (guitar), Andrea G. (guitar), Jason (bass) and Attilio HC (drums). I have to say these Italians managed to revive their old stuff in a very glorious way. Their songs include the fire and the rage in an honest interpretation that pretty much lacks from the repertoire of the modern extreme metal bands nowadays.



Besides the mentioned honest attitude of the musicians, there’s a big amount of catchy melodies, solos and twisted guitar riffs there, which will make your mind and soul feel happy and satisfied I am sure. Of course, Necrospell was very much influenced by the

classics of thrash metal as well and that fact adds even more charisma to their music. It's a highly recommended album and a must to own for all the old school death and thrash metal maniacs worldwide!!!
Facebook: facebook.com/Necrospelldeathmetal

NERVOUS IMPULSE/ANÜS/UNSU
"Daily Grind" CD 2019
 (More Hate Productions)

The mandatory portion of your daily grind has just been served! As you may quickly notice from both the headline and the cover artwork it is a split release packed with 19 short cuts and is divided between three teams that perhaps will guide you into the craziest domains of grindcore. Nervous Impulse starts the sonic bash and shows you six ways of the most immense groove-twisted death/grind conglomerate. The Canadian brigade always try to inject fresh ideas or totally unexpected vocal hysterics into their already sick musical alloy, which allows them to progress without limits and to open doors that weren't opened before. I would call their ever-expanding style as free-flowing open-minded grindcore with the all available army of death metal. It's technical, it's brutal, it's fast, it's catchy, but most of all, it's furious! The songs they perform are: "Deer fly", "Singer aka asshole", "Pump your brakes", "Fuck everything", "Vivre et laisser vivre" and "HIV positive". The latter one is an improved, punchy cover version of Whorecore's song taken from these Israelis' debut release "Protection" (2006). The further 6 pieces will display you the newest stuff from Anüs, these Swedes are also known as the creators of the best gore seller of the past years called "The constipation conspiracy".



Compared to their debut release the gore unit evolved quite drastically I would say and I mean it both music- and production-wise. Top quality gore grind awaits you there filled with some of the blackest humor ever, ha-ha... Just look at those song titles: "Black cock down (Skateboard edition)", "Tangore", "Analni kolik je reseni. Problem vyreseni!", "St. Anus", "Grind Anale" and "Assylum". Let me don't mention those few super fitting intros used there, because they are just simply mind melting, ahaha... Fun to the core!!! So this happens when good jokes meet good grinding music! You will bump into high-speed blasts, lovely pig snorts, energizing guitar riffs and lots of funtastic things! Straightforward grinders of Unsu from France continue the infiltration with seven more hits. Their songs sound totally orthodox-like and that's damn cool. The scrapy vocals, the fast pace of the drums, the distorted bass lines and the ripping guitar riffs are all about to complete the perfect formula. I have to admit they've succeeded in reaching that! And that formula has an appropriate motto as well, which in their case would be: "Keep it simple and as fast as possible". Fans of fastcore will also dig it I am sure! Their track list is as follows: "Steamroller", "I choose", "I count to ten", "The demise", "The wrong place at the wrong time", "Feed the dragon" & "Never fed enough". This fine ass CD lasts over 34 minutes and can be ordered directly from the bands or from More Hate Productions through the links below!!!

E-mail: more_hate@mail.ru
Website: www.morehate.com
Bandcamp: morehate.bandcamp.com

NORDLAND
"The Dead Stones" CD 2018
 (Satanath Records/More Hate Productions)

The newest yet fifth album of Nordland has arrived as planned. It continues triumphantly the musical path of its predecessor "European Paganism". Thus what you are going to find on the almost one-hour long disc is about the purest form of the northern black metal in the best possible traditions. The nine compositions will guide you into the coldest

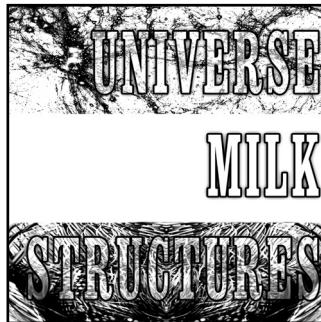


and grimmest atmospheres of the so-called genre. The guitar sound is razor sharp and piercing well, the bass lines are throbbing massively too, the drum parts are reasonably balanced and are always in harmony with the given riff, while the screaming vocals are full of hatred and constantly blow the ice-cold wind to the listener's ears. Vorh is a pretty experienced musician, he focuses more on the proper mood, tempos and arrangements rather than to blast out the fastest beats possible. Of course, you can bump into a few insane blasts there, but still the main emphasis is on the right ambience there. I would even conclude that you can easily relax to the soundscapes of "The Dead Stones". It will give you a similar effect like walking in the forest or climbing the mountains. Fans of Satyricon, Immortal, Enslaved or Marduk will definitely like the music of Nordland, so go ahead and order this essential material!

E-mail: nordland@gmx.co.uk
Bandcamp: nordland.bandcamp.com

OBLITERATE
"Universe, Milk, Structures" CD-R 2018
 (Independent)

The latest 5-song EP from Slovakian grind innovators quite well displays the ever-expanding musical arsenal of our days. The quartet's new stuff became even more odd and diverse as its predecessors. The members, namely Gabriel Kunay (vocals), Ivan Babilonský (guitars), Stu Ragančík (bass) and Marcel Malega (drums), let in the influences from all possible ways, thus expect the unexpected there. The title track opens the EP and it grinds on well. Marcel hammers down some really sophisticated drum parts there, while Gabi brings his usual powerful screaming and growling manners,



but what surprised me the most there is the ultra-melodious almost black metal fitting guitar harmonies of Ivan in the middle of the song. "Bio-Idiot" follows it with kind of totally different mix, but with the same power, grooves and oddity as in the title track. Then comes "Hnedá" (that means brown). It is a lengthy mid-tempo song with dragging guitar riffs and, of course, with lyrics sung in Slovakian language. The fourth

cut is called "No!". It's a storming piece with lots of blast-beats, roaring bass lines, desperate screams and catchy riff structures. The last track of the circa 20 minutes long EP is named as "Červená" (i.e. red) and it is a fully instrumental one with a calm, ambient-like atmosphere. As you see we've got here a rather variegated material. As for me it is really intriguing to imagine, where will they go musically on their next stuff!!!

E-mail: obliterate.sk@gmail.com
Bandcamp: obliterate.bandcamp.com
Facebook: facebook.com/obliterate.official

OPPROBRIUM
"The Fallen Entities" CD 2019
 (High Roller Records)

We had to wait a bit more than ten years for the new album to be released, but believe me it was totally worth the wait, as "The Fallen Entities" became fantastic in every possible aspect. The Howard brothers strike back with eight massive compositions that were written and arranged in the strict traditions of the beloved old-school death metal style. Their songs are full of dynamism, energy, characteristic guitar hooks, catchy melodies/solos and ultra-juicy drum patterns. The death grunts of Francis are of those notable ones, which one can recognize right at the first listen, they crush the same way as earlier or even better.



While their previous album "Mandatory Evac" had a slightly poor sounding quality, here in the case of "The Fallen Entities" the duo managed to achieve a perfect sound production with the heaviness of ten thousand tons. The circa 42-minute album spins so smoothly that you will definitely crave to listen to it multiple times and that's for sure. I really can't pick you up any favorite songs of mine, because I like them all the same way. Killer material and a must to have for all the fans of Opprobrium!!! Hopefully we don't have to wait as long for their next album to come!!!

E-mail: opprobriummerchandise@hotmail.com
Bandcamp: opprobriumband.bandcamp.com
Facebook: facebook.com/oppobriumofficial

ORPHANED LAND
"Unsung Prophets & Dead Messiahs" CD 2018
 (Satanath Records/Katrran Records/
 Wings Of Destruction)

The Israeli pioneers of oriental metal have triumphantly returned with their best and biggest production up to now. Their 6th album was produced by the band itself along with Jens Bogren, who also mixed it in a fantastic way. The 13 featured compositions will guide you to the eclectic world of the Middle East. Their songs are so rich in arrangements that you will definitely need to give multiple spins for the disc to get into all the details and strange sounding instruments over there. Their music most of the time comes in a soft, peaceful yet super polished way, letting just a small space for their inner demons to materialize. Good example for the latter case is the tune called "Only the Dead Have Seen the End of War", which besides the furious growls of Kobi Farhi has the unique screams of Tomas Lindberg of At The Gates too. By the way, there's really plenty of great musicians guested there, too many to mention, but the names of Steve Hackett (ex-Genesis) or Hansi Kürsch (Blind

Guardian) should be highlighted for sure. The album lasts nearly 64 minutes and comes with a vast 16-page booklet. Fans of folkish progressive music are warmly emboldened to get their hands on this special edition, which was issued under exclusive license from Century Media Records for sale only in Russia and CIS countries.



Website: www.orphaned-land.com
Facebook: facebook.com/OrphanedLandOfficial

PANNYCHIDA
"Missense Mutation" CD 2018
 (Satanath Records/More Hate Productions)

Never heard of this Russian death metal band before, but the biography says it was formed in 1992. Since its formation only Dmitry Trishin (drums) left. Besides him you can welcome the next musicians: Denis Semenov (vocals), Constantin Chetverikov (guitar), Elena Trishina (guitar), Stanislav Korchagin (bass & all guitar solos). "Missense Mutation" is the fourth full-length album in the band's discography, which consists of 9 typical death metal songs with all the lately used clichés. I really found nothing special in their music, except the ripping sound production. Unfortunately, it is the kind of release that won't have a second listening session. Don't get me wrong, the musicians are handling their instruments perfectly with a certain technical level and their songs really sound massive and professional, but the entire lack of interesting hooks, informative melodies, charismatic vocal parts makes a grey picture about the band itself. Super boring and monotonous these words appeared in my mind during the almost 42 and a half minutes long stuff. Let's hope there will be some positive changes both music- and idea-wise on their forthcoming fifth album!!!



E-mail: brandkillers@inbox.ru
Facebook: facebook.com/Pannychida

POSSESSED
"Revelations Of Oblivion" CD 2019
 (Nuclear Blast Records)

This year has already pleased us with a couple of extraordinary releases, but this one easily wins the first place in the category of death metal. Needless to say, every single Possessed maniac waited for this special moment to come for more than thirty years. Jeff Becerra (vocals, songwriting & lyrics) the only member from the very beginnings recruited some of the most talented, skilled and experienced musicians to complete the best possible line-up of Possessed. Indeed, it's the best studio and live line-up ever and besides Jeff you can greet the following relentless forces of hell: Daniel Gonzalez (guitars & songwriting), Claudeous Creamer

(guitars), Robert Cardenas (bass & backing vocals) and Emilio Marquez (drums). This musicianship feels and understands Possessed's spirit and musical heritage so deeply and so well that every single note on "Revelations of Oblivion" sound the way it has to. It's like an ultra-crazy mixture and also the righteous continuation of the first two albums, "Seven Churches" and "Beyond the Gates", but you have to imagine a faster pace, a better sound production (thanks to the mastermind, we all know as Peter Tägtgren)



and the whole material to be more evil and brutal. There are 12 songs in total with over 54 minutes of playing time. What you will get is an exceptional death metal record with bone crushing, gut ripping, ear splattering and mind twisting formula. Something we all waited for so long!!! To all this, I have to add the sick artwork created by Zbigniew Bielak, which maximally reflects the hellishness of the featured music itself. In a word, another milestone release was born!!! All hail Possessed!!!

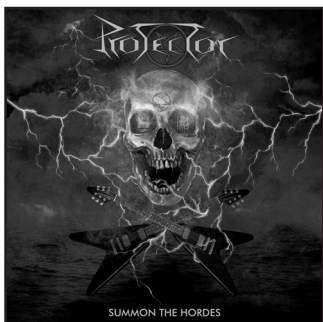
Facebook: facebook.com/possessedofficial

PROTECTOR

"Summon The Hordes" CD 2019

(High Roller Records)

Since 2013, when the first reunion LP "Reanimated Homunculus" was released, the cult thrash/death machinery is making sure to return with a new album every three years. So here it is "Summon the Hordes".



The third LP with an unchanged line-up of musicians, i.e. Martin Missy (vocals), Micke Carlsson (guitars), Matte Johansson (bass) and Calle Karlsson (drums). The 10 songs of the LP are sounding so much the 80s like that I really felt myself captured in a time machine (for 38 and half minutes) that was set to go back to 1986. So without any doubts, Harris Johns was the right choice to record this album with. He did a fantastic job that breathes with the true spirit of the past. Music-wise we have the same devastating alloy as it was used on its two predecessors, which I would explain as a mix of the early Protector materials with a slight touch of "A Shedding of Skin". During the songs of "Summon the Hordes" you will unwittingly bump into the unadulterated chain of super attractive guitar riffs, memorable refrains and everything that was meant old-school. The lyrics are dealing with rather different topics and will tell you stories about politicians, injustice, one historical battle, a dangerous animal, life on the road, partying, metal fans & bands, etc. The cover artwork itself, which of course looks great, is a kind of rearranged and repainted version of "The Return of Thrash and Madness" demo cover from 2011. To summarize it at the end, this

is a damn good record that won't disappoint any Protector fan or any thrash/death metal freak of the globe!!!

Facebook: facebook.com/Protector.666not777

SINISTER DOWNFALL

"Eremozoic" CD 2018

(Funere/Weird Truth Productions)

If you feel melancholic, if you crave for loneliness and wish to fit it with an appropriate musical alloy then the debut record by the German one-man unit Sinister Downfall will be the right choice. The kind of funeral doom metal enclosed in the four songs of "Eremozoic" is full of really deep emotional passages, ultra-slow cyclic motives that will lead your mind to the nethermost level of cogitation. Eugen Kohl (all instruments) did an awesome job in creating the most post-apocalyptic-like aural motion picture ever. The age of loneliness has begun! His growls are of those rather fearful sort and they spread only death and despair.



The 41 minutes long disc flows so smoothly that one can easily forget to perceive the time and space. In general, it makes the effect of the everlasting journey into the domains of the timelessness and lifelessness. Pure art and magic is what happening there! Eugen Kohl, the sole member and mastermind of Sinister Downfall is also known from such excellent formations as Crypt Witch, Death Carrier, Donarhall, Hexengrab, Nihilisticon, Delens Humanitas, Leichenfrost, Nihil Eternal & Urschmerz. If you adore to listen to the funeral doom metal genre and to the ones like Bell Witch, Doom:VS, Funeral Tears, Remembrance, Shape of Despair, Slow Clouds, et cetera, then definitely make sure to dig into the melancholic sounds & post-apocalyptic visions of "Eremozoic"!!!

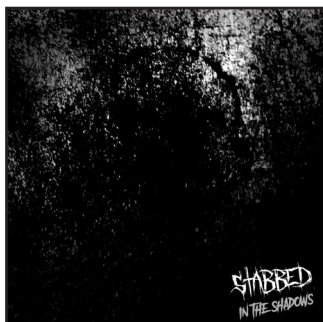
Facebook: facebook.com/sinisterdownfall

STABBED

"In The Shadows" CD 2018

(Support Underground)

Slovakian quartet named as Stabbed was formed in the year of 2016 by the members of Alma Persona, Obliterate, Ortofen and V13ault. Their debut CD spins over 25 minutes and collects twelve short pieces, most of which lyrically filled with very horrific and murderous stories. The music itself is rather plain, but professionally played and recorded.



Their repertoire definitely rooted in the praise of death metal, but I wouldn't define it as old-school, although it isn't modern as well. It has lots of groovy hooks, singalongs, nerve-racking movie samples and stuff like that. I've really enjoyed listening to this short-running disc even though I felt the strong influence of the latest Obliterate materials

pretty much there. The involved musicians were the following: Marek Kaščák (vocals), Ivan "Ivin" Babilonský (electric & acoustic guitars, back vocals), Ján "Stu" Ragančík (bass), Matúš Špak (drums, vocals) and Peter "Doomas" Beľko (guest vocals in the song "In the Woods"). In fact, "In the Shadows" is a really good start, and to be honest, I am already optimistic towards their next release, but let's see what the future will bring for the Stabbed ones!!!

Bandcamp: stabbedsk.bandcamp.com

Facebook: facebook.com/stabbed.metal

СТАХАНОВЦЫ

"Ниже Ада Уголь Есть..!" CD 2018

(Independent)

This amusing thrash metal band from Russia was formed in 2007. The current stuff is the re-recorded version of their same titled first demo material from 2007 plus an additional bonus track. So in total it features 12 songs with almost 36 minutes of playing time. The band claims they've invented miner metal. Well, indeed, all the lyrics deal with stories about coal miners, their hard job and their everyday life. To all this, I have to add the 100% mining conception, it goes to all their graphical designs and imagery too. The music itself is pretty plain, you should imagine punk and rock'n'roll music mixed up with elements of thrash metal.



A few songs got synthetic and keyboard arrangements to even more emphasize the importance and spookiness of their lyrics. This recording was committed by the two main members, namely Nikolay Serefov (drums, vocals) & Artem Goncharov (guitars, bass and backing vocals), albeit guest vocalists were also presented there. The sound production is fair, but don't expect anything fancy there, ahaha... If you are a mineworker and also a metal fan, then this is the stuff you dreamt about all your life!!!

Facebook: facebook.com/stahanovttsy

STAINED BLOOD

"Nyctosphere" CD 2019

(Independent)

The CD starts with an eerie, ritualistic sort of kind, intro that after a short while turns into the hellish yet blackened riff orgies of "Avfall". "Nyctosphere" is the third full-length album by this Catalan quintet. Their music is still featuring elements of deathcore and melodic death metal, though pretty scatteredly. On this record the accent was put to black metal and somehow Mglá was the first name that came to my mind. Most of the time the character of their stuff is very meditative with melodies hiding at the background. It's fast, especially if we look at the play of the drummer, but still having that relaxing mood, which makes them sound less extreme in general. The line-up on this record is: Narcis Boter (vocals), David Rodriguez (guitar), Miquel Pedragosa (guitar), Raul Urios (bass) and Salvador d'Horta (drums). There are six songs in total with a 48-minute playing time. Yes, the average length of their songs is about 8 minutes. The sound production is simply perfect I would say, it fits quite well to the dark and melancholic side of the material. Their vocalist is also known as an illustrator/designer, so the cover artwork he created for "Nyctosphere" is maximally

impressive! Modern fans of black metal are deeply encouraged to order this release!!!

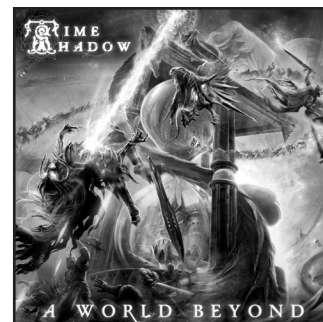
Facebook: facebook.com/StainedBlood

TIME SHADOW

"A World Beyond" CD 2018

(Nocturnus Records)

The debut full-length album by this fairly young Ukrainian power metal band has been finally pressed on CDs in 2018. Why I wrote finally? Well, because the premiere of the album itself was in 2017 through Time Shadow's bandcamp profile. The booklet says the 10-song repertoire was created by four musicians: Artem Soleyko (vocals), Andrew Melnik (guitars, bass), Vladimir Gumenyuk (bass) & Vladislav Titarenko (keyboards, backing vocals). They've done a colossal job on "A World Beyond" and that's for sure! The musical part is filled up by awesome chains of guitar melodies, grandiose keyboard harmonies and hymn-like vocal parts as it should be for such kind of music, right? Essentially, one would say it is heavy metal there, which is true, but due to the conceptual fantasy-soaked lyrical attachment power metal fits better for them!



The 9 album songs lyrically forge into each other and, of course, the magic dragons are also appearing there and on the cover artwork respectively. The bonus track called "Biker" is the only exclusion there, but not musically, just lyrics-wise! There are some guest vocal appearances there too, which most of the time worked fine and turned out properly, but for the track titled as "A New Day" they definitely went to the wrong direction in my strict opinion. In total, it's an artful album with lots of great moments, which I would warmly recommend to all the fans of power and heavy metal worldwide!!!

Facebook: facebook.com/timeshadowband

V13AULT

"Imitation" CD 2019

(Support Underground)

V13ault is a weird experimental band of the guitarist Ivan from Obliterate/Stabbed. For the recordings of "Imitation" he teamed up with vocalist Jaroslav Kyselica (who was earlier active in such great Slovakian hordes as Dementor, God Defamer & Face of Agony) and drummer Minor Macháč from Minor. The result is pretty futuristic and almost worth for sci-fi soundtracks. I say "almost" as the music sometime goes really extreme. Actually we have an awesome combination of progressive-, technical-, fusion- and ambient-like elements there. One could even find moments reminiscent to progressive death metal bands. From my perspective those hints come in a super light mix between Cynic's "Focus" and Pestilence's "Spheres" materials. The nine chapters of "Imitation" will paint the listener nice extraordinary visions full of different sound- and mindscapes. The lyrical content was built upon texts from John W. Campbell, Isaac Asimov and Ivan himself. The trio defines their style as experimental post-apocalyptic sci-fi metal. Well, it fits them pretty much, indeed. What's more, the disc comes with 4 bonus songs off the "A Carrion" EP (2005), which were fully remixed & remastered in 2013, plus a demo song from 2005. Behold the music of the future!!!

Bandcamp: v13ault.bandcamp.com

Facebook: facebook.com/v13ault

KING DIAMOND

“Songs For The Dead Live” DVD 2019
(Metal Blade Records)

The actual set contains two DVDs and an audio CD. The first DVD includes the show recorded live at Graspop Metal Meeting in Belgium on the 17th of June, 2016. I have to say that right after the “Out from the Asylum” intro ends and the juicy drum fills start the sinister riffs to “Welcome Home” the effect of goosebumps begins to activate on my hands and it frequently continues to appear throughout the entire set of songs, which of course the sign of how magical the music of King Diamond is. It is followed by such other classics as “Sleepless Nights”, “Halloween”, “Eye of the Witch” and two Mercyful Fate songs, namely “Melissa” and “Come to the Sabbath”. Needless to mention



that every single note has been displayed on the highest possible level. The sound production is punchy and the visuals are just awesome the way they must be! The kind of warm up or let's say teaser part of the show was completed with the sounds of “Them”. Afterwards we have the “Abigail” album performed in its entirety. The nine pieces of the timeless classic have been so perfectly arranged and given back at the live performance that I felt exactly the same vibe when I listened to it for the very first time in the end of the 80s! Simply fantastic feelings and remembrances! You definitely have to watch and listen to it to believe, because really no words will explain the magic happening there! The theatrical ingredients applied during the “Abigail” set are smoothly connected with the horror-like lyrics and the conceptual story likewise, so you are going to be bewitched in maximal way! The second DVD plus the audio CD have the same repertory, but recorded live at The Fillmore in Philadelphia on 25th of November, 2015. If to compare both sound productions, then I would conclude that the Graspop one sounds heavier, while The Fillmore show has a less aggressive guitar sound in my view. Nevertheless, it is simply awesome and sort of real present to all the King Diamond/Mercyful Fate fans to have both shows materialized and visualized! So I am as grateful as the other dihard diamond-bangers to the exceptional musicians/talents involved in the actual live recordings, they are: King Diamond (lead vocal), Andy LaRocque (guitar), Mike Wead (guitar), Pontus Egberg (bass), Matt Thompson (drums), Livia Zita (backing vocal) and Jodi Cachia (actress). There's no doubt, they've created ultra-professional and flawless live/video recordings!!! All is left to say at the end, I keep my fingers crossed for the new King Diamond album and I very hope it will arrive soon!!!

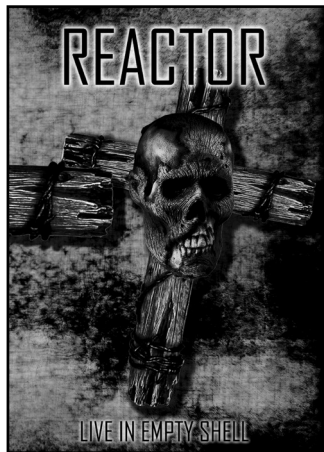
Facebook: facebook.com/kingdiamond

REACTOR

“Live In Empty Shell” DVD 2018
(Nocturnus Records)

The first official DVD release by this veteran industrial thrash metal combo from Ukraine contains a show filmed in Vinnitsa on 25.03.2017 at “Zarya”. It includes 13 songs and was recorded in the following line-up: Alexei Lartsin (bass/vocals), Vyacheslav Zorin (guitar) and Oleg Chesnokov (drums). The trio performs a broad variety of songs from their pretty big sonic arsenal. You can find there songs sang in Russian language as well as in English too. The band uses samples live to give back the weird industrialized atmospheres of their studio tracks, which is definitely the only option in their case. The aspect ratio of the entire video material is 4:3. This show was recorded by multiple cameras. The overall audio and video qualities aren't as bad, but I can't say they meet the actual standards. Anyway, it is a decent DVD release. There's also a guest appearance by Sergei Sainchuk (past vocalist of the band

in the song called “Killed and Cremated”. The bonus material features 10 more live videos from 2 different shows, which were presumably recorded around 2004 and 2005. If we compare those to the main show I would say the difference is the audience itself and their reactions, which I found more attractive in the archive videos.



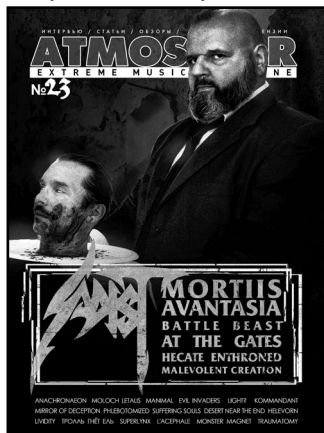
Times are changing. Well, if you are a dihard fan of Reactor, then immediately buy this DVD, because it must be in your collection!!!

Bandcamp: reactor1.bandcamp.com

ATMOSFEAR

Issue #23, 2019

The end of April marked the arrival of the 23rd issue of Atmosfear magazine and after a lengthy reading I can finally write a review about it. Well, needless to say, it continues to infect the extreme metal masses with its super huge content (this time it was printed on 124 pages of A4 format) and superior quality of printing. However, the lack of any foreword from the editor(s) seemed to me a little bit unprofessional. So instead we can dive straight into the large amount of interviews and their number is 58. Don't you think it's too many? Of course, it is.



There are interesting and informative chats with both well-known and ultra-underground acts as well as boring ones too. But in total I've really liked to read and scroll through its content. My preferred interviews were with At the Gates, Mortis (the longest and maybe most readable in this number), Hecate Enthroned, Malevolent Creation, Sadist, Helevorn, Phlebotomized, Virroclac, Grenouer, Desert Near the End and Lividity. As usual you can read there a bunch of reviews on audio products out in 2018/2019, which were featured on circa 16 pages. The quantity of ads in this issue is still very high, I've counted around 24 pages, it looks almost like an advertising magazine, ha-ha... The written language is Russian. Printed on black & white pages, except the cover, which was coated in full color. Enough said. Get your copy in time!!!

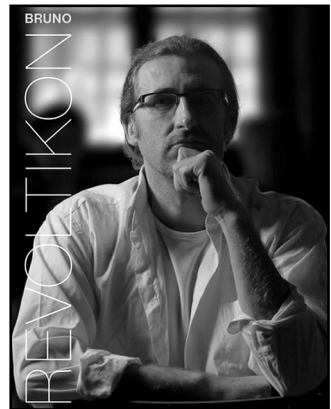
Facebook: facebook.com/Atmosfearzine

BRUNO

Revoltikon, 2018
(Mystic Production)

I was really prepared to get my hands on this book and 3rd of May this year it finally happened. The actual book is already the second edition, while the first edition was issued in 2014. Bronislav Kovarik or, as most of us know him, Bruno tells the story of his life with high accuracy and precision to the smallest

details possible. In the first part of the book, we can get an insight to his childhood, his early hobbies and the evolution of his musical tastes. It was a great pleasure to read all these old stories about the formation of such bands as Monster, Hever and Bastr or the exact story behind the band name of Krabathor, which at first was supposed to be Krabat, but because at the time another band from Brno was existing under that moniker, it was immediately added by the suffix “tor”, thus evolved into Krabator and since 1990 as Krabathor. So it is more than obvious that the second part of the book is dedicated to the legends of the Czech death metal scene, i.e. Krabathor. Plenty of amazing information is there plus it was illustrated with a vast number of both archive and well-known photos. The third part of the book is reserved for Hypnos. Being a constant fan of both bands, I've studied that part with a big curiosity as well.



Again lots of cool stories and a pile of killer photos included there. The book itself has a super professional design, 530 photos in total and comes on 440 pages with a high quality black and white print. It also has a superior hard cover and was written in Czech language. Needless to say, it was a very interesting reading for me, which I warmly recommend to relieve any dihard fan of Krabathor & Hypnos for!!!

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TERRORAISER

Issue #3(75), 2018

This Ukrainian underground magazine went through hundreds of changes as for its quality and design since 1995. The current number has a superb quality of both the printing and the paper too. It has a black & white printing, except the cover and the back of it, which are fully-colored. The format is A4, the language is Russian. The interview with Decide I've liked the most plus the articles about different summer festivals, but let me tell you that there's really plenty of reading there. Its 48 pages were packed correctly with information about the world's metal underground. So besides the already mentioned Decide chat you can read fifteen more interviews with such hordes as Korpiklaani, Dark Millennium, Omnium Gatherum, Armored Dawn, Mob Rules, Angelus Apatrida, Pantheist, Postmortal, Night Demon, Mad Max, Eye of Solitude, Die Entweihung, Bestial Sight, Bleed from Within & Doomed. As usual you can find reviews on the latest releases there as well, almost six pages were filled with them. Kind of good reading I've had. So if you are capable of Russian language, go ahead and order this issue!!!

TERRORAISER

Issue #4(76), 2018

The underground metal mirror from Ukraine has returned for the 4th time in 2018. It has the same amount of pages, i.e. 48, and the same quality as its predecessor. So no one should complain about it! The featured interviews are: Sylvaine, Accept, Monstrosity, Canaan, Evoken, Sadist, Witherfall, Fifth Angel, Aborted, Internal Bleeding, Uneath, Malefic by Design, Pripjat, Cynic, Ataraxie, Arrogant Destruktor, Brothers of Metal, Insanis, Ultha, Majestic Downfall, Painthing, Кувалда, Mutanter, SPV/ Steamhammer & Blood Brothers. Personally, I've really enjoyed to read the written transmissions with Michael Poggione (Monstrosity), Chris Molinar (already an ex-member of Evoken), Sven de Caluwé (Aborted), Chris McCarthy (Internal Bleeding), Jason Gobel (ex-Cynic) and Adam Richardson (Arrogant Destruktor,

ex-Cancer). Those interviews turned out great and include plenty of rare facts too. In this issue we have more pages wrapped up with reviews, which is definitely a good thing, if you ask me. Bigger magazines normally used to have ads of the different kind, so you can bump into them over here as well. They were mainly reserved for the labels, but metal stores and gigs were also advertised therein. The whole content is in Russian language, but definitely not only for the ones who speak that particular language. Good publication!!! Support it!!!

TERRORAISER

Issue #1(77), 2019

The first number in 2019 of this cult Ukrainian mag has arrived. It contains well-arranged interviews with Soilwork, Rhapsody of Fire, Flotsam and Jetsam, Blood Feast, Heir Apparent, Raven, Hecate Enthroned, Impaled Nazarene, Lividity, Hell:On, Asphyx, Nimphaion, Swallow the Sun, Ennu, Delfinia, Dynazty, The Exploited, Cancer, Who Dies in Siberian Slush, Quercus, Protector, Полное Поле, Helevorn, Anachronaeon, Methedras, Схоластика, Subtype Zero and Necromorbus Studio. In spite, I was relishing to read most of the interviews, I found a huge amount of spelling mistakes and mistyped words there. Maybe in most of the cases they were due to the process of translation from English to Russian or the overall inattention of the editors, but in my honest opinion these errors should be definitely excluded in the future! All the reviews were written in a short laconic way, which I found pretty decent as the reviewers' point of view were sharp and clear, but likewise with the interviews, there were quite a lot of spelling errors committed. So what I wanted to stress on here is to pay more attention to the whole written content, don't be so lazy, read it twice, give it to the other contributors to revise as well, more eyes see more! There's no doubt, it's a quality, pro-printed magazine, which I mainly advice for all the Ukrainian and Russian metal fans to get their hands on, but please make sure to use spellcheck from now on!!!

TERRORAISER

Issue #2(78), 2019

Here comes the second number of the Vinnitsa-based magazine in 2019. As usual you can read the materials on 48 quality A4 format pages. This time the next bands and persons got interviewed there: Flying, Downcast Twilight, Metal Church, Bloodbound, Abyssic, Fleshgore, Гетьман, Urza, Nailed to Obscurity, Deviator, Xentrix, Danko Jones, Dawn of Winter, Ved Buens Ende, Mia Wallace, Ron Jarzombek, Monasterium, Albez Duz, Янгартные Слезы, Bloodshed Assault, Drain of Impurity, Dead Christ Cult and Lutowrat. So there are 23 interviews in total that will surely keep you busy at least for a few hours. Plus, don't forget about the regular section of reviews. There are exactly 103 reviews featured on eight pages.



There are also 12 pages out of the 48 reserved for different ads. The whole content comes in Russian language, thus feel free to order this magazine in case you are capable to read and to understand this language! To me personally it was a pleasant read and most of all I've enjoyed the conversations with Kristian Havard (Xentrix, Hellfighter), Igor Lystopad (Fleshgore, Revolt), Kurt Vanderhoof (Metal Church, Presto Ballet), Ron Jarzombek (Watchtower, Blotted Science) and Mia Wallace (Abbat, Niryth, Triumph of Death).

E-mail: terroraiser@ukr.net

Website: www.terroraiser.com

All time favorite albums directly from musicians (Top 10):

Jeff Becerra

(POSSESSED)

1. Black Sabbath - "Black Sabbath" (1970)
2. Motörhead - "Motörhead" (1977)
3. Ozzy Osbourne - "Blizzard Of Oz" (1980)
4. UFO - "Phenomenon" (1974)
5. Iron Maiden - "Killers" (1981)
6. Mercyful Fate - "Melissa" (1983)
7. Judas Priest - "Sin After Sin" (1977)
8. Led Zeppelin - "Led Zeppelin IV" (1971)
9. Exodus - "Bonded By Blood" (1985)
10. Metallica - "Kill 'em All" (1983)

Damir Eskić

(DESTRUCTION/GOMORRA)

1. Iron Maiden - "Seventh Son Of A Seventh Son" (1988)
2. Judas Priest - "Painkiller" (1990)
3. Yngwie J. Malmsteen - "Odyssey" (1988)
4. Manowar - "The Triumph Of Steel" (1992)
5. Slayer - "South Of Heaven" (1988)
6. Iced Earth - "Burnt Offerings" (1995)
7. Metallica - "Kill 'em All" (1983)
8. Dio - "Killing The Dragon" (2002)
9. Van Halen - "5150" (1986)
10. Mercyful Fate - "Melissa" (1983)

V.G. Pulver

(GURD/PÄNZER/POLTERGEIST)

1. KISS - "Alive!" (1975)
2. Exodus - "Bonded By Blood" (1985)
3. Black Sabbath - "Black Sabbath Vol 4" (1972)
4. Down - "NOLA" (1995)
5. Judas Priest - "Screaming For Vengeance" (1982)
6. Clutch - "Blast Tyrant" (2004)
7. Mercyful Fate - "Don't Break The Oath" (1984)
8. ZZ Top - "Tres Hombres" (1973)
9. The Jeff Beck Group - "Beck-Ola" (1969)
10. Agent Steel - "Unstoppable Force" (1987)

Vlastimil "Vlása" Urbanec

(HYPNOS/SIX DEGREES OF SEPARATION)

1. Pantera - "Cowboys From Hell" (1990)
2. Grip Inc. - "Power Of Inner Strength" (1995)
3. Death - "Human" (1991)
4. Slayer - "Reign In Blood" (1986)
5. Sacred Reich - "Heal" (1996)
6. Machine Head - "Burn My Eyes" (1994)
7. Strapping Young Lad - "Heavy As A Really Heavy Thing" (1995)
8. Devin Townsend - "Ocean Machine: Biomech" (1997)
9. Testament - "Demoniac" (1997)
10. Iron Maiden - "Powerslave" (1984)

Sabina Classen

(HOLY MOSES)

1. Slayer - "Show No Mercy" (1983)
2. Slayer - "Hell Awaits" (1985)
3. Iron Maiden - "Seventh Son Of A Seventh Son" (1988)
4. Possessed - "Seven Churches" (1985)
5. Ozzy Osbourne - "Diary Of A Madman" (1981)
6. Ozzy Osbourne - "Bark At The Moon" (1983)
7. Celtic Frost - "To Mega Therion" (1985)
8. Motörhead - "Ace Of Spades" (1980)
9. Judas Priest - "Defenders Of The Faith" (1984)
10. Exodus - "Bonded By Blood" (1985)

Tomáš "Šmidy" Šmida

(ALL THE FURY)

1. Insomnium - "Above The Weeping World" (2006)
2. Death - "Symbolic" (1995)
3. Gojira - "L'enfant Sauvage" (2012)
4. Lahmia - "Resilience" (2019)
5. Kreator - "Enemy Of God" (2005)
6. Arch Enemy - "Doomsday Machine" (2005)
7. Amon Amarth - "Twilight Of The Thunder God" (2008)
8. Lamb Of God - "Sacrament" (2006)
9. Limp Bizkit - "Chocolate Starfish And The Hot Dog..." (2000)
10. Children Of Bodom - "Follow The Reaper" (2000)

Ron Vento

(AURORA BOREALIS)

1. Vader - "De Profundis" (1995)
2. Carcass - "Heartwork" (1993)
3. Dark Funeral - "Where Shadows Forever Reign" (2016)
4. Sentenced - "North From Here" (1993)
5. Dark Tranquillity - "The Gallery" (1995)
6. Death - "Human" (1991)
7. Dissection - "Storm Of The Light's Bane" (1995)
8. Gloria Morti - "Lateral Constraint" (2012)
9. Imperial Crystalline Entombment - "Apocalyptic End In White" (2004)
10. Mor Dagor - "Redeemer" (2015)

Fred Estby

(DISMEMBER/NECRONAUT)

1. Slayer - "Reign In Blood" (1986)
2. AC/DC - "Powerage" (1978)
3. Metallica - "Master Of Puppets" (1986)
4. Deep Purple - "Perfect Strangers" (1984)
5. KISS - "Rock And Roll Over" (1976)
6. Black Sabbath - "Mob Rules" (1981)
7. Motörhead - "Iron Fist" (1982)
8. Scorpions - "In Trance" (1975)
9. Rolling Stones - "Let It Bleed" (1969)
10. Death - "Scream Bloody Gore" (1987)

Francis Cousineau

(NERVOUS IMPULSE/JOIN THE CONSPIRACY)

1. Suffocation - "Effigy Of The Forgotten" (1991)
2. Cryptopsy - "None So Vile" (1996)
3. Nasum - "Inhale/Exhale" (1998)
4. Pig Destroyer - "Prowler In The Yard" (2001)
5. Discordance Axis - "The Inalienable Dreamless" (2000)
6. Insect Warfare - "World Extermination" (2007)
7. Carcass - "Reek Of Putrefaction" (1988)
8. Wormrot - "Dirge" (2011)
9. Cephalic Carnage - "Conforming To Abnormality" (1998)
10. Mayhem - "De Mysteriis Dom Sathanas" (1994)

Kragen Lum

(HEATHEN/PROTOTYPE/PSYCHOSIS/EXODUS)

1. AC/DC - "Back In Black" (1980)
2. Ozzy Osbourne - "Diary Of A Madman" (1981)
3. Def Leppard - "High 'n' Dry" (1981)
4. Iron Maiden - "The Number Of The Beast" (1982)
5. Judas Priest - "Screaming For Vengeance" (1982)
6. Ratt - "Out Of The Cellar" (1984)
7. Metallica - "Ride The Lightning" (1984)
8. Exodus - "Bonded By Blood" (1985)
9. Dark Angel - "Darkness Descends" (1986)
10. Heathen - "Victims Of Deception" (1991)

Richard Hoak

(TOTAL FUCKING DESTRUCTION/OLD HEAD)

1. Elvis Presley - "Greatest Hits" (1976)
2. KISS - "Rock And Roll Over" (1976)
3. Cheap Trick - "Cheap Trick At Budokan" (1978)
4. Queen - "News Of The World" (1977)
5. Celtic Frost - "Emperor's Return" (1985)
6. Big Black - "Lungs" (1982)
7. James Blood Ulmer - "Tales Of Captain Black" (1978)
8. Sun Ra - "Space Is The Place" (1973)
9. Black Sabbath - "Black Sabbath Vol 4" (1972)
10. Sex Pistols - "Never Mind The Bollocks, Here's The Sex Pistols" (1977)

Brian Kingsland

(MILE/ENTHEAN)

1. The Beatles - "Abbey Road" (1969)
2. Pantera - "Far Beyond Driven" (1994)
3. Emperor - "Anthems To The Welkin At Dusk" (1997)
4. Alice In Chains - "Facelift" (1990)
5. Dixie Dregs - "Free Fall" (1977)
6. Sepultura - "Arise" (1991)
7. Slayer - "South Of Heaven" (1988)
8. Morbid Angel - "Formulas Fatal To The Flesh" (1998)
9. Greg Howe - "Extraction" (2003)
10. Stevie Wonder - "Songs In The Key Of Life" (1976)

Hel Pyre

(AFTERBLOOD/W.E.B.)

1. Mercyful Fate - "Melissa" (1983)
2. King Diamond - "Conspiracy" (1989)
3. Nevermore - "Dead Heart In A Dead World" (2000)
4. Emperor - "In The Nightside Eclipse" (1994)
5. Judas Priest - "Painkiller" (1990)
6. Pantera - "Vulgar Display Of Power" (1992)
7. Megadeth - "Rust In Peace" (1990)
8. Slayer - "Seasons In The Abyss" (1990)
9. Celtic Frost - "To Mega Therion" (1985)
10. Uriah Heep - "The Magician's Birthday" (1972)

Bobby Schottkowski

(TANK/MUTANT PROOF)

1. Queen - "Queen II" (1974)
2. Alter Bridge - "Fortress" (2013)
3. David Bowie - "Hunky Dory" (1971)
4. Megadeth - "Peace Sells... But Who's Buying?" (1986)
5. Lamb Of God - "Sacrament" (2006)
6. Queensrÿche - "Operation: Mindcrime" (1988)
7. Machine Head - "Unto The Locust" (2011)
8. Dream Theater - "Images And Words" (1992)
9. Pearl Jam - "Ten" (1991)
10. Jethro Tull - "Aqualung" (1971)

Marek "Angren" Kašćák

(STABBED/ALMA PERSONA)

1. Anaal Nathrakh - "Desideratum" (2014)
2. In-Defilade - "Rulers Of Famine" (2015)
3. Hour Of Penance - "Regicide" (2014)
4. Aborted - "Terrorvision" (2018)
5. Ektomorf - "Instinct" (2005)
6. Fallujah - "The Flesh Prevails" (2014)
7. Behemoth - "Demigod" (2004)
8. Ungrace - "Feed The Demons" (2013)
9. Rotted Christ - "Aealo" (2010)
10. Breakdown Of Sanity - "Mirrors" (2011)

John Walker

(CANCER/LIQUID GRAVEYARD)

1. Misfits - "Earth A.D./Wolfs Blood" (1983)
2. Killing Joke - "Revelations" (1982)
3. Motörhead - "Bomber" (1979)
4. Skinny Puppy - "Bites" (1985)
5. Brutal Truth - "End Time" (2011)
6. Venom - "Welcome To Hell" (1981)
7. Bathory - "The Return....." (1985)
8. Rush - "Grace Under Pressure" (1984)
9. György Ligeti - "The Ligeti Project" (2008)
10. AC/DC - "Powerage" (1978)

Wim van der Valk

(INQUISITOR/SAMMATH)

1. Van Halen - "Van Halen" (1978)
2. Morbid Angel - "Altars Of Madness" (1989)
3. Whiplash - "Ticket To Mayhem" (1987)
4. Agent Steel - "Unstoppable Force" (1987)
5. Samson - "Shock Tactics" (1981)
6. Emperor - "Anthems To The Welkin At Dusk" (1997)
7. Krisiun - "Apocalyptic Revelation" (1998)
8. Sadus - "Chemical Exposure" (1988)
9. Holy Terror - "Mind Wars" (1988)
10. Nuclear Death - "Bride Of Insect" (1990)

Kuba Brewezyński

(STRAIGHT HATE)

1. Nasum - "Helvete" (2003)
2. Rotten Sound - "Cursed" (2011)
3. Napalm Death - "Time Waits For No Slave" (2009)
4. Wolfbrigade - "Comalive" (2008)
5. Benediction - "Subconscious Terror" (1990)
6. Katatonia - "Brave Murder Day" (1996)
7. Misery Index - "Traitors" (2008)
8. Pink Floyd - "The Division Bell" (1994)
9. Depeche Mode - "Violator" (1990)
10. Ulver - "Shadows Of The Sun" (2007)

STATIST PERFORMS KIND OF ULTRA-FAST GRINDVIOLENCE AWESOMENESS AND THEY ARE HAILING FROM UKRAINE. MAKE SURE TO LISTEN TO THEIR INSANE PROMO ONLINE AND FIND ALL THE LATEST NEWS BELOW WITH THE DETAILED EXPLANATIONS OF THE MAIN MEMBERS, I.E. OLD, ED AND LEVA!!!

You've recently premiered online your first studio stuff titled as "Promo 2019". My congratulations to you! It contains six songs in the best traditions of grindcore, fastcore & powerviolence. Where did you record it, who produced it and how many days it took for you to complete this ultrashort beast?

Old: Hi Kornel and dear readers! Yes, currently we have a promo version of our debut EP. The EP contains 14 songs and is intended for labels and magazines, thus it has only a part of our stuff there. The whole stuff was recorded at the studio of the Fleshgore band under the supervision of Ihor Lystopad. It took us 5 days in total.

Ed: Thank you for your congratulations Kornel!!! Also big thanks for your interest in our creativity. Pleased to know you're not forgetting about us. Actually, our first finished studio track was the cover of "Kepone Factory" from the legendary punks Dead Kennedys, which we prepared for the blast beat tribute. It was urgently done in a very short time in May. Thanks to Slava Shynkarenko for his patience during the realization of this minor venture. However, for the promo itself we've recorded the drums in the winter, the guitars in the spring and bass and vocals in the summer, in June. As you see, we started it earlier, but finished only later. Everything was recorded rather quickly, but the studio sessions were scattered in time for several reasons. Our path to record this EP was very difficult. Our drummer was in the hospital on the brink of death for a few months, then it was followed by my brutal leg fracture in the first minutes of the New Year. Therefore, the sessions were a little stretched. But I hope it was worth and people will appreciate it.

Did you receive any label offers yet? Will it be released as part of a possible 7" split or you're going to spread it on your own?

Ed: Our promo is still really fresh. Currently, we are extensively spreading it and hope it will please someone's taste. The music is very specific, for brutal labels we're not completely grind and for punk labels we're not quite punk too. But I hope after getting

acquainted the labels better with our stuff there will be some interest. And it is going to be an EP of full value, not a split. Although we already have agreements with a number of bands for common split releases, but it will be for the new material, which we plan to record in the future. What we actually have is a preliminary agreement for releasing cassettes in Japan. But we still need to reconcile some of the details yet.

The 4-piece combo features musicians from such well-known underground acts as Mental Demise, Epicrise, Fleshgore, Ezophagotomia and Rapekit, just to name a few. Please introduce them to our readers and tell us what kind of jobs, hobbies or other activities do they actually have?

Old: OK, our drummer is Lev Kurgansky, who has played not only in Fleshgore, Ezophagotomia, but in a bunch of other more or less known bands of different styles. Obviously, playing on drums are his job and hobby at the same time!!! And also collecting stuff from rare Asian brutal bands. Edward Yerenenko is our bassist. He is known, apart from participation in Rapekit, as the owner of Ukragh Productions. Me, Old, - on vocals, of course, hehe))) I work in the field of certification, as for my hobbies - uhhh... many things: history in all its manifestations, Japanese Fencing (Kendo), various bodily practices and beer!!! The situation with guitarists is the following, now they are in process of learning our stuff, because we had to say a farewell to the former one after the festival in Germany...

Ed: Our vocalist already presented who plays what. As for my hobbies, of course, extreme music/anti-music primarily as a fan from the 80s. Then from the beginning of the 90s, not only as a fan, but as an active personality too. Plus, a huge experience of about 25 years in organizing tours, festivals and my label/distro Ukragh Productions that was founded in 1994, which is inactive at the moment. Between 1992-1994 I even issued a fanzine with the hellish naming Icicle In Ass 'zine. At the beginning with friends, later on my own. Well, you're on subject about this for many years, because you've personally been contemplating

all that since the ancient times!)))... Long life to Kornel!!!!)))... And so the interests are vast and the range of vision is broad. The things that inspire me in the first instance are nature and knowledge in different spheres - history, psychology, management, IT, art, sport and many others. What puts me down is the social sphere and the now prevailing sociopolitical system and all of its shit. Currently, I am working at a national TV channel as a motion designer, doing animation graphics for TV broadcasting.

Leva: Drums and drums once again! A lot of work in various bands, both domestic and from abroad.

The definition of your style is grindviolence. Please describe this determination more detailedly to the readers.

Old: Grindviolence is a rather exotic subgenre in our area. Unlike pv/grind, it appears to be a deeper fusion of grindcore & powerviolence. This style is, however, not so young: it exists since the mid-90s. To have a better understanding, we suggest you to listen to such bands as Ulcer, In Disgust, Benümb, Tension and, of course, the fathers of the style itself Yacopsæ 2001 & 2007.

Ed: Old, like a mastermind, like a professor approaches this issue and I completely trust him)... but I think everything is simpler... It is extremely intense, dirty-noisy, but laconic bullshit (music/anti-music - the crossed note), with sharp tempo changes without smooth and snotty harmonic links, often with micro pauses between parts in the songs, which varies from hardcore punk, through powerviolence, sludge, crust/d-beat, thrash, fastcore to brutal grind. And in any combinations and order of the specified chain. In short - just crazy shit!!! and we like it))

You have also recorded a cover of "Kepone Factory" for the Dead Kennedys tribute album. When and which label is going to release it? How did it happen that Anton Subbotin from Etsykh recorded the guitar parts for it?

Ed: The tribute was officially released on 31st of August by The Hills Are Dead Records. Anton is our mutual friend for many years. Since we parted ways



with our guitarist, we invited to participate a respected person and an excellent experienced guitar player. And he kindly accepted. Many thanks to him for this. Respect and kudos. By the way, since this kind of experience turned out to be positive, we will practice such an approach in the future too. We will invite friendly guitarists to record covers. We all approved such an idea within the band. In a few days we are going to record a cover of the song called "Life?" for yet another tribute album, which is dedicated to the cultic and mega extreme album of Napalm Death, namely "Scum".

Old: Lev suggested to invite a guest guitarist to record the cover and we all agreed, because we know Anton for a long time and he is a pro in this business! I think, inviting guest guitarists from friendly bands will become sort of a "specialty" of ours in the future)))

Besides the recently released EP there was a rehearsal demo "Tape One MMXVIII" released in the end of 2018. It was scattered to the underground masses in the form of cassettes and was limited to 40 pieces. Don't you plan to re-record at least those 5 tracks out of the 8 in a professional way for some possible future release?

Ed: It was insisted by our obsessed underground maniac, Lev))) He will tell you more.

Leva: Yeah, the idea of publishing a rehearsal demo on a cassette has appeared quite because our music greatly fits the DIY definition. We had to clearly show our direction and to declare about us for a start))) We shall not re-record the demo: all those songs have been already re-recorded with a studio quality for our debut EP. But to prepare more copies of it – we plan. This time – on transparent cassettes: let the white ones remain "rare", ahah!

Let's talk a little bit about your lyrics and your vision onto the actual situation in the world. What do you want to say or propagate to the people through the works of Statist?

Old: The lyrics of Statist deal with maliciously-cheerful satire, as the "malice of the day" and various nuances of surrounding reality: from curious details of everyday life to global socio-historical phenomena of humanity as a whole. The songs are rather short, thus the lyrics always require a maximum conciseness and clarity. The songs are abundantly filled with obscene expressions, which simplifies the task of "conciseness and clarity", haha!))) What do I want to tell the people? Hmm, there is really nothing new for them there... I might say I'm writing mostly for myself)))

Ed: Also we would like to distinguish our position. We do not participate in or support any political or religious movements. Fuck all politics!!! Fuck all religions!!! It sucks!!! We absolutely don't give a fuck about it. We appreciate freedom, nature, universal human values, positive and friendly people, underground, humor, communication, personal development and recklessness. There is so much bullshit around, beginning with odd and amusing occurrences, dorky tendencies in society's development, up to hopeless human stupidity that for Old there are no difficulties to write texts at all. But in the songs we do not appeal anybody to do anything in any ways. We are rather a mirror of this reality with all its oddities and banter. It is the core of our lyrics, which Old is responsible for.

You've been formed not long ago, but already managed to play a few shows in Ukraine and one in Germany. How those live shows turned out from your point of view and what was the fans' reaction? When and where can we expect to see you playing live next time?

Old: Well, we've played only three shows so far: two in Kyiv and one at a festival in Germany. We are rather "targeting" now... The fans' reaction was very positive! Since we already have some experience on the stage, we can give our concentrated energy out. Nevertheless, we still have to improve our stage performances in the future. At least, we have never played live with bass yet and there will be new guitarists too – so we'll see...)))



Ed: The next gig of Statist will be on the 12th of October in Kyiv at the 10th anniversary of Grand Заєбись Party. It is a small club fest, which me and my colleague Darynka stir up in the capital since 2015 for 2-3-4 times annually. As it comes. Plus, in addition to this event we've teamed up with very cool guests from Ostrava (Czech Republic) and veterans of the grind scene – Purulent Spermcanal. Since it's not very convenient for them to visit us with one show, I've decided to arrange a mini-tour of 3-4 dates in Ukraine. And Statist is going to support them in this upcoming tour.

Besides that, we've already received invites to play in some cities of Ukraine. They actively suggested us to play, but due to the temporary absence of a guitarist, we were forced to refuse all invites. But in the future, having prepared well and with the full line-up, we are sure to catch up the missed opportunities.

As for future plans, we have a lot of offers from all over Europe, both from organizers and from friendly bands to tour together. From Macedonia, Hungary, Bulgaria, Croatia to Germany, Poland, Czech Republic, etc. I hope we'll begin actively touring starting from the 2020 year. We are in a thrill to travel in a maximum number of countries and we are ready to play in any village, in front of a couple of fans)... The main thing is about the active communication with people and making new friends around the world. Underground rules! We also hope that with your help we can play in Uzhgorod several times too!!!))

You are located in Kyiv. How the grindcore scene looks like there? Is there any grindcore movement we can talk about?

Ed: I don't think that there's a powerful grind scene in Ukraine. The bands can be counted on the fingers. There are several bands in Kyiv, but I wouldn't talk about a strong grind scene at all. We have to build it, organize maximum number of concerts in different cities of the country, improve the promotion of the events and support the bands. Otherwise everything will disappear. And that's what I am trying to do by organizing the aforementioned Grand Заєбись Party with my colleague. From the grind bands of Kyiv, I can mention Warningfog, Rapekit (in which I play the guitar), Anal Fissure, Зомбі Ідять Моїх Сусідів, the recently formed Revomit and Freshcut (although they are nominally citizens of Kyiv, but originally it is a band from Luhansk that was forced to leave their hometown, because of the war and occupation over there).

Old: Yeah, I absolutely agree with Ed: at a certain point the well-developed grind scene in Ukraine simply collapsed. This happened around the 2010-2011 years. Prior to this, there was "Zverovision", which stimulated the appearance of new bands of the genre and helped its development. We really hope that the Ukrainian grindcore movement and everything

connected with it will get a "second breath"!

What bands do you currently listening to? Feel free to add your Top 10 grindcore releases of all time.

Old: As usually, it's a tough question))) Music, it is always depending from the actual "mood". I can listen from dark ambient to Last Days Of Humanity! It all depends from the spiritual state. As for grind – well, let's try:

1. Napalm Death "Mentally Murdered" (1989)
2. Terrorizer "World Downfall" (1989)
3. Repulsion "Horrrified" (1989)
4. Blood "Mental Conflicts" (1994)
5. Nasum "Inhale/Exhale" (1998)
6. Brutal Truth "Extreme Conditions Demand Extreme Responses" (1992)
7. Gods Of Emptiness "Disobedience" (1998)
8. Assück "Anticapital/Blindspot/+3" (1994)
9. Yacøpsæ "Einstweilige Vernichtung" (2001)
10. COMA "Canal of Mash Addle" (2018)

Ed: I can't say that I am crazy now on a particular band. Every day I listen to tons of music of various directions. Of course, it is mostly grindcore, gore-grind, powerviolence, grindviolence, hardcore/punk, crust/d-beat. Among the latest I have discovered and it thrilled me – Wreck, Failure, BadXMouth, Boak, Egocentrash, Cruel, XSPIG, Junko Furuta, Christ-crusher...

My Top 10 in grind, although I would rather announce Top 30)))... A lot did not fit, so I had to painfully choose. Well, at least so...

1. Righteous Pigs "Stress Related" (1990)
2. Terrorizer "World Downfall" (1989)
3. Impetigo "Ultimo Mondo Cannibale" (1990)
4. Very, Very Dead & Gory "A Veritable Paragon of Wholesome Family Entertainment" (1994)
5. Napalm Death "Mass Appeal/Madness" (1991)
6. Blood "Impulse to Destroy" (1989)
7. Pungent Stench "For God Your Soul... For Me Your Flesh" (1990)
8. Carcass "Symphonies of Sickness" (1989)
9. Regurgitate "Effortless Regurgitation of Bright Red Blood" (1994)
10. Brutal Truth "Kill Trend Suicide" (1996)

Leva:

1. Siege "Drop Dead" (1984)
2. Napalm Death "Scum" (1987)
3. Carcass "Reek of Putrefaction" (1988)
4. Pungent Stench "For God Your Soul... For Me Your Flesh" (1990)
5. Terrorizer "World Downfall" (1989)
6. Brutal Truth "Extreme Conditions Demand Extreme Responses" (1992)
7. Anal Cunt "Morbid Florist" (1993)
8. Assück "Anticapital" (1991)
9. Neuro-Visceral Exhumation "Naked Dead Bitches/Mass Murder Festival" (2002)
10. Repulsion "Horrrified" (1989)

OK, that's all I had in my mind for you. Finish the interview by sending your greetings to all the grind freaks of our globe.

Old: Huge thanks to you, Kornel, for the questions and to all Encomium readers for reading! Listen to good music, take care and see you at concerts!

Ed: Kornel, old fellow! First of all, tons of thanks to you for the support and interest to Statist! Good luck with your 'zine and in your hard, but interesting creative activity. And most importantly – health and strength!!!

I would also like to thank Old and Lev for being here!!! You are the best and I hope we will do a lot together in Statist for many years.

To all the fans worldwide, be curious and find us online, to see what we are like. Hope you will like our shit))) Enjoy & support underground! Be true to yourself, think with your own head and do not enter into any herd like organizations or movements!!! See you at concerts.

Leva: Peace and all the best to everybody!!!

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