

Oldschool Metal Maniac

Issue
No. 1

1 / 2010

Trench Belt

Backwater



RAZOR



MICKY TO
SAXLI

Merciless
Death

abscess

SENTINEL
EAST

ATMTEA

WOLFBANE

THE
RUNTS

SPECIAL PRESENTATION

KISS

ALSO: EXORCIST, NIGHTMARE,
WARHAMMER, SZRON, DEADLY FROST,
KRIEGSMASCHINE, VOO DOO, GUMO MANIACS,
STORMING STEELS, DARK TATTOO LENON, HOLY BATTALION,
SPECIAL MOVIE REVIEW: "WILCZYCA" & MANY MORE MUSIC REVIEWS INSIDE...

POSTERS INSIDE!



HEADBANGING HAILS DEAR METAL MANIACS!

HELLIAS THRASH METAL CLASSIC



After the 14 year long break I return with the new and even more oldschool magazine, raising on the debris of my old zine "Equilibrium Of Noise" which was coming out in the beginning of the '90s. This time as you can see the magazine is completely in English and treats mainly about the Golden Age of Metal. You'll find here lots of the interviews with many classic bands who had their time in the '80s/'90s. I'd also like to remind you of those bands that were forgotten by time but still are the solid core of what

today is called the Real Metal. I hope that the younger generations of the Metal Maniacs will get to their music even only by curiosity. Our magazine was made to keep the flame of Oldschool Metal alive as the primary goal. Of course we will present the young blood of the scene but it will only be the bands that preserved themselves from trends and plastic artificial sound. Luckily enough these days there are more and more bands playing uncompromising and real Metal respecting the lessons from the Glory Days and these are the bands I want to promote and by this help them to carry on the work of the forefathers of NWOBHM, SPEED, BLACK, THRASH and DEATH not to mention the good ol' HEAVY METAL. I hope that every Metal Maniac will find something for himself in our magazine.

It's also worth mentioning that besides the typically musical content we will present the articles about the other forms of art. In this issue you will find the article of Łukasz Orbitowski about the cult Polish horror movie "Wilczyca" ("She-Wolf") and the portfolio of the Cracovian artist Lenon Mokosza who is a well known tattoo artist from Poland. In the future we plan to launch a series of articles about the Magick and occultism, history of religion and about every worthy aspect of art.

We're looking for contact with the people interested in co-editing our magazine, so if you think you knew what Metal really means, feel free to write us. Particularly we're interested in contact with people able to present the reports from their local scenes and the artists dealing with the dark side of art to present their works on our pages.

Bang or be banged!
Enjoy the mag!

- Leszek Wojnicz-Sianożęcki

Special thanks and hails:

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HELLIAS Blind Destiny
CD 2005

Limited edition of 500 copies First time on CD-remastered 2005 re-edition of third Hellias release from 1993. Includes also four bands live track from Thrash Invasion tour 1990 Legend of old-school thrash metal from the early 90-ies. One of the best band from that time.



HELLIAS Revenge of Hellias
CD 2008

First, previously unreleased demo of the band recorded in 1987, available as limited edition CD. version contains 5 multimedia bonus tracks with live video material from 87-90.



HELLIAS Night Of Damnation
LP 2007

First studio stuff recorded by Hellias in 1987, released on mc in 1988 now rereleased on LP with 7 bonus songs recorded live in 1989. It's a mix between Kat and German masters from Kreator. Energetic oldschool thrash metal with Polish lyrics. First 200 copies were released on silver vinyl with patch, sticker and poster.



HELLIAS Revenge of Hellias
LP 2008

Limit edition 200 on reds vinyl with poster, and booklet. Hellias is the demo that the Polish Evil Thrash maniacs Hellias recorded in 1987. Comes on black vinyl and includes pro printed color poster and pro-printed zine style.

www.thrashing-madness.pl



www.myspace.com/thrashingmadnessprod

Oldschool Metal Maniac

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The publisher takes no responsibility for the statements made by the interviewed musicians as well as the contents of the advertisements published in the magazine.

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News:

Nuclear War Now Productions released amazing vinyls of norwegian Faustcoven "Rising From Beneath the Earth" DLP and "The Halo of Burning Wings" Regular DLP, also australian Abominator "Barbarian War Worship" Double LP is available. NWN will release demo tapes of masters from Autopsy in coming weeks.

A new Autopsy E.P. and full length album are in the works and will be released on Peaceville records along with an upcoming documentary dvd.

Merciless death are working on new album called "From hell". This masterpiece will include 10 songs plus Holy Death cover. CD will be released in august by Thrashing Madness and vinyl by High Roller Rec

High Roller rec and Thrashing madness Prod are preparing vinyl editions of first 3 recordings of Merciless death. Eternal Condemnation will be released in 300 copies and Holocaust as well as Sick Sanctities in 666 copies (166 colored ones).

On autumn High Roller Rec will release 3 cult vinyls of canadian Slaughter: Paranormal, Not Dead Yet and most legendary Strappado will rip you soul!!!

Brazilian gods from Attomica are working on new stuff. This masterpiece will be released in first weeks of 2011. Also new tour is planned for 2011, hope we will see them in Europe

In the beginning of 2011 WITCHING HOUR PRODUCTIONS will release new MASTPHAL Rituals. Also 3 important titles are being prepared:

MAGNUS - Acceptance Of Death, NON OPUS DEI - Eternal Circle and MOON - Lucifer's Horn. Check out other WITCHING HOUR PRODUCTIONS titles:

XANTOTOL - Thus Spake Zarathustra
MASTIPHAL - Damnatio Memoriae
MOROVE - Piekło.Labirynty.Diabły
TRAUMA - Archetype of Chaos
and MOON - Devil's Return.

THRASHING MADNESS

On august 27 Massacre rec will release 2 killer albums from EXCITER - "Death Machine" and MALEVOLENT CREATION - "Invidious Domain". A month later o september 24 new LAZZ ROCKIT will be released on Massacre rec.

Under The Sign Of Garazel on september will release new SZRON Cd. Same label will also release Split ep7 SZRON/CULTES DES GHULES.

Under The Sign Of Garazel Just released Split Cd Leichengott/ Legacy of Blood and Cd with demo of ANABOTH from 1996 „Nie Czas Pomotów". It's also important that ANABOTH are back In business after more than 10 years of absence.

FURIA returns with great ep Halny. Great music with polish lyrics. Also check other great FURIA titles like „Huta Laura/Katowice/Królewska Huta", „Grudzień za grudniem".

Second edition of Nuclear War Now Fest will take place in Berlin on 19th-20th november. The line up is: Miasmal, Embrace Of Thorns, Bone Awl, Blasphemophagher, Black Witchery, Xibalba Order From Chaos, Vanhelgd, Faustcoven, Proclamation, Dead Congregation, Ares Kingdom, Kerasphorus, Von Goat, Mystifier and of course - BLASPHEMY!! You must be there.

If you like MOROWE and FURIA then you have to check FDS - XII 07 Fallen Temple Just released this stuff on Cd. This label will also release CDR's with stuff from Split tape DEADLY FROST/DAREN

On June 2 FRONTIERS REC will release Jorn Lande - A tribute to Dio, TERA NOWA - Come Alive, YOSO-elements 2010, Y&T - Face-melter 2010, YOSO - Elements. Also available is PRETTY MAIDS-Pandemonium, KEEL - Streets Of Rock N Rol, PRIMAL FEAR - 16.6 Live Around The World on Cd and dvd VANDEN PLAS - The Serpent Plas and new solo album VICE NEIL - Tattoos & Tequila

HELLIAS will play 2 gigs with legendary VENOM In Poland. The dates are 23.06 Cracow and 25.06 Warsaw. Also new clip to album AD Darkness is available. Watch it here www.myspace.com/thrashingmadnessprod or www.myspace.com/helliaspl

Solo album from John Norum - Play Yard Blues will be released in a few days by Mascot Rec.

Also cool new releases HEAVY ARTILLERY REC on vinyl: AT WAR - "Infidel" (white and green lps available, 100 copies each), two picture lps of ENFORCER - Diamonds and Into The Night, limited to 500 copies and great 7' ep SIGN OF THE JACKAL - "Hainted House" tape, limited to 105 copies with patch and poster.

Nuclear Blast records will release some killer stuff in coming weeks. Keep your eyes open for Accept - Blood Of The Nations, 2dvd+ 2cd Amorphis-Forgin The Kand Of Thousand Lakes, Blind Guardian - At The Edge of Time, thrash metal masterpiece Death Angel - Relentless Retibution CD+DVD, Immortal - The Seventh Date of Blashtyk from Waken cd+DVD, Kataklysm - Heavens Venom.

On July 24 High Voltage festival will take place. A special Heaven & Hell gig as a tribute to DIO will include musicians like Glenn Hughes (eks - Black Sabbath and Deep Purple) Jorn Lande (Masterplan, Millenium, ARK, Avantasia, Allen/Lande). Glenn sung at DIO's funeral in Los Angeles. On 2 june Jorn Lande released a special album "Dio" with songs of Dio, Rainbow and Black Sabbath. This album is promoted with song "Song For Ronnie James". Works on this album started last spring.

New album of IRON MAIDEN - The Final Frontier is coming soon. The CD will hit stores in the second half of August - this year!

16.11.2010 There will be a Triptykon concert in Poland - at Warsaw/ Progresja Club.

NWN Prod - Out Now LP Autopsy : "Awakened By Gore" This vinyl reissue of Autopsy's legendary demos will be essential for every worshiper of the Bay Areas kings of scum - drenched Death Metal.

T-Shirts



Masterpiece for all real maniacs of oldschool thrash metal. Mega rare T-Shirt released for 22 anniversary, limited to 50 copies only is now available. Sizes are: XL, L, M. size.



One of the most important Polish Death/Thrash Metal bands from late 80's. Masterpiece for all real maniacs of oldschool thrash/death. Mega rare T-Shirt Merciless death - "Holocaust" limited to 50 copies only is now available. Sizes are: L,M,S High quality cotton with both sided prints.



One of the most important thrash metal albums in history of polish metal, more brutal than "Reign In Blood" and Dark Angel "Darkness Descends". After 20 years for the first time on CD. T-shirts also available, only 50 copies made in XXL, XL, L, M size.



One of the most important Polish Thrash/Death Metal bands from late 80's. Masterpiece for all real maniacs of oldschool thrash/death. Limited to 50 copies only is now available. Sizes are XL, L, M. High quality cotton with both sided prints.

Trench Hell

Southern Cross Ripper

FF

Formation of this exceptional Aussie band is dated for 2004 when a gang of oldschool Metal maniacs, known from such renowned hordes as Gospel Of The Horns, Kill For Satan or Nocturnal Graves decide to for a new musical weapon of mass annihilation going under the name of Trench Hell. Just after a few months of activity Trench Hell released their first demo tape „Alcoholic Disaster“, containing 3 songs along with a cover „The Third Of The Storms“ known from the 3rd demo of the mighty Hellhammer, „Satanic Rites“. The tape did it's work in the underground gaining Trench Hell a solid and faithful fanbase and resulted in signing the contract with Hells Headbangers Records (US). Soon after that the limited 7" EP comes out entitled the same as demo. This material crushes the listener with it's pure oldschool form, perfectly giving the atmosphere of the '80s extreme metal inspired by Venom, Hellhammer and Celtic Frost. In 2006 the band entered the studio in order to record it's first MLP „Southern Cross Ripper“ containing 6 tracks and this time the result is 666% pure essence of everything that was best in the '80s metal! Extremely energetic, oldschool music and vocals in vein of Tom G. Warrior's nordic barbarian grunts from the times of „Morbid Tales“/„Emperor's Return“ fill this MLP. Listening to this material is highly addictive and provokes a head-banging of your life by it's possessed sound! I wish there were more bands like that these days!!!! Truly recommended for the fans of Toxic Holocaust, Midnight, old Celtic Frost and Hellhammer. I personally guarantee a total overkill!!!! Worth mentioning is the fact that „Southern Cross Ripper“ appeared also in the vinyl version, so all the fans of the most noble of formats, prepare yourself for total annihilation! To get to know what Trench Hell is preparing nowadays I asked the guys to answer a few of my questions, so not to let you wait any longer, ladies and gentlemen, from the very depths of Hell... TRENCH HELL!!!!

Hails! Hows everything in the Oldschool Metal world of Trench Hell?

Ales.. Everything is VERY busy here, We are about to embark on our first European tour so managing that has been quite an effort.

Since the release of „Southern Cross Ripper“ already three years passed and you broke the silence only once releasing a split 7"EP with Sadistic Messiah „Beware The Wounded Beast“ making the fans thirst for your music rise. Is there any chance to change this situation?

Our next release will be a full-length album, We're a band that never wants to rush anything, What's the point? We have heaps of time! Why rush and make a mess of everything like most bands do. 3 years is nothing mate, I have waited what seems to be eternity for some bands to release a full-length.

Many people wait impatiently for the new material of Trench Hell. I won't hide the fact that I am personally one of them being completely fucked up about your music that's why I'm very curious about the new stuff. Will it be any similar to what you presented on „Southern Cross Ripper“?

We will of course still have that same Motorhead, Venom, Celtic Frost spirit but also work on new stuff to fit the concept. But it's hard to say what it will be like before we record it so we are all going to have to wait and see.

Until not so long ago you as the people were more known from the bands like Nocturnal Graves, Carbon, Urgrund, Gospel of the Horns, Kill For Satan or Psychrist. Are you still a part of those bands and that causes such a delay in the new releases of Trench Hell or that lack of haste comes from any different reason?

I have pretty much stopped being involved in other bands, I would like to put my full effort into this album without getting side tracked. But when I joined GoTH that did put a delay on the MLP as we were writing and recording „Realm of the Damned“ After

I left that band I got straight into „SCR“. Now we all pretty much just work on Trench Hell.

You don't detach from the musical fascination with early works of Hellhammer/Celtic Frost. How big was the influence of the aforementioned bands on the Trench Hells music?

Hellhammer and Frost will always be an influence on my writing style, They are a group of maniacs that hold the key to the exact music I love, Everything from Punk to the most fucked up darkness you could ever hear. Both bands had had a massive influence on the band!

What was the main reason to form these days a band that plays Real Metal against all odds?

What else would we do? Play jazz? Our heart is in the 80's underground, we play because we have a connection with this.



Generally all of your past and current musical projects bear a mark of oldschool metal. Do you listen to the 80s stuff often? What are the main inspirations and favorite bands of the merry gentlemen of Trench Hell?

HEXX: Rose Tattoo, Hellhammer, Celtic Frost, Armoured Angel, Motorhead, AC/DC, Venom, Bulldozer, Accept, Pre Kirk writing Metallica, Destruction, The Angels, Buffalo, Judas Priest, Scorpions, Depression, Pink Floyd, Razor, NWBHM, 60's/70's Gun, Lobby Loyde and so on.

KELLHAMMER: Discharge, Hellhammer, Celtic Frost, Slayer, Napalm Death, Armoured Angel, I could go on forever but I think you get the picture!

IRON: Bathory, Scorpions, Judas Priest, Mercyful Fate, Slayer (pre- Reign in Blood), WASP, Motorhead, Hellhammer, Razor, Running Wild, Holocaust, Armoured Angel, Slaughter Lord, Sadus, AC/DC, Rose Tattoo, '70s Aerosmith, Thin Lizzy + heaps of obscure '80s heavy metal and late '80s/early '90s death metal etc etc etc...

Do you play gigs? If so will there be any chance to see you live on the Old Continent? Where and with whom did you play until now?

Trench Hell has not played in this country simply because we don't have the support to grant it. We will be touring Europe through July 2010 and stopping past Ireland, Netherlands, Denmark, Germany, Norway, Sweden and Austria. And playing some great festivals like Hells Pleasure, Metal Magic and Headbangers Open Air!

Let's get back to your last offering, the split 7" EP. This time it was released by Iron Bonehead Productions, so does that mean the new release of Trench Hell will come out without the logo of Hells Headbangers on it? I thought the cooperation with this label was rather fruitful for you.

The Iron Bonehead 7" was a one off release, Hells Headbangers has been more than great for us, but there is only so much they can do for us and I think they have



Trench Hell is something I stand behind 110% its not a band I feel I need to write for other people but more myself, I dont look for fame or fortune as music to me is not about that. How I write it? I dont know, It just comes out and we hit record... Nothing is ever rushed and if Im not happy with a riff or structure it will never be released.. if it does not have feeling its not what I want to release. Haha I think Sadistik Exekution would say, "We dont worship satan, Satan worships us!"

Its not hard to imagine how important the music is to you, but for ssure its not the only thing iin your life. From where do you draw the inspiration for your sounds? How do you consider the modern art? Does it have any reflection in your music?

Inspiration come from all around, Movies, Music, Live Music, Serial Killers, Travel, it all depends, Sometimes its as easy as having a beer and putting "welcome to hell" on the turntable and getting that rush of darkness engulf every thought and then rage through the guitar.

In the present plastic and ultrasynthetic days the honsty is very important part of the music. Many bands unfortunately tend to forget about it choosing the easy way of boosting the sound with the technological shit instead. Why do you think the people don't want to sound real and organic anymore? I perosonally think that the analog sound contain this specific musical venom that intoxicates the listener. By the way where did you made your recordings? Was it strictly analog equipment like in the 80s?

Well bands cheat in the studio, plug-inn Effect, Triggers, cut and paste... whatever but I hate that. It all takes the soul from the music and can make good music very dead and boring! Recording strictly analogue is very hard these days, everything eventually gets bumped to a computer loosing the whole point of recording analogue.. People say, yeah we recorded full analogue but its bullshit. They will track say the drums to tape then from tape its recorded to pro tools or something alike then edited and mixed. So why not just record digital? What's the point? The studio I have pickd for the album is full analogue all the way down to sending the master to the label on tape. The way it used to be done. I recorded "SCR" with minimal gear, in a dark and dirty rehearsal studio. Everything with old mic's and amps, strait through

head sounds raw drums all mixed into one big mess of honest sound.

"Southern Cross Ripper" appeared also as a vinyl version which is a kind of nobilitation these days. A CD can be released by anyone, but the vinyl is something precious. What is your opinion about that? Do you yourself often play the music from vinyl? What are your most listened LPs in that precious format?

The LP was released 3 months before the CD upon our request to the label, I don't care too much for CDs but a lot of people dont own a turntable these days so they need the cd release... , I dont own many cds so most of my collection that I listen to is Vinyl, as for most listened to LP thats a hard one.... depends what mood I am in, But there is always Motorhead, Jpriest, Accept, Rose Tattoo up the front.

What do you think about the Polish metal scene? Do you know any bands from my country?

Polish people seem very dedicated to metal, I used to write to a few people from there tape trading years ago. As for bands of the top of my head.... Kat I like a lot, I know there are bloody heaps of bands I like from your area I just cant think right now.

What is your opinion on such bands as Toxic Holocaust, Midnight, Darkthrone or Aura Noir?

All top bands, I like Toxic Holocausts early stuff, Midnight is a great band, Darkthrone are high up for me! Fenriz really know great 60's 70's music! Death black and whatever you want to call what they are doing now.. AN is also a great band! Black thrash attack!

Our interview is slowly reaching its end. Thank you very much for your time and traditionally the last words belong to you.

Cheers maniac!Keep in touch!
Contact can be made through :
trench_hell@hotmail.com

NO contact through myspace
www.myspace.com/trenchhell

-Leszek Wojnicz-Sianożęcki

SEE YOU IN EUROPE!
All the best!

BEAST OF ATTACK TOUR JULY 2010

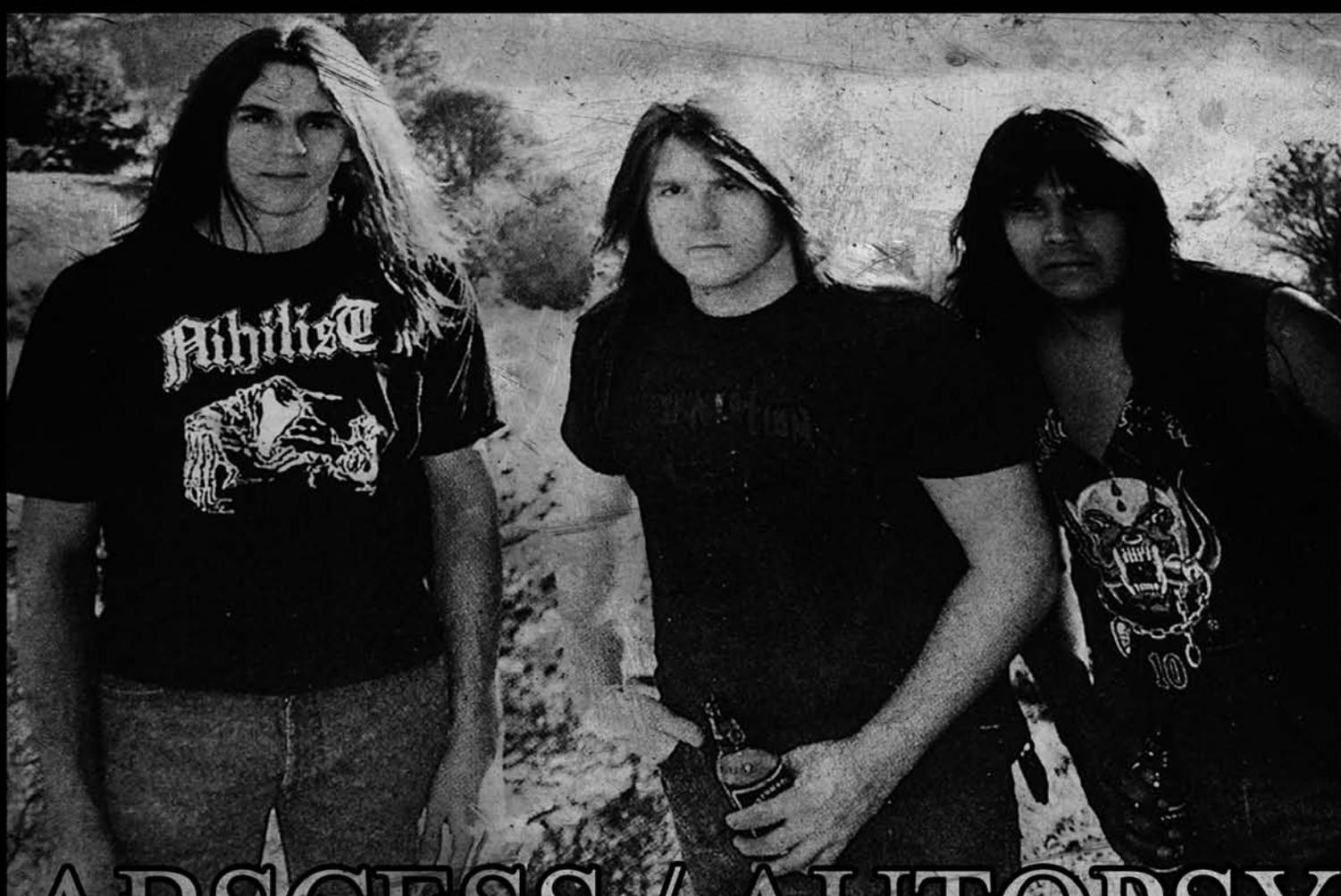


FESTIVALS

- Headbangers open Air, Germany
- Hells Pleasure fest, Germany
- Metal Magic fest, Denmark

CLUB SHOWS

- Norway, Oslo
- Sweden, Stockholm
- Netherlands, Leiden
- Ireland, Belfast
- Ireland, Cavan
- Ireland, Dublin
- Ireland, Cork
- Austria, Vienna
- Germany, Hamburg
- Germany, Koblenz



ABSCESS / AUTOPSY

As a drummer Chris is for me as influential as guys like Gene Hoglan, Dave Lombardo, Philthy Animal or Fenriz. His work in death metal underground simply can't be underrated. It's been more than 20 years of madness. Albums like "Scream Bloody Gore", "Severed Survival", "Mental Funeral" and his other bands named Abscess and Doomed to show how talented this guy is. He is dedicated to this Sick and morbid music until eternity ends. Here we have a small talk with mighty Chris Reifert.

How are you? How is your record collection, Any new killer vinyls ?

I am doing fine, my record collection is doing fine, and new killer vinyls? Indeed so, sir! Besides that, it is a warm day outside and I am sitting here in a cool room with some ugly metal playing in the background.

I must tell you that I was waiting for the return of Autopsy for ages. What can we expect from reunited band? Is it Just for Maryland fest 2010 or you have some plans beyond?

Aha, I'll never tell! Heh heh. I will say that we'd like to be the first metal band to play on Neptune but it's probably not too realistic. Oh yeah, what to expect? I would say Autopsy music played by the members of Autopsy! Fuckin' hell, lock up your brains 'cause we're coming after them!

What is the atmosphere In the band before Maryland gig? Are you excited like it was on your first tour? How it is to play with Eric Cutler after such a long break?

I'll let you know after we've been there. Right now we're just rehearsing as best as possible so when we're in Maryland about to go on stage, we won't be thinking "man, I sure hope we don't fuck this up" Haha! We are indeed excited and will make sure we leave the stage in a crushed and bloody pile of rubble. Playing with Eric now is just like it was way back when. He's still an amazing guitarist and great

friend and it sounds great as well!

How did it happen that Eric is back with you with weed and whiskey In his hand?

Well even if he just had a tennis ball in one hand and a light bulb in the other he'd still be doing Autopsy with us. Heh. Gotta have Eric to have Autopsy so when we decided to do Autopsy again the deal had been sealed.

Returning to your future plans. Is there Any Chance for an album? Have you had Any songs prepared after Shitfun and before splitting up?

At the time of Shitfun, we used all the songs we had on that album which is why it's so long. We knew the band was breaking up but didn't want any of those songs to go to waste so on to the album they went. Future Autopsy albums, eh? Quite an outlandish idea there. Hhhmmmm....

This question must be here. Why did you Split up??

The last US tour was the final nail in the coffin. At that point the enjoyment was going away and serious burnout was taking place. After the tour we figured it would be best to record one last album and play one last show and end things on a good note instead of carrying on when it would soon become obvious that our hearts weren't into it anymore. A graceful exit was in order and looking back, it was the perfect way to handle it.

It ad to say but your last lp Shitfun didn't get the

attention it really deserved. Did you get Any feedback from maniacs about this lp and Split of the band?

Yeah, that album kinda got swept under the rug. The timing was terrible since Music For Nations had just bought Peaceville and MFN cared nothing for Autopsy and the album just died on the vine. At this point it has been reissued a couple of times and I get more and more comments as time goes by about it being a brutal and sick album. I still love it. It sounds so fucking dirty and disturbing. We were on a mission to offend and sicken to the best of our abilities and it worked.

After Autopsy's demise you started with Danny Coralles in Abscess and Doomed. Line up was fulfilled with Clint Bower from HEXX and Joe Allen from mighty VON. What happened with Eric back then? I know that He joined Funeral and recorded demo In vein of "Acts of the unspeakable" and "Shitfun".

After Autopsy broke up, Eric formed a band called Funeral and in 1996 they recorded a demo and rehearsal which are both crushing and killer. It was a short lived but kick ass band.

Talking about Funeral. This band and Doomed recordings were Just released on cds. Vomit some words about playing In DOOM. What do you think about Funeral?

Yep, Aphelion Productions has released the Funeral



and Doomed stuff recently. Nice to see that happen after so many years and they came out great. Concerning Doomed : blleeaagghhh! bbaarrffff! eeuug-ghhh!!! bbllaatttttt!!! There's your vomits. Besides that, Doomed was a project a couple of us Autopsians did with a friend of ours who did vocals and it turned out really raw and cool. Ah, Funeral. Very heavy and a lot like "Acts of the unspeakable" era Autopsy. I dig it quite a bit!

Is there any chance for releasing Abscess stuff on vinyls?

We'll see. I'd really like to see that happen.

New Abscess is available now. In my eyes the sound is like on "Horrorhammer" but it's more experimental. Are you satisfied with the result?

Why, yes we are! It actually came out just how we wanted it to, which is amazing considering the time we had to work with. We crammed a lot of insanity into that chunk of time and are very pleased with the results. It sounds like Abscess but with some added depth and sheer heaviness to make it burn your toe hairs and fizzle your mind.

Your sources of inspiration are really big. What are your most important bands and singers? Beside Frank Zappa and The Residents of course? What is worth checking out?

That question always baffles me. I try to think of a few things and instead a million great bands and albums come to mind in a flood. I do indeed think Abscess "Dawn of Inhumanity" is well worth checking out. Hey, did I just say that? Why, yes I did. Buy it now dammit!

Autopsy "Horrific Obsession" - how did you work on this release. Was it comfortable for you to enter the studio under Autopsy name after such a break? Was the Autopsy spirit with you?

It was comfortable and totally felt like Autopsy because it was. Luckily that's what is responsible for the spirit. That and the fact that Danny had brought the dried up shriveled old apple from the original Mental Funeral sessions fruit bowl. Why did he save it? I don't know either, but it looks pretty weird now.

Nuclear War Now Productions re-released Autopsy demos on vinyl, finally hehe We'll have demo 87 and demo "Critical Madness" there. What

else? As far as I know it will be 2 LP set.

Yep, the demos will be there as well as a few other rare tracks from that era and over the top packaging. I'm looking forward to that gravebeast.

What memories do you have from your European tour with Pestilence and Bolt Thrower in 1991? Would you like to tour Europe once again? If so, what bands would you like to take on this tour.

Lots of memories, really. Mostly good, except getting ripped off by the scumbag promoter. Those were fun bands to tour with as well as Morgoth who were on half of that tour. I don't think we really want to tour anywhere these days honestly. Maybe a show here? Maybe a show there? Maybe....? No tours though. There's plenty of other bands who do that and they can enjoy the experience for all of us. Hah!

Heard that Abscess' "Horrorhammer" was recorded at the same studio where Possessed were recording debut. Is it true?

Yes it's true. It's actually on a former ranch in the middle of nowhere but lots of great metal albums got recorded there.

Abscess "Dawn of Inhumanity" was recorded for label of DARKTHRONE guys. It's the last release of this label. DO you know why Tyrant Syndicate is dead? Will you return to Peaceville Records?

You would have to ask them why there are stopping with the label. I do know they did a great job with what they did and we are honored to be a part of their legacy of filthy noise. As for who will Abscess work with next label wise....we'll have to see about that. For now, crank up "Dawn..." til your brain turns to runny cream cheese and oozes out your nose.

Italian Night of the Vinyl Dead have just released "Shitfun" on brown vinyl, limited to 500 copies. Did you get any other offers of releasing this on lp? Also "Severed Survival" and "Mental Funeral" were released on vinyls by Peaceville. Is there any chance for re-editions of EPs and "Acts of the Unspeakable" on vinyl?

This is the first time Shitfun has made it onto vinyl. Fuckin hell! Came out really cool though. As for "Acts..." I think Peaceville will reissue that on vinyl sometime in the near future. Not sure what will

become of the eps right now but I don't think you've seen the last of them.

What do you Guys do beside playing? Any day jobs, other hobbies?

I've been informed that people will be disappointed to hear that we do anything but live in the sewer feasting on maggots and rotten human flesh so I'll just go with that. Happy now? Hah!

You have recorded a lot of great albums. Which one is the most important for you (from Autopsy lps and all the others)?

Thanks for the kind words. I hope your psychiatrist knows about this. The most important one is always the latest cause it's what we are living and breathing at the moment.

Jannick Girranks published a Cook book few months back. I'm really impressed by this book. The whole idea of metal and cooking is great, also some great names published there. What do you think about this book? Do you like cooking?

I love the book! Hell, it's the first time I've seen a comic style drawing of myself which it makes it worth it for me alone. Three thumbs up! Besides that detail, the book really kicks ass and yep, I do cook upon occasion. My skills are limited but it can be enjoyable.

Have you tried Any food from that book? If so which one was the best?

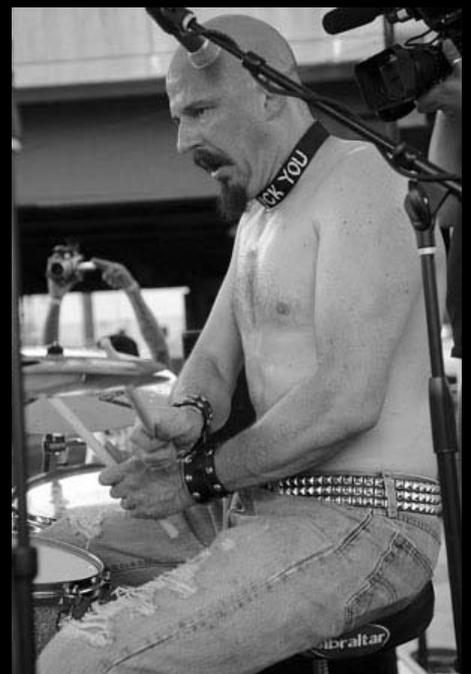
So far just my entry. Gotta dig through that thing and try some stuff out!

23.) I know that you love watching movies and Reading books. Have you seen new Coehn Brothers movie "A Serious Man"? It's really good one.

I have to say, no I haven't seen it. I've been getting behind in the movie watching department as of late. I guess I've been obsessing over the current musical escapades and lost in my little bubble.

24.) Ok Chris thank you for your time. Thank you so much for All the answers for Metal Maniac Mag. Hope we'll have an opportunity to drink some beers here in Poland at Autopsy or Abscess live show.

Piotr Brewiński





ATTOMICA

ATTOMICA

The legend of the Brazilian scene returns. When in 2004 the metal world heard about the reuniting of the Brazilian Attomica I thought I'd go nuts with happiness. Unfortunately I had no chance of being direct witness of this rebanding and got no chance to get the live album "Back and Alive" which was the recording of this event, but the fact that this expetional band returned from the grave was and still is something massively important for me. In 2005 Attomica recoded the new demo which was added as a bonus material to the reissue of the classic debut album, so we had finally an occasion to listen to this formidable material for the first time on CD enriched with 4 new tracks and then all of the sudden Attomica turned silent for the next few year and that I must admit made me feel uneasy. Luckily enough my anxiety was unnecessary and the following interview is the proof. Many things coming form, the Brazilian side, hehe... To keep you no longer in wait, here it is!

The mighty ATTOMICA!!!!



When I got my hands on the reissue of your debut album for the first time (the one released through Killing Rees.) I was more than happy because it probably saved my first press vinyl edition from changing into the fistful of black sawdust. I was even more pleased as I found the demo from 2005 included as a bonus, containing 4 great blasters in the old climate. Why it took so long for you to return?

Well, Attomic decided to stop for a while after the tour of Disturbing the Noise. We were disappointed with the cancellation of an expected European tour, and also badly ancillary to the business of that days. We knew we had a great album in our hands, but that was without the divulgation and recognition it deserved for all the work done. This disc was made with soul, guts, a lot of guts!! It took us back because everyone was taking a normal life ... But the metal has called us again! It's like an addiction ... It's in our blood ...!!!

After the 2005 demo you remained silent for the next 5 years. I won't hide the fact that I was a bit afraid that you decided to split up. Finally the latest news from Attomic calmed me down :-). Information that you're working on a new material made me excited, so can you give us some more details on that? When do you plan to release it and in which label is it going to be released?

. We are in the process of composition, we have about seven songs already prepared, but still unfinished ... You can be sure they are fucking great! Far more aggressive than those contained in the Demo 2005. The first composition is The Black Death!

How would you compare the new tracks with your classic facebreakers? Is it going to be

familiar with what you did on 2005 demo or is it going to be different in some way?

As I said in another question, our new songs are faster, more aggressive and energetic than the demo. This rest filled our batteries!

What has happened with you through all these years of silence? Were the members of Attomic involved in any new musical project or musically active somehow?

In these five years we've been involved with a few musical activities, the coolest was the cover band called Powerage (AC / DC tribute band), formed by me, my brother JM and Andre Rod .. Always played in various pubs with lots of whiskey, beer and cigarettes!

From the moment when your first material was released already 23 years have passed. How would you consider this material from today's perspective? For sure you realize that your classic debut is considered your best by many. What do you think of that? Which one of your materials would you describe as the most important for Attomic?

I think the debut is really a great album! 23 years we did a different sound of the bands of that days, with great speed and many riffs placed in the same song. We wanted to be one of the fastest bands on the planet! I think we did this in Samurai! Sanefuji, drummer of the season virtually created the blast beat speed with that nonsense. I think that influenced many bands of thrash and death metal, because we have always been mentioned by many extreme metal bands as one of their influences! It is a great pride for the band!

In the meantime the Cogumelo reissued your „Disturbing the Noise“. And what's with

„Limits of Insanity“? I will that material also be reissued?

I think “Limits of Insanity” isn't in the plans of Cogumelo for now. But the rights now belong to the band, and we can license it to any interested label.

On the reissue edition of your 3rd album the live bonus tracks appeared. Do you keep more of these unpublished treasures in your archives?

We have some things! But we didn't thought about it! I think Attomic's rarest material is a demotape recorded in 1986, called “Children's Assassins”, made for promotion of the band at the time. I would love to find this download, because we no longer have that stuff. The recording is awful, but the songs are cool! Can anyone send this one!?

Going back once again to the 2005 demo, you managed to perfectly catch the climate of your first material but with way more massive, oldschool sound. Where was this demo recorded and what's more important, under what circumstances did you reunite? It must have been a little earlier than 2005, judging by the 2002 „Live in '92“ VHS and „Back and Alive“ from 2004. By the way are these releases still available? Because I couldn't find them anywhere and as a collector I would gladly see them on my shelf next to your classic stuff.

The demo 2005 was just a rehearsal ... We were testing new ideas ... I think it's a little different from the style of the band, and even a little slower, but the result was good. It just came out as a bonus because the Kill Again asked for something unusual ... was only for the fans because the band was stopped and did not make sense to throw that stuff out. It was the last job with the Mario Sanefuji ... we have a new drummer, Friggi Mad Beats, who plays a lot and did not change the characteristic of the band. He and Sanefuji has the same footprint thereby maintaining the same quality.

„Back and Alive“ was recorded in 2003. How was this concert organised and who initiated the whole idea? Was that a single gig or maybe you toured with someone?

“Back and Alive” was a single show. Made to mark the return of the band with the same formation from “Disturbing the Noise”, but this return with Fabio Midgard ended up not happening because the Label (Frontline) does not fulfill the agreement signed earlier, and the CD was released by Hellion records some time later. It is not easy to find this cd, because Hellion has only a limited run, and we are not part of their cast. The band followed up in 2005 with JM on vocals.

You're one of the oldest bands from Brazil. Your early days are dated for 1985 so you were formed in the same times as Sarcófago, Mutilator etc. You however had not as much luck as the aforementioned hordes and despite the great potential you still remained more underground than for example Sepultura. Why do you think was that? Your music wasn't worse at any cost! It was at least equally arse-kicking oldschool metal!!!

I think we lacked luck and a good manager! We had good potential. We missed being in the right place at the right time! But the reason for our success remain until today, the band's songs are timeless, they do not follow the fashion of the time, so do not sound old. One example is Deathraiser (Youtube), recorded in 1991, making success today, among fans who never saw us play. Who listens to this sound, think we just made it!

Let's get back for a while to Killing Records. Are you happy with the cooperation with this rather small (comparing to the Cogumelo or Marquee Records for example) label? Of course being in the smaller company has its pluses like paying more attention to the bands in the roster but the distribution often fails. Once I tried to contact Killing Recs. And met unpredicted obstacles and the publisher should take care of the availability of his stuff. Up to now the possibility of getting your first material in Europe was very small.

We're actually looking for a new label (interested can contact) I would love to work with an European or North American major label, because that would be very good for the image of the band, what could be better publicized. Working with a major label, Attomica could lead to new conquests, as best studios, recording time ... etc.. Like the chance to tour the world with big bands. "Disturbing the Noise" was recorded in just two weeks! Glad it was cool!

Back to the new album, you mentioned that you plan to release it in the beginning of 2011 and then you plan to promote it with a tour. Do you know more or less where would you play live and with whom? Is there any chance to see Attomica on the Old Continent?

We are keen to do a tour in Europe, it's a great dream! Once we finish the new CD we'll certainly get in touch with European businessmen to schedule some dates. If there is interest from Polish fans, please help us with this, it will be a pleasure to play in Poland!

Recently more and more of the veteran metal hordes returns from the grave, like for example one of the oldest Brazilian metal bands, Vulcano or recently reformed Sextrash. Sarcófago did a tour in 2006 along Possessed



and Sadistic Intent. How do you feel about such tendency? People get more and more into ancient Metal so how it is with the feedback on your return?

I think all our fans are really enjoying our return! We feel that the feedback that comes from the Internet on sites like Myspace, Facebook, Orkut, Youtube, Google etc We do not want to be that band that lives in the past, but a band can keep the same energy with new killer songs, creative and original. We always want to surprise our audience with good music and good shows.

The Brazilian scene was always something special for me. You were always kind of real Metal goldmine spawning a real mass of the bands that forged new directions for the extreme music in the '80s. How do you consider your scene nowadays? Are there any new bands worth attention? What do you think about Em Ruínas? In my personal opinion they are incredible!!!

The Brazilian scene was always really good! I think the metal is like soccer, is leaving the country known worldwide. I think Brazilian bands are very creative, and this is due to the difficulties experienced by everyone in a country in South America, such as language, lack of good equipment, lack of support from the media ... etc. This makes us fight and win! I've heard "Em Ruínas" by Youtube, and they really are doing a great job!

I noticed slight change in your lineup. There's no more Pyda Rod and Laerte Perr. What happened that you couldn't resurrect the original Attomica's lineup? What are now the two aforementioned gentlemen doing?

The current line-up is: Laerte Perr (vocals),

JP Francis (guitars), Andre Rod (bass), Luis Amadeus (guitars), Friggi Mad Beats (drums) JM Francis, Pyda Rod and Mario Sanefuji couldn't return for personal reasons, like Fabio Moreira. But they are great friends and are hoping for Attomica success! Our success is also their success.

Through all these years plenty of the good music came out. Are there any new bands that caught your attention recently? What are you listening these days?

I'm still hearing a lot of old bands, but like some new bands. I prefer not quote them because I always miss someone and this is very annoying!

AC / DC is my favorite band, my son is named Angus Young (I hope that one day Angus comes to know it !!!), but keep listening much Slayer, Exodus ... Old school thrash bands!

Do you know any oldschool bands from Poland?

Old school not yet, but would love to know! Can you give me some names?! Certainly I will check'em out in the net!

Our interview will be slowly approaching the end. I hope that you will keep informing us on your activities as there are plenty of maniac waiting for the new Attomica album. Thank you once again for the interview. The last words are yours.

I would like to thank you guys for the interview! It was a pleasure to talk with Polish fans! Can expect a new killer album, fucking fast, heavy and aggressive!

Leszek Wojnicz-Sianożęcki



When speaking of the classic Oldschool stuff from the 80s it's hard to omit the German legend BACKWATER. Even though they didn't have had many releases, leaving just the two albums, undoubtedly they have made a history with them and "Revelation" and "Final Strike" remain a real metal classics. Backwater is among those who made music inspired by early Venom and Motorhead works with its own brand of feeling and aggression merged with the aforementioned influences and that's what made Backwater sound still fresh and powerful even to this day. Using the pretext of the reissue of their both albums on CD by Old Metal Records I asked the leader of Backwater, legendary Thomas Guschelbauer for the few words about the Glory Days.

What's new in the world of Backwater?

About Three years ago we started BACKWATER again. The music we play is still hard and rough, but not that thrashy. A bit more melody, more groove and not as fast as former BACKWATER stuff! We are having lots of fun with it, and that's the main reason for playing together as a band – not to get a new record deal or something like that!

When I've heard "Revelation" for the first time (and it was around 25 years ago...) those sounds possessed me completely and I wanted to see Backwater live really badly. Unfortunately I was living in a country effectively insulated from the West by Iron Curtain. How do you remember those days? Did you play many gigs in the past? With which bands did you shared the stage?

In my opinion we played not enough gigs! The main reason for this has been our record label "Disaster Records". They didn't "push" us the necessary way! On the other hand we were too young to realize, that we should have done much more on our own referring gigs, interviews, promotion, etc.! For example we unfortunately never did bigger festivals. We received some offers (even from Poland), but Disaster couldn't pay it! And Disaster didn't do nothing to organize a promotion tour for "FINAL STRIKE". So we had to manage some gigs completely on our own! Bands we played with are hard to remember, but there was MASS, RESTLESS, GRAVESTONE, WARFARE, KILLER, ANGEL DUST, EXUMER, VAMPIRE, SAXON, URIAH HEPP, GOTTHARD, CELTIC FROST.....?

Nowadays we witness a rebirth of hundreds of classic bands. Does BACKWATER plan anything like this? Maybe just for a few gigs or a normal, full time reunion to record a new album?

No, there is nothing planned like this! For the fact, that we never reached our goal – to live for and especially from the music, we had to earn money on "regular" jobs! And so we still do nowadays. Meanwhile most of us have families (Wife and children). So you can imagine, that there is no possibility left to hit the road again like in the past! (Even if we'd like to!) But we will play a few gigs with new material of our current line-up still named BACKWATER! Not big things, just for fun. Maybe we will record the new stuff, but let's see what will happen!?

In your music the inspirations by Venom and Motorhead are hearable, of course it is no allegation as both of these bands are among my top favourites. What other bands made you play metal? How did you decide to form Backwater?

The idea to start a band came up in 1980/1981. That was the time I met Achim for the first time. At this time Achim and me were pupils in the same class in school. So we bought our first, cheap and used bass and guitar and started to learn how to play the instruments on our own. Achim and me always have been big fans of hard music and we wanted to try if we are able to make music with our own hands! We were so keen to stand on a stage in front of a yelling crowd :-))! The musical direction we wanted to play never was a question. Raw, loud and as hard as possible. At that time we both used to listen to the music of bands like EXPLOITED, BLACK FLAG, GBH, SEX PISTOLS and others. But our

main favorites have always been AC/DC, MOTÖRHEAD, JUDAS PRIEST, QUEEN, STATUS QUO, RORY GALLAGHER, VENOM, METALLICA, SLAYER, IRON MAIDEN and many others. We always have been open to each musical direction.

The first album came out in 1984 three years after the band was formed. Before that you played a lot live. How do you remember the feelings on your first gigs? How did the metal community reacted for Backwater's music back in a day?



Our first gigs took place in schools, youth centers, quite as usual for young and inexperienced bands! At that time we had really "stage fright" each time we hit the "stage"! But it always worked out very good for us. The reaction of the "audience" always has been overwhelming! Most of them never heard music like ours before! After Cossi (Manfred) joined BACKWATER we became more and more "firm" or "save" on stage! Our shows have been shaped by raw power pure and simple stage-acting!

Before the recording of "revelation" did you have any demos or reh tapes to send to the labels or did Disaster rec proposed the releasing of an LP first? What is the story behind the contract with this label and what do you think of it now? Are you satisfied?

Before we recorded "REVELATION" we only made one

demo recording. I believe it were five songs – four songs, which have been later published on "REVELATION" and one song called "MORTICIAN". But we only sold it after gigs or did spread it among our friends. Unfortunately I haven't got no more tape of these recordings. The deal with DISASTER records basically was based on a show we played in Böblingen. For the fact, that we were the first Metal-Band produced by Thomas Ziegler (Disaster Records), you can say he did his job within his "possibilities"! But after all we have to say that his overall efforts weren't satisfying for us. No risk, not enough money for promotion and so on. Essentially you can say, that we made a big mistake by signing the record deal with DISASTER, because it was the first offer we got at that time! For example later on we have been asked by S.P.V. to make a "mini-LP" with them! Today I'm sure, that if we would have signed a record-deal with a "bigger" record-label at that time, our musical career would have gone towards a complete different direction!!! Just take a look at SODOM – nearly similar music, (in my opinion) worse musicians compared with us, but they had the possibility to step forward and it worked out!!!

What do you think is in your music that despite the passing time make it sound still fresh and up to date? You have any recipe for immortality or just plain deal with the Devil himself, huh? :-)

I think, that we haven't had too much influences like nowadays bands! I mean the music in general out of the 80ies sounded more "genuine"! On the other hand we were so young :-) You can even "feel" our anarchism, anger and let's say the mindlessness we used to work on our songs! It's right that there were inspirations by VENOM and MOTÖRHEAD, but we always tried to make sound our music like no others.

Not so long ago Old Metal Records reissued both of your classic albums on CD. Are you satisfied with it? Was there no possibility of making it more 'full' with brighter spot on the band's history, unpublished photos and the lyrics for both albums? Of course I am happy to see that Backwater's music is still alive and well, but wouldn't you want to release it in a more complex form?

At the time, when "King" Fowley (Old Metal Records) contacted me, making the offer to reissue both albums I just have been so happy, that there was somebody who is interested to bring up our old stuff on CD! I haven't got too much unpublished material like photos, etc. Even the lyrics had to be written down again! Unfortunately there is so much material lost time by time – I can't find any "live pictures" out of this time. Our record-label DISASTER retained everything and now it's all gone!!! Under that circumstances you can say, that I'm really satisfied!

On the mentioned reissue there are two tracks from the "Still It Flows" demo tape released in 1990. Was that demo an attempt to resurrect Backwater? When did you finally decided to put down your guns and disband this kickass band?

There was no resurrection – we never quit BACKWATER! There only have been some line-up changes! Thomas Laasch joined the Band in 1988 as our new fulltime singer. George Larin also joined the Band in 1988 as the 2nd guitar-player.



Achim left BACKWATER at the end of 1989. He was replaced by Miguel Di Muzio on bass. You can say, that the name "BACKWATER" disappeared in 1994! But not so the band. I think I have to tell you a little story therefore. In 1994 we still were sending our demo recordings to labels. One label called "Shark records" located in Gelsenkirchen in Germany returned the demo combined with a strange response. They wrote that they are a "Metal-Label". They are not interested in "Hard rock"! HÄH - Hard Rock? What's that bullshit; what do they mean - BACKWATER is playing Hard Rock or what? We thought, we have to find out, what's the truth with "Shark records". So we sent the same demo (the same songs) again to "Shark records". But this time we choose another band name ("TAI PAN") just to test it out what response we will get. What shall I say - it was unbelievable - after 3 days we received an offer for a record deal with "Shark records". Now we had to make a decision. To tell them the truth, that we are BACKWATER. But in this case we maybe would have lost the deal. Or to say OK, it's just a word and from now on we are called TAI PAN! So we decided to take the deal as the band called TAI PAN. So we released "Slow Death" in 1994. Just two years later we had to change again the band's name, because the record-label thought it's better for our musical style changed into more groovy and very heavy mid-tempo stuff! So X-RAY came up in 1995/1996 with a new drummer. Apart from that the line-up was never unchanged since 1990 - Miguel Di Muzio - bass, Modesto Vazquez - guitars, Thomas Laasch - vocals, Bernd Heining - drums and me on guitars. "Dehumanized" was released in 1996. Finally In 1998 I cancelled the Band and I finished with playing in bands anymore...

Does your private archives contain any unreleased demos, rehearsals, videos or live materials?
There is one more demo recorded in 1997 - three songs never released - "Eliminate the reasons", "Up, up and away" and "Who do you think you are"! Rather bad recordings done in our rehearsal-room! It's again more groovy, mid-tempo stuff. There are some "live-videos" out of the 90ies and one video recorded in 1986. This is something special, because we played live (without audience) in a TV-Show on a small private TV broadcast station located in Germany - Ludwigshafen! That was funny!!! Besides of that I still have one rehearsal recorded in about 1992 - at this time I used to play (besides of BACKWATER) again with Achim on bass and with Ingo ("Confused Mind Fuckers") on drums within a "just for fun punk project"! For the fact, that Achim and me always loved early punk bands this idea came up! We covered for example "EXPLOITED" and wrote some own songs. But unfortunately we never hit the stage with this line-up!

It Still Flows" sounds clearly different than it's two great predecessors. Why did you decide to change your style into something more modern?

At this time BACKWATER was something like "dead" - almost no more gigs, no ideas, etc. Therefore we thought there must be a change referring to BACKWATER's music, lyrics and sound - let's say to anything all over. Our main idea was to make a new beginning. The other main reason, that our style changed more and more into something more complex and "modern" was that Achim left BACKWATER at the end of 1989! This certain and unique sound of "Revelation" and "Final Strike" only was possible by mixing the sound, likes and writings of Achim and me!!! Achim always had this let's say "rock'n roll touch"! I always have been more "technical" and "brain controlled" referring to the song writing! So after Achim left the band, it only was natural, that our sound then changed time after time! Another reason is that you're simply getting older!

Many bands make a fundamental mistake after the reunion with changing their initial style into something following the trends of today. I wonder how would Backwater's music look if you resurrected these days, whether you would continue the musical path of your early releases or try to do something new? If so, than what would be the reason behind this?

O.K. let me try to explain it! By getting older you're musical

likes and the way you are "thinking" about writing music does change more or less! Nevertheless I still listen to the same music as before, but my musical mind has become more "open"! That's unavoidable!!! And believe me, any musician who tells the opposite just tells a lie! Making music is partially a reflection of your actual situation or even the condition of your inner feelings! Besides of that you are constantly exposed to new influences or impressions. And this changes all the time! So it's only consequentially that your manner to write music changes, too! Call me a traitor, but most of those bands which are releasing the same stuff on and on during 10 or 20 or more years are only doing this to please their "hard-core" fans or even the record-labels and first of all to achieve the sales! Don't misunderstand me, if you are acting on a high professional level that kind of proceeding is the only right way! The only way to make a musicians dream come true is to make money by selling records, playing lots of shows and so on! Nowadays we wouldn't be able to continue our early musical paths. Meanwhile Achim and I are aged 46! That's a bit different attitude to life then it was as a 20 year old "fuck you all character"!!! Furthermore BACKWATER never achieved the goal or had the chance to earn enough money by making music to deal their living! Therefore I can't see any reason to step into the same old shoes! By the way, I don't like these hard-core "old-school" attitudes, who don't accept any other kind of music on principle! That's not really honest; it's narcissistic or even stupid!

Time passed since you put the band on hold, what have you been doing through all this period? What are the everyday activities of the members of Backwater? Is anyone of you still involved in music?

After Achim left BACKWATER, he started a band called BULLSHIT MAMA which unfortunately also never came to any success. He used to play his all-time favorite music style - pure rock'n roll but meanwhile on guitar! Afterwards he worked on some other band projects without achieving any real or positive results. Cossi, I mean Manfred left the band (already TAI PAN) in the end of 1995! Since then he never played drums again and that's a real pity, because he was so talented. I never stopped trying to get a new record deal until 1998! The facts to that are already mentioned above on question no. 9. Achim and I are both married and having children. Cossi is still trying to find the right one :-)) All of us are working on regular jobs. Achim and me still would prefer living by making music but somehow this never became reality! Like mentioned before Achim and me came together again about Three years ago to make raw and hard music again. Meanwhile Achim left the band again for personal reasons and for his musical favorite style is rock'n roll in the manner of STATUS QUO and ROSE TATTOO! I still hold the banners of BACKWATER high together with: Miguel Di Muzio - bass, Lothringer - guitar, Steffen Gottwald - drums, Martin Bächtle - vocals, Thomas Guschelbauer - guitar. Our main goals are having lots of fun by playing music together and we will try to play gigs as far as possible! Maybe we will record our new stuff sometime and see what happens!

I suppose that the fact that you ceased to play as Backwater didn't distract you from the music. It's too deep in everyone of us to just let it go. Did you found any band worth mentioning on today's scene? What are your recent musical discoveries?

Oh, that's a difficult question for me to answer, because I'm no more that "involved" because I don't buy lots of CD's or Metal Magazines! Some bands worth to mention besides my "old" favorites are MACHINE HEAD (fucking great band), FEAR FACTORY, SYSTEM OF A DOWN, DISTURBED and maybe GREEN DAY. I even like some songs by MY CHEMICAL ROMANCE, KINGS OF LEON, FEEDER, DEFTONES, BLACKMAIL and many more! As you can see, I'm really open-minded! Referring to harder stuff I never discovered any band again worth to mention. But I'm sure there are some "new" bands which would attract my musical likes - I just don't know them!

What apart from music inspired Backwater? Do you take an interest in any form of art apart from the audial

one? Horror movies maybe?

Back in the early 80ies we were curious about the dark sides of religion! Witches, Lucifer, black magic and everything what made people believing in that! But we didn't require much time to find out, that this whole story occurred only related to the fears and imaginations of human beings! What a crap! I even don't believe in God or the christian Church! We never have been interested in any other form of art than music! I like horror movies, but it's not giving me kind of inspiration or something like that - it's just amusement.

For sure you've played a whole lot of gigs. Is there any one you remember especially good? Maybe there are some good stories to laugh from that time? What were the band that you most happily shared the stage with?

Apart from the gig in Bochum every show during our Tour through Germany with RESTLESS and GRAVESTONE was a big success and a really good one! There was one gig in south Germany (I can't remember the name of the city) we played among others with MASS. The audience didn't stop to yell "Backwater, Backwater, Backwater..." during the whole show of MASS - they were really pissed. After them we hit the stage and I tell you it was hell on earth, fucking amazing!!! In Hamburg there have been some real hard-core fans among the crowd - one of them came to me after the show, he embraced me and told me, that we have given him more than a woman ever could give him. Afterwards we heard, that exactly this guy did kill somebody while they were celebrating a black mass - that's really true! Fucking sick, isn't it? I remember another gig in Bad Buchau, it was a small festival - we were so drunk on stage, that we broke our usual set-list and began to play rock'n roll! We gave everyone in the first rows of the crowd in front of the stage beer and celebrated a big party!

Every band dreams about playing a concert with the ones that inspired them. Did you have any wishes like that? Did Backwater ever played with Venom or Motörhead?

We didn't dream about playing with certain bands, but we always wanted to play on festivals or big open-air events! But like said before, we even had some offers, but it did not happen because of the money you had to pay! And no, we really sadly never played with Venom or Motörhead!

Let's get away from the music for a moment. What are your predictions for 2012 considered by many as the year of the end of the world?

I don't believe in such superstition or predictions of the Mayas or Nostradamus! But I'm sure sometime Mother Earth will find proper ways to pay back to humanity and to wipe mankind away!

If you had a time machine what would you want to see or even change in the past?

I would like to see what happened, if we signed a record-deal with a proper label like Roadrunner, Metal Blade, Noise or S.P.V.! And first of all I would change some parts of our former unprofessional behavior! We were too young, too proud or too stupid to recognize that our efforts on becoming "a bigger one" has been insufficient!

Our interview is heading for the end. What would you want to say to the readers of Metal Maniac and the Backwater fans out there?

Hold on to your dreams and never trust the authority! Hard music will never die as long as you keep the flame burning! I'd like to thank everybody, who supported and followed BACKWATER, especially for that you never believed on what "Metal Hammer" or "Rock Hard" had to say about BACKWATER.

Cheers and maybe till soon!!!
Thomas Guschelbauer

Leszek Wojnicz-Sianożęcki





There is no need to tell you that Darkthrone is one of the most important and influential band from Norwegian scene. I'm sure that most of you guys are into this music and after great "Circle the Wagons" we had to ask Fenriz about some things. So here it is, metal maniacs!!

DARKTHRONE DARKTHRONE DARKTHRONE DARKTHRONE DARKTHRONE DARKTHRONE

After first listening of Circle the wagons I noticed that this time all the songs on this album have almost the same sound, not like on 'F.O.A.D.' or 'Dark Thrones and Black Flags' where you had different sounds. Seems that this time you have found the right sound for your tunes. DO you agree?

That would be a coincidence, as we again recorded the album in sessions, all the albums since 2005 are more like 7" single collections, and this one is too.

But songwise, i think our songs are maximum different as usual, they were always very different since 1991 when we started writing songs on our own and not together.

My songs are 1, 3, 5, 7, and 9

Ted has the others. he makes a wide scope-style ranging from perhaps 1970-1987

I make more in the style of 1979-1985.

There is a big evolution and progress since 'Dark Thrones and Black Flags' album. How did you write this album? Was it a longer process than before? Was it a spontaneous process?

It has been exactly the same process since the "Cult is Alive" in 2005, but we have always changed rather slowly, we do what we WANT to do in the moment, both in lyrics and songs. And we keep on including new elements, and scrap others. This time we got rid of the 2nd bass drum after the first session, but we started having the guitar amp in another room while recording... Also we added more clear vocals as it seems we

are getting more and more into the heavy metal styles we grew up with before all the half-note rifforama came into the scene with for instance "Hell Awaits" by Slayer in 1985. Don't forget that we are born in 1971 and 1972!

This time your we have a variety of vocals. There is a great freedom of expression. Do you have to speed more time on arranging new tracks?

Well, I used 2-3 months on every song since my songs for "Ravishing Grimness", but now that we do more songwriting instead of just trying to cram lots of great riffs together, the songs turn out different too of course, and I have them in my head much longer than I did in the 80s and 90s and first part of 00s.

"Circle the Wagons" is, as you promised, more rooted in the 80's heavy metal. Tell me how important for you is oldschool metal from that time?

It was always the ONLY way. remember what I've said in many interviews, the last metal style I liked was the strange on that Ved Buens Ende came up with in 93/94, after that no new metal styles are making me feel like a hardrocker or very interested. but I like hundreds, thousands of new bands that play old styles!

Heavy Metal we knew from when we grew up, speed metal was quickly replaced by thrash (we were young and curious) and almost no nwobhm made it to our stereos back then except for Iron Maiden and stuff we didnt even know was nwobhm...so in the 00s I have discovered lots of speed metal and nwobhm that I missed out on

in the 80s and logically I long more and more to make this sound myself.

What bands are special for you. Is there Any name without whom your sound would be totally different? I know you are into Motorhead, Celtic Frost, Venom or Voivod but there must be hundreds more to talk about.

It's hard to say now, after we've made songs in the 80s, 90s, 00s and also recorded two new songs in the 10s...this is a better question for a young band, as there are different bands that influenced us in different times. I think right now it's certain albums that always were important for me but not necessarily for Darkthrone...but in the 80s i made some songs inspired by the stuff I am inspired by now, the same bands, only back then I didn't have any talent at all to portray my dreams and visions very much. But now it's a lot of Saxon, Iron Maiden, Satan, Trojan, Agent Steel, Savage Grace : "Master of Disguise", Griffin "Protectors of the lair", first Metal Church, Omen, 2 first Anthrax, Warlord, Black Sabbath, Ozzy, Heavy Load, English Dogs, Motorhead, Warfare, Gotham City, Witch Cross, 2 first Helloween, Diamond Head, Metallica, first Flotsam and Jetsam, (songs like "Iron Tears" have lots of speed/nwobhm, I like it when thrash bands still hadn't shaken off the older bands), Aria/Apur, maybe even old Kat and Turbo, some Crystal Viper even, Merciful Fate... and then new bands like i mentioned above.

What is your todays play list? Are you into Polish underground music?? Any names?

I think only Hangöver made it to my "Band of the Week" blog, and Crystal Viper I mentioned above. Today I listened to : DJ Stingray "Resident Advisor" mix, Def Leppard "Pyromania" (bought it in Germany on holiday as a small kid in 84 or 83), I advise you more to hear their first one "On Through the Night", I like "Pyromania" cuz of childhood memories) ; Harsh Reality "Heaven and Hell" late 60s sounding rock I got from Nathaniel from Resistance in a package today, Kvoteringen new lp I got advance tape from those guys, it's raw punk from the same people in Totalitar in the 80s.

Actually I heard Kvoteringen and Harsh Reality twice! I am now getting my mp3 player to see what else I was listening to before the battery cut and I had to switch to a different mp3 player. I can't listen to music at work anymore, which is bad for the entire underground, won't be able to check out nearly as much stuff as before, sorry. Circle the wagons was supposed to be called Black Mountain Totem. Why did you change it? Do you think that title song is the strongest one? "Circle the Wagons" was the first working title, then "Black Mountain Totem", then "Circle the Wagons" again. it was Ted that wanted it back, no reason was given, really, the cover was drawn to the title Black Mountain Totem", actually. coincidences as usual, and I am not a very curious person.

What is your opinion about Circle the wagons. Are you satisfied with final result? Any favourite songs?

It's a good start on a new Oldtimer Heavy Metal Decade!!! and no, I never really had fave tracks on any albums, I like more some parts where magic suddenly appears.

How would you compare Circle The Wagons with previous releases?

You see it all in albums,



everyone logically does that, but within Darkthrone we see it track by track. this album has only one song with double bass drum, more clear vocals, even better sound.

2 previous albums were promoted with 7"eps "New Wave of Black Heavy Metal" and "Too Old Too Cold". Why did you quit this? It's great thing to release such vinyls with single track from the album and some unreleased stuff.

When we started it, people asked why we started, when we quit, people ask about that too. HaHa! I always only liked full albums, but an eternal band like Darkthrone is like a marriage, it's give and take, and many times we do stuff because the other part think it's appropriate. I certainly like focusing on just making songs, and having them end up on full albums. but in life, there are always exceptions to the rules, so also with us.

"F.O.A.D." started a new era for Darkthrone. Your music is more heavy metal/rock'n roll based with a lot of energy and Power. It's great stuff for live performances. I know the answer for this question but have to ask, any live show ever??

Who can say never? but I haven't felt like playing live since 89-90. As a kid I always wanted to make albums, not seeing myself onstage. again, life needs exceptions, not all bands can or should play live. If Quorthon lived he would get the same questions until he too were bored as hell with it. But I am glad he didn't give concerts, very glad. Also, with our band being 2 multi-instrumentalists, it would be impossible to make it live like it should, would I sing or play drums? I know I can't do both, I tried on our first gig in 88 and I don't want to do that again. Also, who would play bass on my songs? Or drums when I am on stage playing? and how to create the album sound live? These are just 3 things of Thousands that make me choose away live gigs, just like Steely Dan did in 1974.

Is there Any hidden message In the cover of new album?

Many many, Dennis included a whole bunch of stuff!

"Circle the Wagons" was Just released and I received an info that 2 new tracks are already recorded. Is it for ep Or next album? Is it a natural continuation of "Circle the Wagons"? What can we expect?

Both tracks are Heavy Metal and fast heavy metal (Speed metal), one with Ted's vocals and my song with clear vocals again, even more in the style of title track "Circle the Wagons", Ted is rougher than ever, both tracks very in the 1980-83 style perhaps. I have half way finished my next song, it's more speed but now with epic metal mid part consisting of both heavy metal and nwoahm-riffs..and one Celtic Frost-like riff again, only our previous album did not have any Celtic-like riff, all our other albums had some Celtic in them. Strange, but coincidental again.

There were a lot of vinyls reprinted last months. Peaceville did "A Blaze in the Northern Sky", "Under a Funeral Moon", they have plans for "Transilvanian Hunger", Back on Black released some Moonfog stuff of Darkthrone. What do you think about it? Can we expect such release of "Soulside Journey"?

Availability. I did not want to push my music onto others, just that it should be there, available. I think

I should do comment tracks on the Moonfog re-released cd's that Peaceville will release. Should be interesting. Lots of inside info only shared up until now by a handful of people. It might happen.



You have always been very active musicians. Any chance that your old Project like Neptune Towers "Caravans To Empire Algo" and "Transmission From Empire" will be pressed on vinyl?? Same with Valhall albums.

"New" Valhall (rec in 2000) came also on vinyl. Don't know about the old ones, as Ketil Sveen is the biggest rip off in Norwegian music history and perhaps he "owns" those recordings of the 1st and 2nd Valhall.

Neptune Towers on vinyl? I don't think they sell enough cd's, this is nothing I think or thought about, it's ultimately up to Tatra/Moonfog, or Peaceville if they buy the back catalogue of Moonfog.

There were some plans for Isengard ep back in the day. Is there any unreleased stuff recorded by Isengard?

No, there are unreleased stuff from the times of Isengard etc, stuff i did in 1990-1993, the first was the Fenriz Red Planet, then there's a punk single I did in 93, a doom metal track with clear vocals I did in 1990, some real metal (old US style) that I did, but I can't find it. I don't remember a plan about Isengard EP, but I might do some kind of solo album in the future, no plans.

You were very close friends with Satyr in 90's. You were hanging around, releasing albums at his Moonfog productions. What are your relations today, seems that your friendship faded away.

In 94 and 95 mostly.

What do you do beside Darkthrone?

Worked since I was a kid, steady job since 1988 (check "I Am The Working Class" song on our new album) as well as forest activities, keeping a clean apartment, being a music freak and making compilations, seeing movies about life itself and staying with my girlfriend.

Darkthrone myspace account is very active. How do you like Internet? Is it for you just an easy way of communicating or something more? What do you think about downloading music?



I dislike it more than I like it. but ever since I was a kid I liked to put my window open and play music loud to show who I was. One way communication. on the Myspace it's very much like that. I post bands that I share and then I don't have to answer much. I only download mixes I need, never any albums or anything, I can't even open rar's or zipped files and thank god for that hahahaha. I have way too much music, only last year I went through 550 titles (it's true, I wrote them all on a list).

Do you have Any contact with Zephyrous or Dag Nilsen? Do you know their opinion about Darkthrone last albums?

Nope, but I sent Ivar a burn of that Roger Whittaker album we used to get high to back on Darkthrone rehearsals in 1991 and 92

Did you have Any contact with Varg Vikernes after his release? Did you hear new Burzum album?? What is your opinion about the importance of Burzum In history of music?

I already commented in big Norwegian newspaper about this, the monotony that Quorthon did in 1987 was ahead of it's time, the 80s were a place for Hectic riffing in metal, so when Burzum and Von came in 91,92 then Finally many were ready for the fresh monotone take on metal and so it became ultra-important and very influential! Bathory was too, of course, but both of them and Celtic Frost grew on the focus we in Norway put on those groups in early 90s. in 92 I had to print up my own Celtic t-shirts, so they were not much listened to in the rest of the world then...Compared to later when we had spread our gospel and Celtic Frost again was every mans knowledge, as with Bathory. but maybe it would have been best for black metal that we never mentioned Bathory and Celtic...And never existed ourselves? Maybe...But that would be contra-factual history writing. hehe, and I hate that.

Yes, he got in touch last summer and we are now in friendly contact. that is all I am telling

the press, as back in 92 and 93 no one always asked about us and I prefer to keep it that way. I think metal scene has become in many ways a big gossip-factory. Not very metal at all. It was better when people knew how to shut up and bang their heads.

the Belus is great, listen to the nod to Destruction 1985 in the 4th song. He always liked Destruction.

When we talk about Burzum I have to ask about other legend. What do you think of "Ordo Ad Chao" and Mayhem nowadays? They were placed on thanks list on your ep with „Ordo ad Chao” album. How do you like post „De mysteriis...”, releases of Mayhem.

The album I really grew up with was their "Deathcrush" cassette (released way before the ep), then came "Live In Leipzig", "De Mysteriis..." was always being planned but came out a bit late, we listened to "Deathcrush" since 87 and then "Live in Leipzig" on cassette in..90 or 91...

But isn't it fair to say that "De Mysteriis..." really stood the test of time? Risky vocals too, and what I like is stuff that's risky. Not necessarily extreme, but I like risks in music too, especially when it's risky to play conservative/moderate styles, like we do now.

Do you miss oldschool times with tapetrading, zines, letters? Do you have any contact with Metalion of Slayer magazine. What is your opinion about the importance of Slayer magazine in metal underground?

No, the life I led in 1987-1988 - 1989 is very much the same as the one I started after I quit going out in may 2005. It's now letters, shirts, tapes, vinyls, cd's and regular cd's... The underground is in many ways better than in the 80s, in some ways worse, but there are of course shitloads of crap out there, but it's the glossy overgorund magazines that ends up supporting the wrong bands, I haven't needed the overground to tell me anything my whole life, when i am in overground magazines it's to present an alternative to the other crap. but not all is crap either, navigate carefully, children!!!

I wrote something for the Slayer mag book, I am in sporadic touch with Metalion. he used to really hate my first band, and rightfully so,



I got slagged so hard that going on meant I would survive.

One of your most favourite bands Autopsy returns with some live show. Do you expect any new recordings from Mr Reifert and Co.? Well, they've been recording in Abscess for a long time, and the new Autopsy single released a year back was right back on track.

What went wrong with Tyrant Syndicate? You have released some killer titles like Aura Noir and I'm pretty sure that it feels good. Was the economical thing the only reason for closing the bussiness?

It was Ted's idea and label.

I think that's All. Hope you liked my questions. Please write some final words for readers of Metal Maniac magazine.

Thanks for reading, now go and listen to some Pokolep or Flames!! Yihaaaaa!!!!

*Leszek Wojnicz-Sianożęcki /
Pawel Kaczyński*



TARANIS

The Obscurity



This is a 2008 official re-release first Taranis demo, never released before on CD. Material from 1991, only available on tape so far. One of the most Diabolical releases of Polish Black Metal. Real oldschool in the vein of Samael ,CelticFrost / Hellhammer. Limited edition of 999.

www.thrashing-madness.pl
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Another horde faithful to the Forever Undergrond rule. It all begun in early 90s, when two members of underground metal act GLADIATOR, known under the names Necronosferatus and Apocalyptic Hellhammer, decided to form a new band (initially going to be named Death Frost), which eventually came to live under the name HOLY DEATH. Another attempt to bring the project to life occurred in 2003, when Necronosferatus and Daren focused on creating darker and more primitive music than the one presented by Holy Death, being continuation of the style from "Sodomy Of Megido", but more obscure and inspired by Hellhammer, Winter, Esoteric. This idea was contrary to the concept of Holy Death, so it came as the perfect pretext to found new project named DEATH FROST. After joining forces with M. from Mglá band focuses on creating own material. After few rehearsals the Moloch's bassist Destroyer joins in and the project has to abandon the idea of playing slow and unbelievably heavy music in order to raise the brutality factor. This drastic changes leads to changing name from Death Frost to KRIEGSMASCHINE. Just before recording session of the first demo, Flagru, the band is joined by the second vocalist, Leatherface. Soon after the recording Necronosferatus leaves the band, not feeling well

in such extreme music. The years passed and Death Frost is back from the dead, now under the moniker DEADLY FROST, soon after the recording of the final Holy Death's album, "The Knight, The Death and The Devil", now consisting of Necronosferatus and Darkness, former Holy Death's bassist, who changed his four strings to seven in Deadly Frost. The two are soon joined by the drummer Daren and they begin work on their new material. Soon eight apocalyptic and heavy tracks are ready and getting better from one reh to another. Meanwhile Deadly Frost record their version of "Flowers Red" on the 25 years anniversary tribute to Japanese gods of goats, Sabbat and focus on recording of their first demo, "Hammer Of Antichrist" consisting of 4 tracks of pure, dark and grim force inspired by Hellhammer, Celtic Frost, Venom, Winter and Von. The demo is recorded in Mad House studio at the beginning of 2009 and released in die hard, limited oldschool way of 50 MC tapes (as the tribute to the 80s, when tape trading was the vital force of the scene). The music itself is way heavier, darker and slower than this presented by Holy Death, but still has some faster parts. It can be compared to monster 1000 ton steam roller, that crushes everything on it's way to a lifeless pulp. Interesting idea was to include the lyrics in

both English and Polish language. In 2009 the band recorded the 5 track promo "Evil Incarnate" handed for free at their first gig on the 30th of October 2009. Two months later the work on the first full-length material "The Triumph Of The Damned Cross" is finished. The material consists of the tracks already known from the promo + 3 brand new blasters. A little after that the band is left by the guitarist Kris Pieczonka and was quickly replaced by the bassist Dark, who now wields the duties of both bass and guitar. Right now the band works on the new material and looks for label o release "the Triumph Of The Damned Cross". In the nearest future the band announces the official release of the new demo/reh and 8 brand new compositions along with the cover of Kreator "Tormentor". This material is prepared for the second full length album of Deadly Frost. The 2010 is also going to be very busy in the terms of concerts. The bad is planning to participate in the Legions Of Death tour as well as giving some smaller gigs with Kriegsmaschine among others...

HAIL UNDERGROUND!
HAIL METAL!
HAIL DEADLY FROST!!!

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This time we are going to face the Brazilian oldschool horde, faithful to the 80s tradition. It shouldn't be anything surprising that the EM RUINAS music is so deeply rooted in the metal traditions. Having such powerful metal patterns in the 80s it's hard to expect anything else from the band which comes from the cradle of real metal, S o Paulo, but obsession with the Metal Age so hard that it becomes a perfect tribute to the Glory Days. Listening to EM RUINAS it is hard to believe, the this band was formed no earlier than 2002.

The band blends perfectly the Speed Metal energy with sulphur-stinking hellish Thrash. This mixture is deadly. A piece of real, ass-kicking Metal. If you like POSSESSED, SODOM, VULCANO, MIDNIGHT, TOXIC HOLOCAUST or early works of KREATOR, then the music of this bunch will tear you into 666 pieces of raw meat. To introduce you to this perfectly promising metal commando I changed a few statements with the vocalist, guitarist and founder of EM RUINAS, Ladies and Bastards: IGOR LOPES!

What's new in EM RUINAS camp?

Igor: Just finishing the final production from our first CD („From the Speed Metal Graves“), to be released in this year of 2010.

Some time ago you recorded a coversong of mighty Onslaught for the tribute album for this legendary UK thrashers. Can you please give us some more details about that?

Igor: The tribute is entitled „The Devil's Legion“ and the idea is to release it on CD version in Europe, but really don't know how does it work at the moment. Our version still isn't finished yet as I am still waiting from Nige Rockett (Onslaught's guitarist) to send me the second guitar solo, since we invited him to do a special guest appearance on this cover. We chose to record „Let There Be Death“ in the way we wish this version sounds, like a Power from hell, hehe.. I really would love to record some song from the „Power from Hell“ album, as this is my favourite one from Onslaught, but unfortunately there wasn't any song left anymore when they called us to join the tribute. You were formed in 2002 and despite the 8 long years of history your discography is rather short. Can you please tell us why is that?

Igor: Simply... We are an underground band which came from the Underground hehe, the poor class of society. As the most of True Metal bands from the Third World Underground Metal scene we have nothing, no money, no opportunity of jobs (even we cut our hair, hehe), and a lot of prejudice against Headbangers,

so, this is our way of Rebellion, fuck off... We really don't care about it. The Music is the most important in the end... The rest is just the part of the battle. Em Ruinas is kind of one man band, and when we need to do everything in life by yourself, things come to get hardest.



All of you played in some other bands before creating Em Ruinas. Can you please introduce us to your other projects?

Igor: The most of the things we were involved in in the past were just projects which not came to life and hardly ever happened. The most of Em Ruinas songs were made by me and by the ex-bass player and vocalist (Adelfe Zóio Junior), between 1992 and 2002. There was no

Metal scene here in the 90's, just shitty American grunge, or shit bands trying to play Death Metal in a wrong way. Just 3 bands made the difference here that time (Jailbait, Sextrash and Firebox), and the old Resistance from bands like Dorsal Atlantica. The rest was shit... there were no Headbangers and no Metal scene.. Just a few people keeping the Resistance like us. The names of the projects were Hellrazor and M.A.S.S, but the most of the stuff from both projects was used in Em Ruinas.

What do you do apart from creating the music for Em Ruinas?

Igor: I try to survive hahaha.

Despite the young age your music is filled with the old Metal feeling. It is pretty rare in these days, when like 90% of the bands is trying to sound more and more modern, making their productions clean like a nun's cunt. Where did you get all this love for the organic, oldschool sound?

Igor: Thanx for the young age haha, now I am 30 years old, and the former bass player Adelfe Junior is about 38. The feeling isn't in the music, but in our lives. Music is just a consequence of what we really are in our real life. I do prefer the real sound and attitude, Em Ruinas is an extreme Metal band 100% Vintage. We came from the old school Metal scene, so the people who lived that time, before 1994 know what I am talking about, when the Metal scene are so pure and innocent, with no fucking clowns and stupid children trying to look extreme and evil. We know the importance of the words: Metal, Headbanger and the True Underground Spirit.

You're coming from the country with great and deep metal traditions. Sarcophago, Mutilator, Vulcano, Geniocidio, Attomica... All this and more, that it would take me the next two pages to mention them. Did any of these bands inspired you directly to create this specific kind of music?

Igor: Most of those people are my friends, and they really are True Metal Heads until now.



Mutilator and Vulcano guys are very close friends of mine, Dorsal Atlantica, Taurus, Stress, Anthares and many others as well. Those bands were so important not only to our Metal scene, but to our country as well. We lived at that time under an extreme dictatorship regime, our government was worse than today... and we really needed daring people to try to change this situation. All those brave people from the past came from the 70's Rock n Roll like Made in Brazil, Casa das Maquinas, O Peso, Patrulha do Espaço and later in the 80's from the Metal scene. My band is just an eternal tribute to the brave ones who started this kind of culture and way of life here in the Third World Underground known as Brazil, the land of nothing hehe. Those guys were really crazy and daring people to do that and play Heavy here in Brazil at that time.

Are there any new bands in Brazil that you find worth mentioning?

Igor: many of them like Alcoholicoma, Arkebeltz, Amazarak, Anthares, Apokalyptic Raids, Atomic Roar, Azul Limão, Batalion, Bestymator, Blastthrash, Breakdown, Bywar, Cadafalso, Cérbero (80's Brazil), Clenched Fist, Comando Nuclear, Crusher Force, Denim & Leather, Devil On Earth, Diabolic Force, Dominus Praelii, Dorsal Atlântica (Forever!!!!), Em Ruínas..ops! :) Evil Sense, Farscape, Flage-lador, Fuzilador, Guerrilha, Guillotine, Harpia, Hellkommando, Holocausto, Infected, Jackhammer, Jailbait, Kaziklu Bey, Magister, Massive Lust, Mausoleum, Metraliator, Mewer, Nightmare, Neckbreaker, Necrorising, No Race, Nosferatu, Nuclear Decimation, Nuclear Frost, Panndora, Patrulha do Espaço (Forever!!!), Power from Hell, Punho Destruidor, Raging Fire, Rrrraict Tuff!!!, Salário Mínimo, Santuário (80's Brazil), Side Effects, Sodomizer, Sounder, Stress, Taurus, Tenebrous Infernal Abyss, The Face, Torture Squad, Under Attack, Vulcano, Wardeath, Warpain Is that OK ??? Hehehe.

It seems that you like SARCOFAGO very much. The photosession on the same graveyard is not accidental, right?

Igor: Yes, I've got this idea to go there to the same Sarcófago cursed grave, when the name of our first CD came to life („From the Speed Metal Graves”) I only knew that I needed to take the pictures in a cemetery, but I was visiting a lot of them here and none of them was the right one. So, this idea came when I was talking with an Italian Metal Girl, friend of mine (Laura Kaos), who told me she has a dream to visit this place some day, cos this is the most Metal place in the universe hehe So, I went there to pay my tribute, not to Sarcófago, but to all the bands which came from Belo Horizonte,

the Truest Death Metal City on Earth and this place was chosen to pay the homage to all the bands from Belo Horizonte city, not only Sarcófago, since the most popular place in this city is that cursed grave. This idea was also used in the movie („Ruído das Minas”), about the Metal scene in Belo Horizonte city, and they interviewed and filmed Sarcófago guys on this grave, the same day I was supposed to go there too to take my pictures. I don't know why they tear me off from this movie, since I've joined in and gave an interview about my music and my ideas. Fuck off... my tribute to the Brave ones was made and I was almost put in prison because I was there hidden and taking the pictures. Mission Fulfilled hehe.

In 2007 SARCOFAGO reunited to play a series of concerts in Brazil and USA, where they played along POSSESSED and SADISTIC INTENT. Did you have an occasion to see any of these shows? If yes, can you share with us the impressions?

Igor: No, I wasn't there... And it was not the Real Sarcófago, it was the Sarcófago Tribute, the name without the main man of the band (Wagner Antichrist), only some Sarcófago members. Maybe it is not the same, looks like a cover band or something like that, since the Sarcófago I really like is the „INRI” era with the most insane brothers from the Brazilian Metal scene (D.D Crazy and his brother Zéder „Butcher”).

You are definitely a live band. Can you tell us something about your recent shows?

Igor: I suggest you and the people to visit our Youtube channel to see us live on the road hehe (www.youtube.com/emruinas). We just play Metal to True Metal people... This is what we are.

Did you have an occasion to play as a support for the band that had a major influence on you? A kind of your musical hero? If not, then who would that be if it was up to you?

Igor: Yes, we played with Vulcano and now in July with At War and other local bands and Underground Brazilian Metal bands from the past. But my dream is to play not in a show, but to record something with a lot of people hehe, specially people from Brazilian Metal Scene. We recorded with Angel from Vulcano and with Atomic Steif (Living Death, Violent Force, Holy Moses, Assassin, Sodom and many more), we recorded a cover song from Steif's first band (Violent Force), this song („Destroyed Life/Dead City”) will be available on our first CD. The most of my heroes in Music are from the 70's and early 80's. DIO was one of them and Dickie Peterson from Blue Cheer also.

In 2006 the freshly reunited SEXTRASH

released a „Rape From Hell” LP and just a few days ago, in the beginning of 2010 VULCANO unleashed a new track entitled „Five Skulls And One Chalice”. What do you think about such reunions?

Igor: I've been at a Sextrash rehearsal when I went to Belo Horizonte city to take my pictures on the Sarcófago's grave. Kruegger gave me this CD and I really love „Sexual Carnage” album, with the insane drums of D.D Crazy, the most insane guy from Brazilian Metal scene hehe. About Vulcano I loved their reunion album „Tales from the Black Book”. It's a masterpiece! I was invited by Angel to join the band some years ago, to play guitar on the South American tour, but some problems occurred at that time with the band and the tour never happened, unfortunately. They are legends here in Brazil, and they started with everything about extreme Metal. Before them only Dorsal Atlantica made it, and they are also masters who influenced everybody here in Brazil, especially Sepultura at that time. About the „Five Skulls And One Chalice” I didn't hear it yet. In my opinion, the best Brazilian reunions were Vulcano with the album I mentioned above, and Holocausto with the album „De volta ao Front - Back to the Front”, which kept the same essence of the past and talking about War, not nazi as a lot of people tend to think around the world, they never supported this, neither in the past nor in the present times.

When would EM RUINAS finally record the debut material? And how it would be different from the things you've done until now?

Igor: Our first CD is ready since about 2005, we just didn't release it until now due to the lack of money and support, but the album is really ready. Hope to release it this year. I am a guy who accepts his life and destiny. I'm just doing my best always... The rest is just a consequence of what I did in the past.

Would you like to say something to the readers of Metal Maniac Magazine?

Igor: Keep Rebellion in Blood, Resistance in Life and Metal at Heart !!! See you on the road... Hailz from the Third World Underground!!!

Igor Lopes “Em Ruínas”
Headbanger Resistance
Speed Metal Legions Brazil

Leszek Wojnicz-Sianożęcki



EXORCIST



Coming from the capital city of Poland warsovean **EXORCIST** still remains one of my favorite representants of the oldschool Polish underground. They were formed really long time ago, in 1986 and left wo now cult demo tapes: *"From The Graves"* and *"After The North Winds"*. Their music is a real treat for the maniacs of oldschool Thrash Metal, blending influences of Destruction and Whiplash. My first contact with **EXORCIST**'s music was around 1988 in the "Myzka Młodych" ("Music Of The Youth") radio show during the Rock Hit Of The Month part. In the meantime I had an occasion to see their mugs in the Non Stop music magazine and since about 14 years I'm keeping the contact with their drummer **Tom "Skeleton" Godlewski**, with whom I've exchanged a few words, mainly focusing on the old days.

Howdy Tom! We were talking while having a beer in the October 2009 about the possible reissuing of the **EXORCIST**'s records. I know that through the years several companies were interested in such thing. Can you tell me if there's a chance that the fans of **EXORCIST** would finally get the reissue on CD or maybe even on your favorite medium, the vinyl disc?

To be honest I don't know! First I was bombed with emails asking for the contact in order to arrange the details upon aforementioned reissues and then after the initial arrangements the label all of the sudden thre's silence. Maybe the talks with Yellow Guy had no bigger effect because I've agreed only for vinyl reissues. Besides I strongly stressed my will to participate in the cover artwork and layout projects for this release. The cover is ready and since a few months I have it on my harddrive.



Let's talk about when and through whom you got into something called the underground scene? Do you remember what year was that?

I dare to say it was an early ice age (laughs). Now seriously, I think it was around 1986/87, considering the fact that I started to listen to Metal somewhere around 1983 and in the early years when such thing as tape trading was something unknown to me I was either buying or copying the "official" albums on the numerous bazaars like "Wolumen" or "Skra" as well as at the record trading days in "Hybrydy" club. It was the very place where I've met "Oczko" also known as Zbyszek, who had all the new things and sometimes even let us borrow them, but he ceased to do that since my pal, Alastor from the Morbid Snail 'zine lost his copy of Mayhem's "Deathcrush" Posercorpse pressing, hehehe. Today it would cost around 2000 zlotys (around 500 Euros).

I got into the underground scene by Marcin Wawrzóczak, who took our band under his wings and eventually became our good friend. I remember when he invited us to his flat on Krasickiego street for the first time and I saw the utter chaos made of the scattered letters, packages to be send, packages to be opened, the typing machine and about 3 shelves full of tapes. Worth mentioning is the fridge where the new life was slowly being born in the form of bluish-green cottage cheese that probably as there since first World War... But back to the main part, those 3 shelves really interested me and that's how I

got to know about the tape-trading and the new opportunities to get the underground releases. Yeah I owe Marcin a lot with that as a band and personally. He copied me lots of tapes and was always helpful when it came to now what is ass kicking music and what is a flop. It's a pity that nowadays he mainly talks shit about the music from these days, what was discussed deeply in the 6th issue of NNCh 'zine.

With whom did you exchanged the tapes and zines in the early days of the underground?

I was close to the source, which was Marcin's collection at the time and he traded in enormous amounts. He had the most of what anyone should have. Also I was not really "au courant" with the underground so I had to rely on him. As the zines came and it was millions of them I started to fix things on my own. I



don't really remember the names apart from Darek Wiącek from Szczecin, but I remember that this didn't last for too long, these were bad times... You know, I was really busy with Exorcist at the time, rehearsing, promoting, sending merchandise so I just grabbed the zines in exchange for the materials about the band... I never really traded zines seriously. Nowadays I have a shitload of them thanks to Axer (well-known promoter and trader in the '80s/'90s Polish scene) who left the country leaving me his enormous collection to take care of.

You mentioned Marcin's Eternal Torment 'zine. How do you think what was the first Polish underground press publication?

Boooooo, I don't know exactly who was the predecessor of the zine scene in Poland. I remember some silly less-than-10-pages zine or more precisely brochure from Szczecin released by Metal Attack or something. But when it comes to those first important zines emerging ca. 1987/1988 I remember Marcin's Eternal Torment, Tomek Krajewski's Holocaust, Iwona Sieluś' Thrash Attack and those „western” papers like Suicidalk Legacy, Blackthorn and Norwegian Slayer – the latter made by Metalion was absolutely killer! The amount of the information of which that zine consisted is comparable only to the Wednesday issue of my local newspaper including the obituaries and contact page!

And how do you think what was the role (positive or negative) of the mainstream pop magazine „Na Przelaj” which published from time to time the articles about the local underground?

Yeah, I remember „Na Przelaj” very well. I'm not sure if Marcin Wawrzyńczak didn't write a few things there as well. Still I have some scraps and loose pages about the underground bands from there. Generally I don't remember many of the disadvantages of this magazine, because as the national paper they were dedicated to the official scene, so my respect to the main editor for letting the underground bands emerge on his pages.

Same question about the role of Polish National Radio (particularly Muzyka Młodych and Metalowe Tortury radio shows). Were you listening to those shows? How do you remember them?

Heh, with this I got a bit more to tell because I was „using” the radio passionately for years. I remem-



ber the Mondays, 10 past 3 P.M. when Mr. Marek „Thrasher” Gaszyński hosted Muzyka Młodych (Music of the Youth) show, where he let people copy many classic albums. Once a month he invited Kris Brankowski and together they presented so called Rock Hit Of The Month where you could verify what's good and what sucks. Mr. Gaszyński, despite the fact that he was as suitable for the host of metal show as an average miner for an astronaut, seemed to like the metal stuff after all. He used to host the mythical festival Thrash Camp in Rogoźnik. It was funny as fuck (laughs) Imagine Mr. „Thrasher” asking the bands the questions in vein of „Where are you from?”, „What do you play?”, „Do you wear tight?”, „What do you think about the new Junkers's heaters, because my mum in law Bożena just bought one?” What the fuck was that? Socialist pop festival? Muzyka Młodych in the later years was repeated on Sundays around 7 A.M. Imagine the bunch of hung-over metalheads turning the radio on Sunday morning. Sick!!! There were also Metalowe Tortury (Metal Tortures) and Kuźnia (The Forge) shows. Metalowe Tortury were hosted if I'm correct by infamous Roman „Metal RoRo” Rogowiecki. Another mastermind who knew about the music as much as afro-american big band about the KKK

conventions. One of his most known actions was playing Hellhammer's „Apocalyptic Raids” on air. The funny fact was that the A side was set for 33 revolutions and the B side for 45. Mr. Rogowiecki was seemingly prepared perfectly and even listened the aforementioned material before airing it, because he... set the B side for 33 as well!!! Slower Hellhammer made the maniacs in better case laugh at him in worse pulse, but the tough assed „RoRo” didn't get distracted, he simply turned off the music, saying that the radio equipment is not ready for such music and announced that the next week it's gonna be ZZ Top, 'cause it's the most killer band he ever heard. O gee... I wonder if he would blow Billy Gibbons if he had an occasion. Thanks for your professionalism on air, Mr. „Metal RoRo”, or Romek „Aero” (when the Aerosmith came to Poland), or Romek „ZZ” (when playing ZZ Top), or Romek Wants To Play Metal (a pun on a song entitled this way by comedy-thrash group Grópa Ymadło) as the master Yancarz would like it. Kuźnia was hosted by Wojciech Mann (very famous and respected music host in Poland), but it was very irregular and short. I remember I recorded myself half of Mercyful Fate's „Don't Break The Oath” and Slayer's „Aggressive Perfection” from that show. It lasted no longer than 25 minutes, so almost nothing, but you could have heard lots of interesting stuff. The best of the best however was Muzyka Młodych with Mr. Gaszyński's lyrics translations including such „flowers” as „Necromantical Screams” read as „Neoromantical” ... Man, I changed my pants after every show, hehe....

Tell me what was your first underground metal gig?

As a band in 1986 in Warsaw sharing stage with Astaroth, Armagedon and some band I don't remember anymore. As a fan (despite the initial will) it was a gig of Smirnoff, Pascal and Imperator in Warsaw club Hybrydy in 1988. We didn't have played because the bassist fucked up. On the underground gigs I was mainly among those who played but of course I watched also. I didn't do any bigger concert trips too often...

What were the obstacles you have had to face along with your friends from Exorcist in the very beginnings of your playing? Equipment? Rehearsing place?

I think we had the very same problems any young band had at the time. You would get the rehearsing place easier if you were playing blues or reggae, but when any fat, ugly, hairy-legged and moustache-faced landlady heard the word „metal”, she refused



at once. In the end we had to play at the administration building at the Stegny district, where it took us parting in a competition to play there and surprisingly we won. Then we had rehearsals at my parents' basement where we recorded our first demo, „Voices From The Graves”. In the '90s it was bit better. We were going to Włochy (one of Warsaw's districts). As for the equipment, there was one main and constant problem. The lack of funds. We played on whatever was in the local club or youth centre. The scrap of a drums mainly by Polish company Polmuz with drumhead soft and sticky as a snot. Amplification by Eltron (John, hehe), selfmade guitars or Russian shit called Kosmos. In the later years it was a bit better and the guitars were made by professional local makers. I myself ordered custom drumset from Szpaderski company and bought myself professional Remo drumheads thanks to my escapades to Germany. All this playing was paid in a terrible exhaustion not necessarily connected with music. When I think of it now the degree of determination in the name of creating something was huge. I don't regret anything, but nowadays I don't think I would be able to handle it all.

Which of the Polish Underground bands were the most pioneering in the People's Republic Of Poland?

Pioneering:

- 1) Merciless Death (for professionalism. Unfortunately they're also the scene's most unlucky bunch)
- 2) Vader (for determination and „Necrolust” demo)
- 3) Imperator (for the kick and aggression unknown in the music before...)

Favourite:

- 1) Prosector (for the „Terrible Ceremony” demo. Jacek Gniecicki rules!)
- 2) Separator (for the uncompromising, dirty and spasmodic music!)
- 3) Scarecrow (for the executioner hoods, hehe. And of course for killer „Deo Optimo Maximo”)

In the '80s you kept the contact with many zines and bands from behind the Iron curtain? Can you tell us something more about it?

There was some kind of contact because I had to distribute our materials. They were of course small and independent labels the type of which is now flooding the scene. About the bigger sharks like Noise, Roadrunner or Steamhammer you can forget. From the perspective of time it gave us nothing but nowadays all of the sudden everyone's interested! What is it? Some kind of love for the cold goulash that needs reheating? Of course I also ran a correspondence with foreign zines. The most important was I think Slayer Mag. from Norway, but as I said earlier there was a lot of other killer zines like FETU, Death Scream, Blackthorn, Snake Pit, Brutal Torture, Suicidal Legacy, Decibel Of Death etc. Hah I remember also the Hungarian Metallica Hungarica Mag., ran by the guy called Laszlo... He came to us during the Thrash Camp wanting us for a live interview. He introduced himself, telling us that he's from the aforementioned zine and the parents called him Laszlo. And it was his biggest mistake, because as we were completely boozed up we found this name the funniest thing in the world. The guy stood for some time watching us rolling on the ground with tears from laughter. He told us he's gonna find us later in the camphouse, but he didn't. Instead Iwona Sielus from Thrash Attack zine found us and also got nothing from us. Hah! We were sooo professional... Today I still give the interviews, mainly to the South American zines. There are still some maniacs who secure the legacy of the past. As for the bands I mainly corresponded with the Polish sceneme. I used to love it and I still do, despite the fact that I lost my interest in the news in like mid-'90s.

Have you traded the demos?

Of course I did! I'm still doing it, but the medium changed from the audio cassette to the CD-R. The tapes were awesome, but their longevity was somewhat questionable so I had to put everything through SOUND Forge and burn it on CDs. Today in the times of internet, blogspots and share sites where you can download many cool stuff this medium seems just more comfortable. As I said before I had shitloads of stuff from Marcin and later after his departure to Norway I started to fix things on my own. It was this easier that lots of the stuff I had already in my collection so I got a lot in exchange. The rule was simple: one for one and all the smartasses trading one demo to three or to four, thinking that they've got something cult enough, like Mayhem's „Pure Fucking Armageddon” were avoided by me at once. I have never traded for money and I'll never do that, just for the sake of information to those who're too lazy to write to collectors or search the net and want everything with the lowest cost.

And how was from your perspective the Polish post? Did you get the letters with big delays and lost many packages?

Hehe, I think that nothing changed in that matter maybe except for the fact that it's easier to get some reparation for the lost package and the letters are not as ripped as earlier. I think that in the central office noone is looking for the dollars in the letters because nowadays we have so many money transfer possibilities, much more secure. Of course some shippings never reached the destination. I remember how my friend suffered because every now and then he got just empty pack. Nothing, maybe except for the sole letter from the sender. As the time went by it turned out that in the central office there was also a metalhead working and whenever he got his hands on the trade package he just grabbed the stuff for himself. It was impossible to get this guy however so I came with the idea that the packages can be sent to my home address. Now it was me who could steal his stuff, hehe. The delays and even returns to the sender of the letter without letting me know were occurring also after the system transformation. Mainly I got to know about that via e-mail in which the astonished sender asked me why the shipping returned to him. To get it once again I had to pay the shipping costs for the second time. And you can do NOTHING about that. Those idiots don't know that for the trades we waited, we wait and we will wait always with no patience.

And how was your attitude towards the bands from the roster of Metal Mind Production?

When I see an intelignt blonde with nice, shapely legs in tall high heels I'd be caught at once (see the underground scene), but when it turns out that she has a black tooth and the breath of the old goat my interrest would fade away instantly (see the metal mainstream) because I'll be too busy vomiting. This is the metaphore that shows my attitude towards MMP and which was described by me already here and there. As for the bands sorry but at least 90% of them was utter shit. The only band that counted was Dragon and

maybe Wilczy Pająk/Wolf Spider, but the rest, like Open Fire, Stos and my favorite Destroyers from Bytom presented pitiful music and were responsible for the shame that the Polish scene had to suffer in the world being so called „elite”. At Metalmania festival in 1988 I was so bored with those bands supporting Rage (which is not my favorite band neither) that by the end of the day I was feeling like dying of boredom. How many great bands could achieve success if the MMP wasn't the monopolist? How many had the situation comparable for the workhorse: no advantages, playing some silly local gigs and working their asses off for Mr. Promoter? Tomasz Dziubiński (the boss of MMP) 's situation was fucked already in the beginning but he had no balls to admit it. Then he loosen up a bit but those who already had the contract had to play not what they wanted but what Mr. Promoter wanted. Dziubiński had as much of knowledge about metal and the scene as me about the use of Kepler's lens in curing eye diseases.

And how the underground gigs looked like from the promotional and organizational side?

Different. Very different. It was just like with zines. Some of them were fat, professional and filled with the interviews for a few pages and photos and some wee like 10-paged toilet papers with questions like „What do you play?”, „What alcohol do you like?”, „Do you watch porn?”. Who the fuck cares about that? Just the same it was with gigs. Maybe I'll describe the bigger ones, like Thrash Camp which was the first so big underground festival in Rogoźnik. It was meant to be ass-kicking event! We got the invitation in which everything was professionally printed and described, with questions like how many backstage passes should we prepare, how many technicians do you bring along, how many band's friends, does the drummer use single or double bass drum? We just waited for the questions if we need additional underpants and a private blowjobber. Full success. I answered all the questions and off



we went. At the very place of course the hordes of militants turned our day into living hell. I've stuck my personal ID to my patched vest because I was so tired of constant pulling it out of my pocket. They've searched through our backpacks, pockets, almost our asses on and on. Finally we've reached our hut in the holiday complex for physical workers, where we raised hell on the first night. The very next day we went straight off to rehearsal in the amphitheatre. Nothing worked there! Everything was scrap including the drumkit made up of two drumsets. One belonged to Irek Loth from Kat, the other was I think the guy from Kreon's. The bass drums were 27 and 18 inches so how the hell was that supposed to work? The monitors were constantly going off so we had to look at each other to see where we are in the song. The guitar sound was a comedy altogether – reminded me of early AC/DC. And that hangover! But after all we played. How? That you can hear on numerous bootlegs from that festival. But it was still lots of fun. The organization though sucked ass apart from sleeping conditions. Luckily the announced Coroner didn't arrive because they would probably die of the hard lack of professionalism. Way another story was Krzysiek Andrzejewski and his „new” cyclic festival S'Thrash'ydło in Ciechanów. The man went head up high and rented the local castle where the local „stars” of the underground and later the western bands kicked the ass left right and centre. The great name and logo of the fest filled the vision! The first edition of S'Thrash'ydło was the best concert that I've ever played. For the first time I had an occasion to play on Tama kit with Iron Cobra pedals. I was so happy with that fact that I changed a bit the drum arrangement during our gig, especially in the double bass drum part. Ideal sound of guitars, vocals and what's the most important for me the monitors made me wanting to stay behind my



kit for at least additional two hours, hehe. Of course we had some stupid incident with the thieves, but Widow from Separator helped us a lot with that. Hail Krzysiek and probably 1000 other people that kept the festival alive up to 1994!

If you had a time machine would you like to go back in time to 1986 to the times when you just started to play with Exorcist or would you turn down such offer?

I'd like to go back to 1986 to see the times before I've started smoking! I wouldn't have the problems I have with this shit now! Now seriously, yeah I would like to do that. 16 years of age, long hair, head filled with music. Fresh mind, energy, power in the hands, rhythm in a soul, unlimited devotion to the band... Dreams about the world tours where the beer flows like river and you cannot get away from fine, bare-assed ladies. It came true partially now that I think of it. The beer flown (of course if there was any in the local liquor store...), no tours, but the gigs and as for

the asses.. Yeah, we had to work our asses off to get anywhere, hehe. It's a great feeling that I had an occasion to play in a band that maybe not really stood the test of time, but for sure made some kind of the underground legend.

I know that you still have a view on what's going on a Metal scene. Are there any new bands you would like to recommend to the readers of Metal Maniac Mag.?

I have no interest in the Polish scene at all. I don't like what is nowadays played and how it is played. Of course I don't think that we have nmo valuable bands in the underground, but why to promote them when you don't get money for it? It's better to lose the cash on such shit as Stachursky, Marysia Sadowska or Krawczyk (Polish pop „stars” of local fame and extremely cheesy and worthless musicianship). From the world scene I'm happy with so called second wave of thrash – my favourite genre. Truly recommended: Toxic Holocaust, Fastkill, Merciless Death (US), King's Evil, Thrash Storm, Evile. Besides I have gathered so many music through all these years that if I wanted to listen to it all from A to Z it would last for long months, that's why I'm not searching for the new stuff but of course I'm opened for every suggestion.

Wojtek Lis

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GUMOMANIACS



Gumo Maniacs is a young blood on the German thrash scene and even though they were formed not a long time ago, because in 2007, their music is filled with the spirit of the classic 80s heroes of thrash. Not so long ago I got my hands over their debut album, "Priest Of Lucifer" which made great impression on me, therefore to fulfill my appetite for information upon the future releases I decided to interview the guys about their plans for the nearest future:

Some time ago I got my hands on your debut album entitled "Priest Of Lucifer" and the content of it blew my brain into 666 pieces. It is hard to believe that this is a debut! But before we focus more on the first full length I would like you to tell us a few words about the history of the band.

Well, I started in January 2007 all on my own with the help of a drum machine. After recording a first Demo called "Metal Mafia" i was searching for musicians with it. With the first 3-piece line up we were already close to getting a record deal. But it took me til I joined with the "Hofmann Brothers" on Drums and Bass and "Fuck" on guitar til we made it with Blower Records and G.U.C. , which enables us to release the Debut by the beginning of 2009. The "Priest Of Lucifer" is your debut album but still it's not the first effort under the moniker of Gumo Maniacs. Before it there were two demos and promo from 2008. Can you tell us something more about those materials? Is any track from the "priest Of Lucifer" appeared earlier on any of your previous releases?

Few tracks on "Priest Of Lucifer" used to be on demos as well. "My Satanic Rite" for example was the first track ever to be written and recorded by GumoManiacs and in addition to the album version there also exist 2 different demo versions of it. Also "Kill Again Tonight" and "Ashes to Ashes" as well as the title track were tracks from the very beginning of the band back in 2007. My Favourite is maybe "Invert the Cross" which appeared also on the Promo that brought us close to signing with a pretty big company.

Another thing about the "Priest of Lucifer". I have in my hands the issue of Blower Records containing 3 bonus tracks from a demo and a live track. Does it mean that it is not the first issue of your album? Did it appear in any other form, like for example a vinyl LP, earlier?

There is a Vinyl version out since December 2008 already! Was released by G.U.C. Label Germany. But comes without the bonus tracks, but has blue vinyl and a very good lay out. And the Cover looks great on vinyl to my eyes!

Your debut CD has a very interesting artwork and layout. Who is the author of the

front cover? It is really different from the pictures fronting your demos. You weren't that concentrated on the graphic aspect of your releases before?

I did not really care about lay out in the beginning. After annoying Image discussions with my former band Thargos i felt like music came first this time. I thought that graphic aspect we are talking about would become more important as soon as we would do an album. The Painter of "Priest of Lucifer" is called Karsten Schreurs and can be found at www.grobi-grafik.de. Unfortunately he has not



enough time to work with us for the second album, but the Cover of the debut i will like in 100 years still I think!

You play highly energetic Oldschool Thrash Metal in vein of good old Destruction. Was this band any major inspiration to you?

It is used to be! Not gonna lie.. But I always tried and still try to create our own style of thrash and we have some songs on our second album that could never ever be from Destruction. But in the beginning in addition with Sodom, the big four and maybe even Tankard I found inspiration there when I was younger. Also classic Hard rock and NWOBHM influenced me a lot, which will be heard a little bit on the second one I think.

As for such a young band you have huge potential, "Priest Of Lucifer" is a masterpiece already, so it's hard to imagine how killer

will be your music in the future. Do you spend a lot of time playing together? Maybe you have some higher musical education?

Well, i am a guitar teacher like "Fuck" our lead player. And the "Hofmann Brothers" as well as Fuck all have musical education. This knowledge in addition with my attitude and passion for fast metal music makes this band interesting for us, and I also think for some listeners as well. We don't rehearse that much... It is boring to play the same songs again and again. We only rehearse when it is needed, for example when there are important Gigs or recordings coming our way...

Can you tell us something more about the recording session itself? What studio it was, who was the producer and how long did it took you to complete the recording?

The producer was me and we did it in our own studio here in Hubi's hometown as well as at my place. I think it took us about 3 or 4 months or so to get it all done... I dont like it much... Months of listening to the same 10 tracks again and again and again... I prefer the stage to be honest with U!

Your lyrics smell of Hell's fire and it seems that the character of His Infernal Majesty is always somewhere there. From where do you draw your fascination with the Dark Side? Is that Lucifer who possessed your souls? Or maybe you just signed a Hellish Pact that also gve such incredible musical strength?

I am not into satanism. I use "Lucifer" and "Satan" as metaphors for the dark side of our souls. That's all! I dont pray to anyone or anything if I try to compose good music. I just think that little touch of black metal fits good to the songs and to thrash metal debut albums in general. The first album is always the black metal album haha.

Do you believe in the existence of some Higher Powers? How in your opinion the Lucifer would look like? Do you think he is the Lord of Darkness or maybe the creative force of inner light having not much in common with the evil witnessed by Earth these days?

I am really not that much into stuff like that to be honest with U...But I think there must be some kind of power that leads us. Looking back



to my life and the decisions I've made I must say it is spooky how different it all could be nowadays if I decided different in some certain second... But the road took me to where I am now...where I wanna be. I had different options, but I followed my feelings and now play in the band that me myself would be hardcore fan of if I was on the outside and also a lot of wonderful things happenend on the way, which all would maybe not have happenend if I just decided some of the thousands of little things different.. Who or what is it that made me go this direction? Spooky...

I'm wondering who had the idea of calling the band Gumo Maniacs? Who invented it and what's the story behind it?

My friends call me "Gumo" and it is my band. Pretty simple.

As a young band you have for sure a lot of work promoting the new material. The re-

coding of the album is one thing. The other is promotion with live gigs. Do you tour or play the gigs a lot? With whom did you have the pleasure to share the stage and how the fans reacted on your performance?

The best shows were Mexico in december 2009 as well as our gigs in east Germany! We play around 15 gigs per year which is enough for an underground band like us. We dont have the means to play more, no support by big companies so it is hard work to get those gigs together. We played at the same festival as Grave Digger did. I think that was the greatest gig so far. We also played with Blaze Bayley already, but I enjoy headliner gigs more. We can play as long as we want and play whatever we want. We already had experienced being kicked off the stage by stage managers of so called "bigger" bands while being support act. Don't like that bullshit...

. Since the first issue of the "Priest Of Lucifer" some time passed already so I'd like to ask you about the plans for the nearest future. When can we expect the new material? Do you have any new compositions? If yes than how would they differ from the ones you already recorded?

The new album will be released in 2010 and will be called "PsychoMania" and the difference to "Priest of Lucifer" is more guitar solos, a more raw production and more NWOBHM and speed metal influences. It is important for us not to record the same album twice but at the same stay what we are and I think that describes the album best... People can stay tuned and watch our Myspace. There they will find out best about the new tracks as soon as they are up!

You come from the country that have been a birthplace of many great bands. Your scene is one of the most powerful and meaningful in the metal community. How does it feel to be a part of it knowing that the fans would always expect the top-notch from you? Is it stressful in any way? Did you ever thought about it or just didn't care at all?

I never really cared. Even if I was not living here I would have done the same I think. We

don't feel any pressure, because we have the luck to still be underground up to now. So we can do what we want. Not that much money involved like it is when u r with a bigger company! But we give our best with every album of course, but not for managers and people who invest money or so, but only for ourselves to be satisfied. And if there are people out there who like it, that makes it even better then. But even if not we would sound the same I think.

Your music carries a huge load of the Old-school feeling. The atmosphere of the just oozes from it. How did it happened that such a young band chose not to follow the modern trends and started to play real metal instead? Do you listen to the oldschool stuff often? What are the most important bands for you? If you had to mention five most important albums in metal what albums would it be?

I just listen to what i like and it appears to happen that i play 80s stuff a lot. That's what i felt connected to from the beginning. My 5 favourite albums? I think "Painkiller" of Priest would be one of it and also "Chrimson Idol" by WASP i guess...the rest would be something of Sodom, Megadeth and Iron Maiden I guess!
Do you know any Polish bands worth checking out in your opinion? Have you ever heard Merciless Death's "Eternal Condemnation" or Egzekuthor's "Hateful Subconcoiusness"?

Oooops...no i dont know that much about Poland's underground metal to be honest. But I will check those bands out!

We will be slowly finishing our interview. Thanks for all the answers and I wish you all the best and as good (if not better) materials than the incredible "Priest Of Lucifer". Traditionally the last words belong to you. All the Best!

I wanna thank U for ur support LESZEK! Means a lot to us! Without help and support we bands are NOTHING!

Leszek Wojinicz-Sianożęcki



SPECIAL PRESENTATION

KISS

SONIC BOOM
OVER THE EUROPE





That was my next visit in Czech Republic. Regardless of local flooding, I went to Ostrava to watch the circus. And it was not about the circus with bears, jugglery, but a great rock'n'roll spectacle. The main attraction was supposed to be song-and-dance-band from America - KISS. That name is well-known here as well among the supporters and as the opponents of this kind of entertainment. Already in the morning it was impossible not to notice groups of several people in the "corporate" shirts wandering around the city. As the doors were about to be opened, several thousand of impatient gathered at the entrances. The crowd moved immediately after the gates opened, it was pretty hard, but it's still hard to compare to the dantesque scenes on our Made in Poland events. After a while I was inside. Just behind the barriers rose the monstrous scene. You could feel the big world. I took a won place at the barriers (holding pretty tightly), and to kill the time I watched as a large hall filled up with people.

As usually, it turned out that the box offices are not short of the tickets so if someone risked the journey, he could easily watch

the show. Punctually at ten the support band began his performance. Taking Down, young hairmetal band which was opening the KISS performances in Europe two years ago. The guys played, jumped and finished. Break. After turning on the lights, it turned out that the room is bursting at the seams because the organizer multiplied the number of seats by some strange stretchable factor and was selling the tickets to the last minutes. With a little slip, shortly after 9 pm, the light dimmed and the familiar intro flew from the speakers. Increasing feedback and a gloomy voice. Creeps on the back, probably not just mine. Crawlers wandering around the room grope a large black curtain with silver logo, which fell down with a powerful explosion, revealing the stage lightly wrapped in smoke and the gods rock'n'roll. With the sounds of Modern Day Delilah, guitar trio drove up on the elevator placed behind the drums and Mr. Stanley started his regular dance. Orthodox fans probably noticed a difference in the appearance of the band. New costumes, new instruments, and even larger and more marvellous stage than the one from the previous tour! At the back - a large screen, two smaller at sides. On both sides of the stage, the huge sheets with Kiss Army logo. Everywhere small displays emitting single or coherent images (fiery background, photos of the band's history). In the center - pedestal which was also a big logo of the band, and the solid drum kit by Eric Singer.

Electrifying impression: a wall of sound, dazzling lights and the words "Hello Ostrava!". In the name of the band, Stanley welcomes and greets the audience. The next song is the timeless hit Cold Gin. Three guitarists in well-known parade. The most lively, Paul Stanley, is everywhere. A bit more restrained Gene Simmons and his pelvis moves and air-crossing tongue. Tommy Thayer more statically copying the behavior of his predecessor (Ace Frehley'a).

Time to Let Me Go Rock'N'Roll. What follows after that is a big chaos – it means



Firehouse. At first quietly, only to throb after a while with clamor of guitars and fire sirens sounds. The stage wrapped in smoke is lightened up by beacon lights. Somewhere from the side appears Gene with a burning sword and after the celebration puckes with fire. Nothing new, but it carries away me and several-thousand-audience! Then, from the new album Sonic Boom track Say Yeah - very catchy and energetic. Paul encourages: "Sing with us".

Without unnecessary fuss team goes to Schock Me performed by Tommy Thayer singing. It's remarkably similar to the original which could annoy with admirers of Frehley's vocals. The song ends with a rich guitar show of a thousand and one one sounds. Wandering along the neck, hots from the head of the instrument and fuming guitar disappearing somewhere near the top of the stage.

After a few seconds riffs of the next Les Paul pierce the darkness. This show has something to do with magic and always succeeded in the real world. On stage there's the element. Same as in front of it. This time, instead of consecutive solo performances of Thayer and Singer, there was some kind of jam session of drums and guitar. Time for something from sensational album Sonic Boom. This time I'm An Animal, heavy, slow as a roller and with a power of such a roller!

"We like to play this song very much" says Stanley and the first bars of 100 000 Years with characteristic girgling bass. Kiss performs it from the beginning of their career. Paul gets into a dialogue with fans. Tossing up the microphone and wraps the cable around his neck. On both sides of the stage explodes columns of fire heating the air. From time to time Stanley "interrogates" the audience if they're having a good time, he at the same time having fun himself too with the pronunciation of the name of Ostrava and its variations. For those who doesn't know that: during his nearly forty-year career, Kiss has never played in this city.

I Love It Loud has been a cult song for over twenty years. Mr. Simmons appears in





green and red glow, wrapped in smoke. Sounds that comes out of the speakers reminiscent of the darkest horrors. Simmons performs it tucked up above the stage to a specially prepared "nest". A new element on this tour are the sounds of the bell striking midnight – the time ghosts and spirits. Camera's close-ups shows the painted grimaced face of Gene. Shaking his head, he's bleeding from his mouth on his chest

and guitar. The storm of applause. When you see something like that, even Kabuki theater sags. For the information of gourmets I'll add that this blood substitute is supposed to taste good, judging by the list of ingredients which Gene prepares it from.

Black Diamond is certainly a decent track not telling a story about precious stones, but written out of fondness for friend-prostitute from Broadway using that nickname. Here comes the voice of Eric Singer and I must admit that this classic sounds very well. Simmons and Thayer on both sides of the stage and Singer in the middle, wander up on hydraulic lifts, and everything that has any filament flashes with thousands of watts, all embellished with huge explosions. Just buzz, pulp and total destruction!

"There are many rock cities in the world," says Stanley "Today it's Ostrava" and Detroit Rock City sounds from the speakers. Very well-known song from the album Destroyer (1976!). A moment of breath and the hall is carried away with Was Made For Lovin' You - hit single from 1979, which to this day remains in the hearts of all KISS-maniacs. Numerous explosions and sparks' columns increase the power of this composition. Paul Stanley decides to take a trip with something similar to T-bar lift and flies over the audience to the center of the hall. He performs the whole song there and returns back to the stage. The crowd goes crazy. We all love that kind of actions! Show is coming to the end with cover of God Gave Rock'N'Roll To You enriched with powerful pyrotechnics. Anyone, who is still

able to sing, sings the chorus with the musicians.

"Thank you, Ostrava," Stanley and lights turn off. You can hear the usual shouts "Kiss, Kiss, Kiss" and guys come back on stage with faces of the winners.

At the end, Paul announces the international party hit Rock'N'Roll All Nite, which words invite to party all night and every day. Circus moves. I guess there is no one in the hall who would not be familiar with it and not shout its lyrics. It ends with a storm of confetti, madness of lights and dozen of explosions shaking the whole hall! Stanley smashes one of his guitars on the boards. Paper rectangles are swirling in the air and falling on people that are standing the closest to the scene, stick to them and make them look like snowmen - extremely happy snowmen!

This is the final, but I hope it'll be continued, maybe in the guest Czech Republic. Maybe soon. It was one hundred and twenty minutes of pure, noble Rock'N'Roll and I can not imagine a better way to have fun than a KISS concert. Nobody in the world no longer makes such a spectacle (maybe Rammstein or Motley Crue may still keep pace with them). Who was there knows what I'm talking about, and I hope that this text will bring the atmosphere of this great show closer to the rest of you.

Mirek Pasięka
Kiss fotos by : Jacek Urbanowicz

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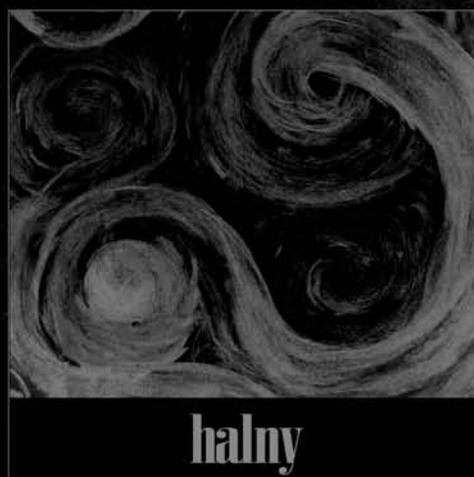


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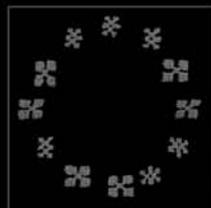


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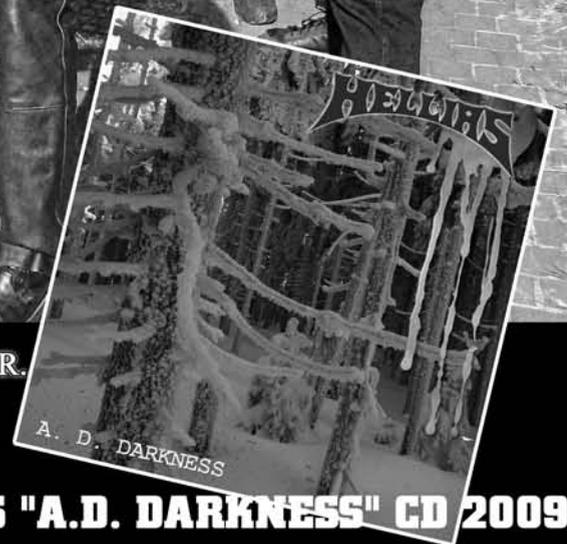


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Many will cheer to the fact that after a long lasting silence Kriegsmaschine returned to their hometown Kraków and gathered it's forces once again in order to start the recording of the new material as well as some live assaults.

*In order to get something more upon band's recent activities I had an occasion to ask M. a few questions about the nearest future...
Hails M.!*

Many people consider the image of Lucifer as an emanation of evil and negative energy which is very similar to that of Satan and that leads to the mistake of confusing Satanism with Luciferianism, which does not share too much. What do you think about that?

Just a matter of interpretation. If your interpretation is based on common understanding of monotheistic sources then Lucifer = Satan with all consequences. Then there is the romantic tyrant-opposing lightbearer. Then you can look at the similarities between figures in different mythologies - Loki, Prometheus, Lucifer etc. - and draw own conclusions.

My interpretation of choice is pretty much in line with the Christian myth, with emphasis put on the Fall and transformation from Lucifer to Satan. Please consider this as is: interpretation of myth in literary source and not a valid standpoint for any belief system.

These days it's hard to believe in the devil the way it was portrayed on the medieval paintings creating for the propaganda purposes more monstrous images of Satan and his servants. How do you think if this force exists? If so then how would it look like?

It's got big pointy teeth!

How do you think what happens with the human being after it's demise? Is it identifiable with annihilation or is it a parting of the spirit and the body? Do you believe in reincarnation?

I consider death to be total and ultimate. I do not believe in any form of postmortem existence, sans carrion for worm.

Are you familiar with the concept of the parallel universes? Do you believe that heaven and hell could exist?

I do not believe in any physical heaven or hell, come on. Theories to consider would be scientific approaches to multiversum, but my physics knowledge is not enough to have any actual, grounded belief.

You come from the city full of churches and alike institutions where on every step you can feel the religious propaganda and every act of rebellion against it is marked and stigmatized. However you still don't have any problems with manifesting your discord against the chist's teachings. Did you ever had any trouble because of that?

Nothing special, a few gigs were cancelled by the watchdog organizations in the past and that's pretty much it. Unless you're Behemoth size no-one is going to seriously care.

Let's get back to the music. Right now you're working on the new Kriegsmaschine album, but you also

mentioned you're planning to put up some live performances in Poand and abroad. Can you reveal us the details?

We have at least 3 gigs confirmed/planned for 2010, which for KSM standards is pretty much a Japan tour equivalent. Potentially more coming as we received some more invitations. I thought we'd not do any gigs before the release of new material but it turned out otherwise. Upcoming 2010 performances will be rather standard and feature material from "Devotee" till new songs. Personally I'm more looking forward towards performances to be done after completion of the 2nd album.

Your last release to date was a split with Szron. This stuff also came out on vinyl, so is there any chance to see it on a full 12"?

Split with Infernal War will be released either on 10" or 12" vinyl. 2nd album will also be released on a vinyl LP.

These days when the technology is going forwards proposing always a newer medium to carry the music, the CD seems slowly dying so what is your opinion on the classic analog media such as MC or recently resurrected vinyl LP? Do you think the CD will be outnumbered by modern media as it was once with the tapes?

I would think that physical digital media will be marginalized due to digital/internet distribution of music. Generally speaking of course, this is less applicable to niche music like metal where collector fetishism is still present. Analog media will stay, but certainly not hold major part of the market. Partially due to sentiment, partially due to better packaging of vinyl compared to CD & more "complete" presentation, partially due to vinyl sounding warmer than digital recording, even if a SACD or simply 24/96 wav file would technically outmatch it in no time.

Under The Sign Of Garazel released a new Szron's offering „Reign In Frost” which is a compilation of their old demos, 7"EPs, rehs and split-sides. Have you ever thought about doing something similar and to re-release "Flagrum" compiling it with tracks from the splits with Szron and some live stuff? I think it would make some happy maniacs around.

Not sure. I'd rather put it on webpage for free download. Already started doing that with live recordings actually, provided we get decent quality sound. Demos/promos serve a purpose, as inclined by name, and this purpose is different than having the material officially released & distributed as "complete" product.

Apart from the new KSM material you're working on the new Mgła release. Can you tell me something more about that?



Well, we have done the basic tracking in 2009 and since then I'm slowly working on completing the songs. Aim was to complete early 2010, but as currently I'm going through a period of lower than usual excitement in norsecore, it is taking longer than initially expected. I'm pretty sure that we will finish the thing in 2010, though. We aim for 6 tracks, approx. 40 minutes playing time. Musically I think this material will be closer to the EPs (particularly "Młodości") than 1st LP "Groza".

Recently I've seen on YouTube a clip that combined your music from „Altered States Of Divinity” with the pictures from Benjamin Christensen's "Haxan" form 1922. Was it your idea to use those pictures in the clip?

Haven't seen that clip. It is not our work. I have seen the movie though; I liked the aesthetics, but it's not something I would use in KSM.

From what I remember you used to admire a lot the works of Swedish Watain. Have you heard their latest works: "Reaping Death" 7"EP and LP "Lawless Darkness"? What do you think about such transformation?

Solid material, but I would have done things differently. For what it is – black heavy metal - it's excellent, but I prefer the less polished darkness of "Casus Luciferi".

From what I know you are a big Triptykon fan. Is there any other release that made an impression on you this year?

I'm not sure if 'big fan' is correct word. I extremely like last Celtic Frost, in fact much more than their earlier albums, and Triptykon is sort of continuation of that. As for this year's Triptykon "The Prolonging" album it crushes everything in sight, I just wonder why there are 8 irrelevant intros clocking at 50 minutes before the actual onset of the third of the badass storms.

Well, new Burzum was also released this year, and it shows how little worthwhile black metal music happened between "Filosofem" and "Belus".

You have always been a declared oldschool fan. If you would have to pick 5 albums you would take to a desert island, what albums would that be?

To a desert island? I would've taken survival audio-books.

If you had a time machine what would you want to see or change in the history of our planet Earth?

I attempted to give it a good thought and ultimately came with tomorrow afternoon for checking numbers on national lottery. I've seen enough of my fellow men and have my doubts whether they would have been so different in 17th or whichever century.

What do you think about the prophecies of the end of the world dated for 21st of January 2012 at 11:11? Judging by the sun's activity and the Earth's magnetic field basing on the calendar of the ancient Aztecs and Egyptians the thing seems rather uncomfortable...

Bullshit. But I will drag my comfy chair to the balcony for a good view, just in case.

In one of the five books of Henoah there are prophecies of the judgement day telling that the god would step down from his throne and leading the angelic legions would descend to Earth. How do you think if there is any extraterrestrial civilization existing that visits the Earth from time to time advanced enough to be considered gods by our forefathers?

Extraterrestrial intelligence – very much possible, the Universe is large enough to have more planetary systems like ours; if in any of these there is a planet with remotely similar conditions as early Earth, carbon-based life will appear and eventually evolve. Potential influence of EI visits – Daniken mumbo jumbo.

In the aforementioned book of Henoah verses 6-16 we can find a myth about the „rebellious angels” who opposed their creator's will and had relations with earthly women giving birth to the species of the giants known as the Nephilim. What do you think of the theory stating that the extraterrestrial civilization could have an influence on the evolution of Homo Habilis and later on Homo erectus by crossing the breeds? It seems rather unbelievable that our species evolved so fast comparing to the others...

I would think that cultural factor in last stages of evolution of homo (sapiens) is crucial there. I do not think any outside influence was there, but purely Darwinian adaptation to the exponentially growing civilization factor etc. As in the Chinese saying, I believe we have been cursed to live in interesting times. I say that within 20-30 years natural evolution will no longer be relevant. Extraterrestrial influence hypothesis – as in previous question.

Many people argue about the influence of astal objects' movement and the cosmic radiation of the planets have an impact on our lives. What do you think of astrology? Is it real or a blllshit for the naive?

To a measurable degree it has when you look at the influence of Moon on ocean tides etc. Astrology, however, is utter and complete bullshit.

We will be slowly approaching the end. Thank you for your time and I wish Kriegsmaschine lots of fruitful work and many well-received concerts. The last words belong to you.

Thank you for your time.

Leszek Wojnicz-Sianożęcki

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LENON TATTOO

For the first time on pages of our magazine we are presenting the works of the Cracovian artist named Robert Mokoszan.

It will begin the cycle of articles presenting the less known creators of the contemporary art.

Robert Mokoszan is better known under his nickname Lenon. His fascination for the tattoo resulted from the protest against the academic form of shaping talent, he is describing himself as educated alternatively, alone choosing routes on which he met art techniques along with his favorite mean.- tattoos. His adventure with creating images on the human body started back in mid 90s.

Now He is considered one of the first tattoo artists in Cracow.

Always staying in the shadow Lenon refuses to present his works in magazines and at festivals. His main focus is to master his art with every work. Lenon's favorite motifs are dark arts, gothic, and bio-mechanics. Also he's interested in the native art of Celts, Teutons and Slavs in big part of his works.

He is a great admirer of using the graphical forms of the Glagolitic alphabet, he is also fascinated with older Pektoglyphs and contemporary Agrophomacy what clearly one can see in his pictures and sometimes projects of tattoos. He is an ardent supporter of the thesis that our civilization wasn't the only one to inhabit this galaxy, believes in the existence of extraterrestrial civilizations which from time to time they are visiting our planet and pays great attention to all information associated with UFO issues.

He is an author of a few monumental sculptures like for e.g. "Swiatowid" Largest statue standing on the hillside in Luboń settled there in 2002 during the Workshops of the Cultural Sculpture of Slavs initiated by him. He wrote the screenplay and twice directed the open air show "Invictus Soh", light show "Krak and Wanda" on the night of October 31 feast.

Of course not only performances of this type Robert is involved in, but also numerous live ritual performances to celebrate the moving of natural cycles in the ethnic character. He often travels, collecting experience and seeking the new inspirations which he ever since successfully transfers into language of its art.



Feel free to check his work at his
myspace:
www.myspace.com/524108430



One of Robert Mokoszan sculptures.

Merciless Death



MERCILESS DEATH

TOTAL RETURN TO THE PAST

What the Hell is going on? Polish underground pioneers **MERCILESS DEATH** returned back to life.

At first it was the reissue of their whole discography by the Cracovean Thrashing Madness Records. Now we can even risk a thesis that the announced new album would be a hot topic for the whole death/thrash metal maniacs community and a reason for weeping for the pretenders to the throne (hehe..)

About the works on a new album of **MERCILESS DEATH**, beginnings of his experiences as a metal musician and the musical fascinations of his sons, please welcome **GRZEGORZ „WIECHU” MISZUK!**

When we were talking back in 2009 your early materials, such as „Eternal Condemnation” were somewhere in your private archives or in the collection of a few maniacs. Now all of the 3 recordings have been revamped and reissued so my first question is how do you consider those re-editions? Are you happy with what Thrashing Madness did with them? Or maybe you have some complaints?

Yes, I do have complaints!!! Why for fuck's sake we couldn't record it in the professional studio and release it 20 years ago? And now seriously – people behind Thrashing Madness did one hell of a great job. A year ago I wasn't even thinking about something like this happening and now it turns out that Merciless Death recorded three albums, hehe... I'm really happy and once again I'd like to thank Leszek and his partners in crime from Thrashing Madness. This issue is fully professional and I cannot have the slightest complain. Fully pimped out, hehe.

All of these CDs contain the bouns material: live recordings from the gig in Kontrasty club, Polish version of „Eternal Condemnation” demo, huge amount of rare and unpublished photos etc. Do you still have such collector's treats like those in your private archives? Was everything published?

My private collection and memorabilia from the old days have been used in 100%, but who knows? Maybe there is someone out there who

has some unique photos or bootlegs? The materials used for the reeditions weren't only form my collection as you know, so we'll see...

Are you familiar with the reactions of your former bandmates on these reissues? What was the reaction of f.ex. Kasiarz?

Everyone were a bit suprised and slihly shocked. Bogdan took part in preparing the materials for „Eternal..” so he knew what's going on. Speaking between you and me, he was sometimes a real pain in the ass for Leszek as well as for me, hehe... The rest was really surprised but happy.

Kasiarz and I were pleasantly surprised with the idea,

as for the „Holocaust” and „Sick Sanctities” we got in touch with the rest of the band, including Mariusz „Zdrodo” Zdrodowski. A few sharp words went off, some old complaints saw the light of the day but finally we managed to discuss everything all over and calmed down the tempers, so now everything seems fine.

Did you noticed after the reissue of your materials any rise in interest in Merciless Death? Does the old and new fans write to you any more? Maybe some zines? Did you refreshed any old contact through these albums?

Yesssss... Definitely the interest grew. The people started to remember the old times, common gigs, patries.

The fact that I'm speaking with you now is like the whole new reality. Long years after the disbanding of Merciless Death I'm answering the interviews, my music is on the radio... It's a shock for me! A total return to the past that I would never expect! Just as well as I didn't expect my music to bring back so many emotions and memories! Shock!

It seems that Leszek Wojnicz wants to reissue your materials also on vinyl. Do you like that form of release, which recently is being somehow reborn? How bog are the chances for the vinyl versions of Merciless Death's materials?





When we were starting up with the band and recording „Eternal...” there was nothing like compact disc existing, only the vinyl LPs, so our dream was always to see our stuff in that format. Now after all these years another dream's gonna come true. I still have my gramophone and the collection of classic Polish rock albums on this most noble of formats. But the Merciless Death LP I know I won't put on the plate of my analog player. I know I just couldn't. It would be something like a holy relic! I will not let it get scratched!! Hehe...

When I asked you some time ago if there is any chance to see you live or reunion of Merciless Death you answered (and now the direct quote): „There's no such chance and it's not gonna be!!!” Hm.. I think something have changed already, right?

When after all those years you finally get your hands on this album you were dreaming of you get the positive kick and the will to create something new suddenly grows. I really didn't plan the new recordings but it just came out like that. It's kind of will to try if you can do something more with that. If the things you create will be accepted by the listeners. Thus me and Zdrodo decided to make some new tracks and see what will turn out of this.

I wouldn't reveal the world's best kept secret if I say that I already heard the two demo versions of the



„Litany To Satan”. A track for... the brand new album! The song – as I already told you – has this thrash rawness and also the ominous vocals made a great impression on me. My question is then, when the new album of Merciless Death is going to see the light of day? What can we expect of Merciless Death AD 2010? And last but not least, who will release this material?

„Litany...” is only a working title. So it's not sure whether this lyric is going to be used. As for the music I can surely say that you have heard the mildest of our new tracks. What can the listeners expect? Honestly even I don't really know. I know that what we created already crushes with it's brutality, tempo and aggression. As Leszek put it once: the new tracks merge the raw fury of „Eternal Condemnation” with the mature songwriting from „Holocaust” And „Sick Sanctities”.

If I would have to compare it to anything for sure I would mention the influence of Slayer, Morbid Angel, Exodus and all those heroes of the '80s. Of course with nowadays sound and our spirit, but it's still the old school of thrash/death metal. I hope to record everything until the summer holidays and then discuss the release date with the boss of Thrashing Madness...

Tell me something about the current lineup of Merciless Death. Do you play the regular rehearsals? Who's responsible for the lyrics and who for the riffs?

This question is kinda hard, hehe.

I want this band to be an equal project of many people who love metal. Merciless Death is only a name for this project the core of which is me and Mariusz Zdrodowski. Most of the bass parts are probably going to be recorded by Żaku but... You know – I want also Kasiarz and Bodzio to contribute to the new album. I was also talking with some friends from the other bands. If at least half of these plans are gonna work out then it's gonna be something meaningful. If however this is gonna be recorded as a three-piece then still I can guarantee some unconventional raw metal.

As for the lyrics we are helped in that matter by Leszek Wojnicz and Krzysiek Biliński. We draw our inspirations from the dark poems, like in „Litany To Satan”. We don't rehearse too regularly as we don't have enough time for that. We just meet once in a while, exchange the ideas and questions and work on it at home exchanging the files through the internet. These are the matter of times and technique. When the whole thing is done it is sent to Marek Szukało, just like in the good ol' days, who put it all together and gives it a demanded sound. It doesn't matter how it is done, it's only the effect that counts.

Is there any chance for a Merciless Death concerts? Is it only my self-fooling or the probable situation?

Once I told you „no way” and it turned out I lied, heh. So now I wouldn't say no to that. Just wait and let's see what the future will bring. As for now it's a bit hard for me to imagine our return to active touring but I don't say by any means that it is impossible. Maybe not that probable but definitely not impossible.

I heard that the new album will mark the guest appearances by some special guests: Siemek, Kasiarz, Peter... Is this true?

Look one question above, hehe. Yeah I really would like to work it out somehow. The strategic negotiations already took place but for today I cannot guarantee 100% who will appear and who won't. As for now we're working hard of the very core of the album. When the material will be ready we will think of additional options, hehe. I don't want to tempt the fate, so I won't say much more.

And how does your family react for the fact that once again you decided to get musically active? How do they consider your passion for the „mean-ass metal” as once Marek Piekarczyk of TSA said?



I think they have just

accepted the fate. You know it doesn't all look as for example 20 years ago so there is no big risk, hehe. The man get more responsible and in some ways wiser, so they will of course taunt me from time to time, but I think it doesn't interrupt them after all. I personally never gave up on listening and making metal (some time ago we made some unfinished music with Kasiarz), so it's nothing new for them. Only this time I decided to finish what was started and that's what I'm doing now.

Is your son also into metal? Does he like Merciless Death – his Old Man's band?

Now, here you got me. Unfortunately both of my older sons are on the completely opposite side as for the musical tastes. At home I got everything starting from Polish hip-hop ending on the current pop chartbreakers, but I can't do anything about that. I don't want to impose my music to them. Some of their friends though are into metal as fans and musicians and in their eyes I am rather „cool guy”. Isn't it like this the youth of today call something great, hehe? And after all there is my youngest 6 year old son, so there's still hope for the metal in this family, hehe .

Let's get back to the old days for a moment. When and through whom did you got to know about that thing called the underground metal scene? What year was that?

When I started to play by myself I discovered that there are hundreds of bands in Poland that play real, thrashing metal but you won't find them in any radio but through the tapes copied from your friends and the live gigs. This was the REAL underground!

With whom did you traded records and fanzines in the '80s?

I don't remember really. Somebody handed you something, you handed it to someone else – the most important thing was to have it all and to discover all, the time something new and exciting. In Szczecin the real metal goldmine were the collections of Steve and Iwona Sielusz (I think I remember the surname correctly). They corresponded with thousands of people from all around the world and exchanged the records. Me and the rest mainly copied their tapes. That's how it was.

What kind of role, positive or negative, do you think

played the national youth magazine „Na Przelaj”, which from time to time published some articles about the Polish underground?

It has no sense to write about any positive or negative role of that paper. It just was there and I won't hide the fact that I read it through when it reached my hands once in a while. Of course any comparison with the underground zines is futile, but still „Dziennik Ludowy” („The People's Journal”) had posters and did an interview with Bloody Prince – that was awesome, hehe! And „Na Przelaj” had a hot chick on the back cover and was way better than the most of the officially printed magazines.

Analogue question about the role of the Polish National Radio (shows like Muzyka Młodych [Music Of The Youth], Metalowe Tortury [Metal Tortures]) Were you listening to such auditions? How do you remember them?

Utter cult memories. First source of the metal music for a kid and not only that. I recorded my first albums from those radio shows. Also they were the first contact with the music of Metallica and Slayer. Gaszyński was the host at „Trash Camp”, hehe. The man loved country music, had no knowledge about metal but still he hosted the metal radio show. Great, great times!

What was the first gig you went to?

Hehe, don't ask me which one was the real underground, hehe. In Szczecin back in a day there were very active so called student clubs. Very often they put out the gigs of young bands. I remember that when I was a teenager I went to the gigs of the bands which were „almost” metal, like Proces, Vincent van Gogh, Pierwiastek z Trzech etc. These were my first contact with live metal music. Then it went off, of course partially because of my involvement in Merciless Death.

In the '80s were you in contact with lots of different zines or bands? Can you point out those most important?

I don't really remember, everyone were equally important in those days. These were different times – everybody respected each other, really there was no tensions and the feeling of unhealthy rivalry. The underground had it's own laws – everyone helped each other if it was possible. That's why to this day we keep the contact with the people from the past. Everyone were important.

And what about the tape trading? Were you exchanging tapes with someone?

Of course I were! Nowadays I rarely use the cassette player, but I prout to have such a wide collection of



the killer Polish (and not only) demotapes that I received from my friends from these bands. The Vader's cult „Morbid Reich” or „Necrolust” I got from Peter before the official release. Guardian from Biała Podlaska. Pascal from Warsaw... Shit, lots of great memories. Brings a tear to my eyes.

How was from your perspective with the National Post Office? Did a lot of the deliveries were lost or came too late in the tape trading days?

Today it's utter shit and back then it was a complete disaster! What has been lost – I don't remember, but the letters and packs from the West were transferred through so many weeks that no one today would believe it.

And how was your attitude towards the bands gathered under the MMP label in the '80s?

You probably won't believe it, but very good. Of course onot for everyone, but for example Dragon, Alastor, the guys from Wilczy Pająk are still my good buddies. Some of them keep contacting me once in a while. I was jealous about the albums, contracts and Met-almania festival, but then I met Dziubiński and saw what kind of person he was. He himself even destroyed a major part of his „stable”. Of course I was pissed off when I saw that only his bands were playing on Met-almania or the Jarocin Festival's major stage, but now I think it was him who pissed me off. The guys from

those bands were mostly cool and normal.

In what year did you emigrated to Germany? Have you got any chance to meet someone from the German underground scene?

No, no... I left already free Poland to stay in the free GDR, hehe. It was not so long ago and it wasn't of any political or economic reasons, but it is a completely different story altogether. Recently I've met some guy who was involved in some killer bands back in a day and now he's making the music on his own. Not a long time ago he released an album with the music comparable to the Sisters Of Mercy. Truly recommended!

Tell me what was the first metal concert that you saw behind the Iron Curtain.

Beginning of the '90s in Berlin – SLAYER!!!! Now after the years as a normal, free man: 20.03.2010 once again Slayer in Berlin!

Thank you once again for the interview. Would you like to add something?

I would be really happy to make a new Merciless Death material true and hope that it would fit the tastes of the old and young metal followers. Keep the thumbs and when it would finally go out you definitely won't be disappointed!

Wojtek Lis





For that three-piece the time has no meaning. It only the feelings and passion for Metal. MIDNIGHT will never go with the trends or fashion being the ensemble of 666% genuine oldschool maniacs completely into the glorious 80s where Metal and Punk merged and formed itself into the most deadly pieces of music.

Extremely raw and honest music of Midnight catching the listener at once with excellent riffs and this hellish feeling made me examine the morbid mastermind behind all that madness. Jamie Walters A.K.A. Athenar (Vocals, Bass, Guitar) answered a few questions to bright up the mystery behind MIDNIGHT....

What new in the Midnight commando? It seems that Nuclear War Now! Reissued "Complete and Total Fucking Midnight" on vinyl. What the difference between this edition and the ones before? Isn't it the third edition of this material by the way?

THERE'S NO REAL DIFFERENCE OTHER THAN THE PACKAGING, SAME SHIT THOUGH.
(Fair enough... - :))

A few months ago I had an opportunity to see you live on Nuclear War Now festival and your performance blew me into 666 pieces. Undoubtedly your and Nocturnal Graves' gigs were the strongest points of NWN! Fest. Do you often play live? How do you consider your performance in Germany? This was your first gig in Europe, am I right?

WE DON'T PLAY ALOT OF GIGZ. BUT I GUESS MORE THAN SOME. YEAH IT WAS THE FIRST EURO GIG. I THOUGHT IT WAS PRETTY COOL. IT'S MUCH BETTER WHEN THE CROWD GETS INTO IT THEN THE MORE I CAN GET INTO IT YA KNOW.
(Actually me don't know and had a vain hope that you'd put some light upon it, but seemingly "Y'know.." makes a deal - :))

Despite I knew your tracks before those songs got completely different meaning when performed in concert. The whole thing was way more expressive and ass-kicking, these sounds were literally burning with the energy. How do you do this? The audience was in amok...

JUST FUCKKIN PLAY WITH YOUR GUTZ AND BALLZ, DON'T WORRY IF YOU LOOK EVIL ENOUGH OR IF YOU GET YOUR MAKE-UP SMEARED. IT'S ALL SWEAT AND VIOLENCE!

(now, that's what I call a proper answer. Sweet and Violence! Hah! - :))

How about your mysterious and original image? Those hoods hiding your faces look awesome and rather exceptional on today metal scene. How did you get that idea?

MENTORS, KISS, WE LOOK TOO UGLY TO HAVE OUR TRUE MUGS EXPOSED.



In your music there is very distinct touch of 0s music, not only Metal but also a lot of Punk Rock. Can you reveal your major musical inspirations?

I MUST NOT REVEAL SUCH THINGS BUT I THINK YOU GET THE IDEA.
(Silly me had hope to get maybe some new band I don't know...-:))

You are a perfect example of the old truth that the three piece is the best combination

in Metal, like Venom, Celtic Frost, Motorhead, Destruction, Backwater etc. How do you think why is that? What is the phenomenon of power trios?

IT'S BECAUSE EACH INSTRUMENT IS MORE DEFINED. IT'S ALSO EASIER TO ALL FIT IN A VAN. AND SPLIT THE \$50 AT THE END OF THE NIGHT.

Midnight history begun in 2003, so it not so old band but already you achieved a status of a cult horde standing against the trends and fashions and creating murderous old-school metal. How much are you into the classic metal stuff? I think the 2nd half of the 0s must be something special for you.

IT'S BEEN MY LIFE SINCE I WAS 10 YEARS OLD, SO YEAH I'M PRETTY INTO IT. THE FIRST PART OF THE 80'S WERE BETTER TO ME. THE LATE 80'S IS WHEN IT STARTED TO GET TOO GENRE DEFINED WHICH IS A BUNCH OF BULLSHIT.

Your first release saw the light of day just a few months after forming the band. It was the self-titled EP. How was the reception of this material?

ALL 123 COPIES SOLD.
(Hmmm... And the... How it was called? Fans' reactions? Press response? Reviews? Ah. Sorry. I forgot the people reading the interviews care only about the copies sold... :))

I always wondered how in these days some bands achieve such an awesome archaic sound. Do you record on analog equipment? Or maybe you have some special recipe for creating the sound from before 2 decades? It like a travel in time!

I JUST PLAY THE ONLY WAY I KNOW HOW. I DON'T TRY AND BE 80'S.



("Zat voz nott mai Kuestchin!" – shouted Sturmführer Satan...-:))

As for a band that hasn't been active for a decade yet you have a lot of releases under your belt. Some of them bear the logo of NWN! Productions. How is your cooperation with Yosuke? Are you satisfied with his work in promoting your stuff?

YEAH, HE'S PRETTY FAIR AND UPFRONT WHICH IS GOOD.

(Good. Not bad. Good. - :))

You have a lot in common with another great band of the real metal scene, TOXIC HOLOCAUST. I've heard that you even cooperated with Joel Grind for some time. What happened that you parted your ways?

I WAS REALLY JEALOUS OF HIS HAIR. AND I COULDN'T TOUR AS MUCH AS HE WANTED TO. BUT HE'S DOIN JUST FINE WITHOUT ME.

(Once again the brilliant sense of humor killed the answer that could have made any sense... - :))

What do you think about the return to the oldschool metal formula? More and more bands follow that path like you, Toxic Holocaust, Trench Hell, Deadly Frost, what do you think is the reason for that? Isn't it the people finally became fed up with all this artificial plastic bullshit flooding today scene like rain of toxic waste? Or maybe it's something else?

THERE'S ALWAYS GONNA BE GOOD MUSIC BUT THERE'S ALWAYS GONNA BE ALOT MORE THAT SUCKS SHIT.

(No shit! - :))

Coming back once again to your Berlin gig, you played on the first day. What do you think about the whole festival? Did any band make a bigger impression on you? What do you think about my country mates HELLIAS who opened the whole festival? Or maybe you know any valuable Polish bands?

I THOUGHT IT WAS A COOL GIG, HELLIAS WAS REALLY GOOD.

After all these reissues and re-releases of your stuff maybe it's time to think about releasing a brand new LP? Do you plan something like that this year?

NO.

(WHYYYYYYYYYYYYYYYYYYYYYYY?- :))

Will the new tracks of Midnight be the continuation of what you proposed up to now, or will it be something slightly different? And how about the label? Will you release it via NWN! Productions, or maybe you have some other offers?

SEE ABOVE ANSWER.

(see the postscript above - :))

And now for something completely different. If you had a time machine what would you want to see or change in the past?

I'D LIKE TO SEE THE START OF ROCK N ROLL. THE REAL CRIMINALS AND DEGENERATES LIKE LITTLE RICHARD, CHUCK BERRY AND JERRY LEE LEWIS.

You are on the underground scene for a long time and you took part in many projects starting with Abdullah, through the legendary Destruktor and The Gates Of Slumber

. Is Midnight fulfilling your hopes and ambitions as a musician and a composer? All your bands had great attention and respect from the underground, but still you were looking for something new. Did you find it in Midnight?

YEAH.

(Uffff... Thank hell. He could have said "No." See two answers above.-:))

What do you think about today's music market and all that internet madness? Do you think this common availability of music is something good? In the past it was smaller but the people seemed to be far more dedicated to the scene. Were you involved in tape trading, demo exchanging etc.? How do you remember those days?

I REMEMBER IT JUST HOW YOU DESCRIBED IT. SMALLER BUT MORE DEDICATED.

Today lots of bands decide to release a DVD with their material. Is there any chance that Midnight will honor us with such a release?

NO PLANS IN THE WORKS.

How are your plans for the concert these days? Do you think of visiting the Old Continent and showing the kids how to play raw and real Metal? Or maybe you've been thinking about coming to Poland?

I WOULD LOVE TO PLAY IN POLAND. MAYBE WE CAN EXCHANGE GIGS FOR KIELBASA AND PIEROGIES.

(Ha. Ha. Ha. VEHY funny joak. Ha. Ha. Ha. Say also something about pope and the "wski" surnames and I'll die laughing... - :))

Our interview is slowly getting to the end. Are there any words you want to share with our readers?

NO. I'M AN ONLY CHILD AND DO NOT LIKE TO SHARE.

(That goes seemingly for the information as well...-:))

Huge thanks for an interview! I hope that I will be given once again the opportunity to see you performing live once again. The gig in Berlin is still in my memory as a real feast for my hellish soul! :)

Leszek Wojnicz-Sianożęcki





When in 1986 a bunch of friends from Sheboygan, Wisconsin founded Morbid Saint nobody expected that the band despite it's great potential wikk flash for a moment like a supernova only to disband just a few years later for the next decade, even though leaving the marks of their existence in shape of the materials: 1988 demo "Lock Up Your Children" and magnificent debut "Spectrum Of Death" from 1989 by Mexican label Avanzada Metallica and reissued by Grind Core International in 1992. Morbid Saint had a huge following in the underground and the press gave formidable response to their works so nothing seemed that the band would end it's existence so quickly after the release of the "Destruction System" demo in 1992. For the fans it was a shock and for sure many asked why did it happened. After the years it's unnecessary to convince how the Morbid Saint is important to the Thrash Metal Community and how powerful the "Spectrum of Death" is. Despite the time passing it still sounds fresh, aggressive and unique and one can feel the youth passion and violent joy flowing from every note and that's what make Morbid Saint an ensemble completely resistant to the corrosion of time. In order to remind you of this incredible band I had a pleasure of asking the bassist Tony Paletti a few questions for Metal Maniac. I bid you welcome to the real Metal journey back in time

It all started back In 1986. Please tell me what and who lead you to form the band?

Morbid Saint were already an established band when I started playing bass for them in 1987. At that time, we were playing mostly cover tunes with a couple of original songs thrown in. I met MS through Bob Sinjakovic, the vocalist who preceded Pat Lind, and who wrote the lyrics to "Damien", "Scars" and "Crying for Death". I only played bass for MS until the summer of 1990.

After 2 years you have recorded a demo tape and an amazing debut album the same year. What was the response from the underground press, maniacs at your gigs etc?

Shortly after we recorded the album that would later be released as "Spectrum Of Death", we released the recording on a limited 200 copy cassette entitled "Lock Up Your Children" on Edge Records. I remember that they sold out very quickly, and everyone I know who heard it told me they were blown away by it. And the fans were always insane maniacs at our shows and in the mosh pit. I am perplexed as to why the band was not picked up by a major label at the time.

You had plans to title debut album "Lock Up Your Children" (like demo). Why did you change it into "Spectrum of Death"?

The song "Lock Up Your Children" makes an excellent opening track, but the name of the song seemed a little juvenile to use as the title of the recording, and I am pretty sure the rest of the guys agree.

"Spectrum of Death" sounds very rough but it's powerful and wild. What are your memories from recording session? How long were you in the studio? Are you satisfied with Eric Greif's work and final result of this recording session?



I've always been satisfied with the recording because we basically got what we paid for and more. I think Eric Greif did a great job recording the demo for us. From what I remember, the demo was recorded over a series of several weeks. The things I remember most are the 2" tape machine, hanging out with Chicago's Num Skull and drinking lots of beer.

What do you think about rerecording all albums after few years like Exodus did with "Bonded By Blood". Would you agree to do something like that? I think that some albums should stay the way they are. What do you think?

I don't think that would ever happen. I personally would like to see the band re-record the "Destruction System" demo, or at least some of the songs on it, because there are some great songs on that demo, give them some justice. But as for "Spectrum Of Death", I think that recording should stay the way it is.

A lot of people think that cover art of "Spectrum Of Death" was inspired by Iron Maiden's Eddie. I'd rather say that it was inspired by movie Evil dead would you agree with me? Who painted it?

I'm not sure who painted it. I was no longer in the band when "Spectrum Of Death" was first released on Avanzada Metallica with the "Eddie-like" demon on the cover. I really do not like the cover design, and apparently neither did the rest of the band. But due to money and time constraints, they went ahead and approved it anyway. I think Jim Benson and his crew at Power Play Records did a great job with the most recent reissue, and I really like that cover design.

"Destruction System" demo was recorded In 1992. It was great stuff and you had a chance to rule the world but you split up. What went wrong?



While I did play many of the songs from "Destruction System" live, I did not play bass on the demo. As I said, I left the band in 1990. I'm not exactly sure why MS just up and decided to split one day. I do know that Jim, Jay and Pat have played together in several bands together off and on over the last 20 years.

Tell me something about times when you were performing live with Nuclear Assault and Death at Metal Fest. Did you play many gigs at the time? Do you have any great memories from your time in Morbid Saint? Yes, that was Metal Fest III in Milwaukee, Wisconsin when we opened for Death and Nuclear Assault. That was certainly one of our biggest shows. I remember that Nuclear Assault used our guitarists Mega Boogie stacks, although Dan Lilker used his own bass rig. Another big show for us at the time was opening for Death and Dark Angel during the Ultimate Revenge 2 tour when they came to Milwaukee. That was the best show I played with MS, in my own opinion. I remember stage diving at the and busting my ass. I was only 16 years old when we played that show.

There are a lot of Slayer, Dark Angel, and Kreator influences in your music. What were you favorite and most important bands for you back then?

The band was certainly influenced by the popular metal acts of the time, including Slayer, Dark Angel, Death, Kreator, Exodus, Celtic Frost, Sodom, Sepultura and others. As for my own personal influences, I would say Steve Harris from Iron Maiden and Timi Hansen from Mercyful Fate. I play finger-style bass, and those two were my biggest influences ever since I first started playing bass when I was 12.

What do you guys do nowadays? Do you have any music projects?

Until just recently, two former members of Morbid Saint were in a band called Boxshaft from Sheboygan, Wisconsin. Pat Lind had lived out of state, but recently moved back to Sheboygan. He and the two original guitarists have decided to reform Morbid Saint after 20 years of inactivity. Relapse Records will be reissuing "Spectrum Of Death" and there will be two new songs from the recently reformed MS. As for myself, I am currently playing with a very talented guitarist from Milwaukee named Rory Heikkila. He is currently working on some new material to bring his black metal project "Shroud of Despondency" to the stage, and I will be helping out with the low end on that project.

Have you ever had any plans of reforming Morbid Saint? There was a rumor about that not so long ago.

Yeah, I just covered that in my previous re-

sponse. I have had quite a few fans ask me why I am not part of the recently reformed MS, and truth is that they didn't ask me. In all fairness, about a year ago, Jim Fergades asked me if I wanted to play bass for Boxshaft. From what I could tell, Boxshaft was pretty much a cover band that also played old MS tunes. I declined his offer because I really wasn't interested, not to mention that I

live in Milwaukee and they live and practice in Sheboygan, which is about an hour drive. Had they told me at that time that they were reforming Morbid Saint, I surely would have considered it. Anyway, they eventually found a new bass player for Boxshaft, who I assume is playing bass for and recording with the newly reformed Morbid Saint.

Received CD with Spectrum of Death and Destruction system released by Keltic Records in 2005. Is it an official release?

The Keltic Records release is not an official release, and the release of the "Destruction System" demo was not approved by the band. From what I can tell, Keltic Records pilfered all of the photos off of my MS website for the release, but I am not sure where they actually got the recording itself. The only official releases to date are the Edge Records "Lock Up Your Children" demo tapes, and the Avanzada Metallica, Grind Core and Power Play releases of "Spectrum Of Death". And as I mentioned, Relapse Records will also be officially releasing "Spectrum Of Death" soon.

In 2008 Spectrum of Death was rereleased by Power Play Records. Tell me something about this release. How many copies were pressed? Why did you change lay out of this release? Don't you think that rereleases should have original artworks? Or maybe you had some problems with copyrights of the cover?

I am not sure how many copies were pressed in total, but I do know that they are no longer pressing any more copies. The original "Eddie-like" demon cover design is found on the inside cover of the Power Play release under the CD, so I don't think it was a copyright issue. The truth is that no one really liked the original cover, so we buried it under the CD and created a completely new cover design, which I think is much better. Also, the original releases (with the exception of the "Lock Up Your Children" demo tapes) were flawed with inaccuracies and lack of proper credit, which was finally fixed on the Power Play release.

You mentioned in email that Relapse Records have rights for Spectrum Of Death. Can we expect a rerelease by this label?

Yes, as I mentioned, Relapse Records will be releasing "Spectrum Of Death" along with two new MS songs. No release date has been confirmed as of yet.

Is there any chance for vinyl edition of this mighty album?? Would be great to have this item on Black wax with original cover art.

I'm not sure if the Relapse Records release will be available on wax, we will have to wait and see.

Talking about Relapse Records I have to ask if you heard Toxic Holocaust? What do you think about newcomers who still play music with feeling of 80's?

I have not heard Toxic Holocaust, but since you mention them I will have to check them out. There are so many death metal bands out there, it is impossible to keep up with all of them. There is nothing wrong with newcomers playing with an 80's sound. There were a lot of great metal bands in the 80's, many of which never saw the light of day, MS being one of them. Lately, I have been listening to Origin, Obscura, Brain Drill, Lamb Of God, and the new Entombed album.

There are a lot of bands nowadays that return to old school metal atmosphere, feeling and so on. Do you think that metal music burnt out? Do you think that everything have already be done in this music?

I don't think metal is burnt out, and I think it will continue to grow and evolve. Metal seemed to have taken a break in the early 90's, mostly due to grunge music I think. But metal it seems is certainly back with a vengeance!

Is there anything in Morbid Saint's career that now you would have done another way? Now you have a perspective so maybe you see things differently.

Well, hindsight is always 20/20, isn't it? For me personally, leaving the band was unfortunate, but it was the necessary thing to do at the time for me. I do not dwell too much on the past.

Your music is still after all these years a great inspiration for many bands and metal maniacs. How do you feel with this? The spirit of your music is still here and your releases are for many far more important than other bands with more album released.

I think it is great that this recording has stood the test of time, and that it continues to influence new generations of metal maniacs. I knew it was a great album back then, it is just a shame we never really took off. Hopefully that will change for the newly reformed MS, even if it is 20 years late.

Thank you very much for your time Brother. Hope you liked this one.

As soon as I have more info on the Relapse Records release of "Spectrum Of Death" I will post it on my website at <http://www.morbidsaint.com> STAY MORBID!

Leszek Wojnicz-Sianożęcki



NIGHTMARE



NIGHTMARE NIGHTMARE NIGHTMARE NIGHTMARE

NIGHTMARE is one of the most cult and unfortunately underrated crews ever to roam the Polish scene. Who's not still amazed by their savage thrash/death metal from the demos „Misterium Przekleństw” and „The Evil” or the full length „Cryptic Songs”? Despite their popularity in the underground Nightmare by some strange reason was not as successful as we all wished it to be. I still don't know why was that, because this band had everything to get to the top. After fourteen years the horde from Kutno resurrected from the grave and despite the fact that their music slightly changed through the years it's still a good news that there's something going on for Nightmare. To get to know a little bit more on the reunion and the plans for the nearest future I asked the leader Tomasz Lemański to answer a few questions...

Hello Tomek! Why did you made your fans wait for so long for the reunion, what has happened that you finally decided to quit back in 1998?

When in 1998 we finished our final rehearsal with Nightmare we just felt completely mentally exhausted. I personally did not wanted to be a part of the metal stupor that was hanging over the Polish scene at the time. I had enough of the gigs played only for the cost return. We played over 20 gigs annually and we even had to part the costs of some of them. On top of that we had a contract for the next album, for which our label didn't really want to pay I mean the studio session, to be more specific. It all brought us down seriously. We had everything ready for the new material entitled „Infernology”, but something was already broken inside the band and there was no possibility to fix it. We just had to close the door for some time.

How does the Nightmare look nowadays? Can you share with us a bit more about your nearest future plans, the new material and it's connection with your oldert stuff? Is it the return to your thrash metal roots as it was on the „Misterium Przekleństw” demo or is it more towards the Death Metal inspirations, visible on your



later material? Who is involved in the Nightmare curenly?

The new Nightmare is a quintessence of the music registered on „Cryptic Songs” and „Cold”. Nothing is going to be the same though, as we ourselves are different today, after almost 12 years. There's still alot of anger and hatred in us, but these feelings are far more concentrated on the specific aspect of our closest environment. The new tracks are typically condensed death/thrash metal. We just don't want to incorporate any other genre to our

music. As for the experiments, me and our guitarist, M. Zawadzki formed some time ago the project going by the name Postmodern Coffin (self-released EP „This Morbid Coil”, 2010) where we penetrate the path of mixing different styles into metal. We don't have any specified recording plans for Nightmare. Right now we're on the level of looking at the bright future. We just want to have fun with all that we do. I won't talk bullshit about how we're gonna shake the world. For sure we won't disappoint our fans. This is the thing I can guarantee 100% sure.

The beginnings of your activity are dated for 1988 when your Black Metal creation Uzurpator split up. Did you manage to record anything like demo or reh at this time? And why did you decide to play Thrash Metal in the times when it was slowly pushed away from the scene? What made you quit playing Black Metal?

Black metal made by Uzurpator ended upon three or four tracks and was not recorded anywhere. It was just for fun. I never was niether a follower of any religion nor it's enemy. To sum it all up I can say that for my college graduate thesis I wrote an essay on satanism as the way of the youth to find ideal conception and that was my definite end of the



adventure with the horned one. In my lyrics I was always more fascinated with the journeys on the edge of light and darkness, than the darkness itself. In those days more and more bands decided to play more brutal and harsh sounds of Death Metal. You however did not followed this trend. Your first demo „Kyrie Elejson” (1989) followed by the 1991’s tape „Misterium Przekleństw” (released by Baron Records) contain killer, very technically advanced Thrash. The following material „The Evil” introduced more brutal vocals, but it’s still perfectly hearable where were your musical roots. I have always wondered why did you put up with those phenomenal clear vocals? In my humble opinion „Misterium Przekleństw” is your best material and the clear vocals in the native Polish is among it’s greatest highlights. How do you consider this move after the time and what made you do it?

Thrash in those days was strictly connected with it’s technical aspect, virtuosity. People who made the first lineup of Nightmare were the followers of that tendency. I just made it up to them. On „The Evil” however it was me to tell everyone what to do, so I just decided to include more raw vocals not resigning from the clearer parts and that’s how it went on ‘til the end. Nightmare was always a typically live band. I think that there’s not many who consider our shows lame (as long as they remember it of course, hehe :) Our music was made to mosh to. Intuitively I felt such way of expression to be the most accurate and understandable. You yourself mentioned that the flame of thrash metal was slowly extinguishing and it was visible among the musicians as well as the recipients of this music. As for the „Misterium Przekleństw” I must say that it was the first positive opinion on that material I have ever heard from the press. This material was released two years after it’s recording in the days when if you didn’t played like Morbid Angel’s younger bro you were a kind of some weirdo alien for the scene. It really backfired on us. The years that passed between the recording and releasing of „Misterium...” killed our original lineup and the idea of playing such music. After that there came the new people and new changes.

Despite great music and satisfying reception from the underground you never managed to achieve a long-awaited success. What was the reason for that? For sure not the music. You had great potential, played an lot of gigs and recorded quality materials however there were always obstacles on your way to the top. Was that the revenge of the Dark Forces for leaving the Black

Art by Uzurpator, hehe?

It was more being in a wrong time and place, which was mentioned in our last recorded song „Dark Cold World”. There were no one who really believed in Nightmare. We did a lot of talking with the biggest labels on the Polish scene, but they remained only the talks. We were always an inch close to something really big (the closest we got when supporting Iron Maiden in 1995) but in the end we were always back to where we stared. The Devil had nothing in common with this.

How after all these year do you consider the music of Nightmare both early and older?

First of all I’m definitely not ashamed of it. I just did what I felt to be right. I’m satisfied with some of the ideas, some I will redo but it’s rather common among the musicians. I’m happy with the fact that there are still people who remember us. What would I need more? I personally achieved my aim. I started to play because I always wanted to give a concert along with Merciful Fate (childhood dreams, you know...). In 1996 Nightmare shared the stage with rebanded MF at the concert headlined by King Diamond! It was my day! The day I fulfilled my dream. It was also the day when I asked myself if it was the art or just the tricks, but this is a whole different story altogether. Now I’m glad to find Nightmare’s tracks on YouTube and they’re not put it there by members or ex members of the band, but by the fans.

On „Cold” your music went even more technical and complicated as well as Death Metal, even though it was easy to spot the Thrash influences.



What was your main inspiration those days? Which bands inspired the music on Nightmare?

It’s rather complicated because in those days we were absorbing music like a sponge absorbs the water. Every one of us had his favourites which were present in the music of Nightmare. T. Wojtczak and A. Choncer (guitars) were mainly inspired by Slayer, Sepultura and Machine Head. M. Sikora (drums) was a jazz fan. M.Banasiak (bass) was bewildered by Biohazard and Godsmack. Myself was under huge impression of Coroner, Danzig and Type O Negative. When you listen closely to „Cold” you’ll notice the influence of all the mentioned bands.

The second half of the ‘80s was a real goldmine for metal. Many consider it a Golden Age of this music. Do you remember the Metal Scene in our country from those days? Any bands that you think deserved more attention than they actually got?

I think it was a period of the failed chances. There was a huge lack of motivation for the underground bands. In my opinion everybody thought that we will stay like we were at the time until the end of the world. And when we vanished there was a big gap that no one bragged about. And the same thing occurred to PASCAL, GEISHA GONER, NECROPHOBIC, QUO VADIS, NEOLITHIC... The bands with incredible potential. The postmortem reissues of their materials can only brighten up the disappointment of something valuable being gone. Great monuments of the old days.

As Nightmare you played a lot of gigs, do you remember any tour or single gig as something special? With whom did you played your best performance? Do you remember your first concert?

Nightmare’s first gig took it’s place in Świebodzice. I remember that the town was struck by fear of the satanists, who brought the inverted crosses in their cases, hehe. Recently I got the series of the black and white photos from that concert from the guy who organized it. Amazing feeling! All the other memories: Ciechanów and gig in the castle when supporting Samael before the release of their debut LP, tour with Swedish Temperest (not much of talking, but a lot of drinking), supporting Iron Maiden, gig before King Diamond, Grand Prix on Wegorzewo festival, killer gigs in Belchatów... Through all this time I collected over one kilogramme of the backstage passes and every little ticket contains differend history.

We had a pleasure to release our materials in the same label, Baron Records. How do you consider the cooperation with Janusz Baron after the years? In what circumstances did you met Janusz? And why was „Misterium Przekleństw”

not released on the CD? As I have heard, Baron planned to do it right after the tape release.

I never met Baron in person. He never paid us for the material. I never got to know about his releasing plans. We just got an offer from his co-worker, he sent us the contract, we signed it and that was it. Never called or wrote us since then...

Is there any chance in the nearest future to see your older stuff released as a CD? (If we're talking about „Misterium Przekleństw” Thrashing Madness will be happy to reissue this masterpiece!).

It's a great idea. As far as I know there are still people who wait for the CD version of this material. Luckily enough we still have the original tapes of it, so everything is just the matter of a serious talk between us.

Apart from Nightmare you're also involved in the band called Postmodern Coffin. Can you tell us something more about it?

Postmodern Coffin is something very close to me. It is a project with cooperation from M. Zawadzki (the new guitarist of Nightmare) and P. Horzycki, but it is meant to be different from what I do in Nightmare. This music is deeply rooted in the Death/Doom genre and it is the main reason of my return to the music after 12 years of hiatus, so I think it's worth recommending. Everyone interested go ahead and check us out at www.postmoderncoffin.pl.

Let's get back to the second half of the '80s. I suspect that you had rather wide connections in the underground back in a day. Despite that I didn't found much of the materials about Nightmare in the zines. Did you ignored the underground press on purpose? Or maybe it was the zines who overslept the fact of your existence?

As I mentioned before Nightmare was a typical live band. Zines wrote about us, but I never payed much attention to this. We were more into the direct in-

teraction with the fans, not the descriptions of what we do no matter how filled with positive adjectives about us. I personally don't like to boast with our achievements. Never liked the questions about describing my music or lyrics because I think that my words can be contrary to what a certain fan feels about it. The reception of the music is a very subjective matter. You'll listen – you'll see, as I say.

The '90s was the period when the essence of the underground circulation of the music was tapetrading. How do you remember those days? Did you exchanged the music with the maniacs? How do you consider the engagement of the scene back then?

In the '90s we all were a part of some kind of metal ecosystem. The music flown from tape to tape. We exchanged the music in our community. We had a few bands here in Kutno: Alastor, Parasite, Battery, Destiny, Xantotol. There were streets devoted to the specific bands, but it was not an unhealthy rivalry. We were a bunch able to unite for the bigger gigs and beer parties. What was the engagement? It was our whole life! We didn't get involved in the scene. We lived with it.

What do you think is the reason that nowadays despite so big availability of the music the younger generation of the metalheads does not get involved in the scene as it was back in a days when the access to the music was limited and you had to work your ass off to get it?

Honestly I would say that there is one more difference in the accessibility to the music today. It is the matter of time. In the old days everything reached us late comparing to the rest of the world, but if you were determined enough you would get it anyway. Today I connect to the net and find everything in a moment, but too much of data causes chaos. Many of the albums I would leave after the first listening and never will return to it. Why? The day has

only 24 hours and I have to sleep from time to time. What is happening today makes us lazy and undedicated. There's no enthusiasm in discovering. But I see the light at the end of the tunnel. The new generation is coming, tired of hip-hop, the electronic sounds and the plastic that started to contaminate Metal.

What do you think about the return of the vinyl LPs? Do you often use that format of music carrier?

I have a few black disks, f.ex. Black Sabbath's „Sabbath Bloody Sabbath”, Scorpions' „Love At First Sting” or Judas Priest's „Defenders Of The Faith” but currently I don't have the vinyl player and that unfortunately limits me. The music from vinyl I listen when I meet one of my good friends but it's not Metal. Rather things like Dead Can Dance or Diamanda Galas. The sound is really „soft and fat” I'd say. I think it's rather expensive hobby. Most of my albums are on CD. I have a good quality player and the class A amplification, so I don't complain about the sound quality. The first metal LP I have ever heard from vinyl was „The Number Of The Beast” by Iron Maiden back in 1984. It was a really special treat. I know people who would cut off their right arm for it back then...

We will be slowly approaching the end of our interview. Thank you for paying the attention to my questions and all the best for all the Nightmare crew. Anything you wish to add?

Listening to Metal is like a journey without destination. You'll never know where you will get tomorrow. I'm still wandering since 30 years and I'm still not tired. I'm still searching. I hope that you feel the same!

Leszek Wojnicz-Sianożęcki

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RAZOR RAZOR RAZOR RAZOR RAZOR



RAZOR



Speaking of the classic Canadian scene of the '80s it's impossible to omit one of the most important pillars of the Speed/Thrash scene! The mighty RAZOR through all these years despite the great appreciation of the maniacs still remained in the shadow of the bands, which not necessarily always deserved the respect they had. It is still a mystery why the bands that have all the potential to gain a huge international success fail at that with no particular reason. To put more light on the history of RAZOR and to celebrate thhe vinyl re-editions of Shotgun Justice and Open Hostility from respectively 1990 and 1991 I had a chance to ask the axeman Dave Carlo a few questions...

Since the release of your last effort, „Decibels” 13 years already passed. Did you ever thought about reuniting once again and show them kids how the Thrash Metal should be made?

Yes, we actually have reformed every now and then. We've made several festival appearances all over the world over the last 13 years, many of them in Canada of course, but we did headline the Head-bangers Open Air festival in Germany in July of 2009 and we are planning a festival appearance in Japan, coming up in 2011. That's not confirmed yet but could be confirmed very soon. So we do have shows, we do play every now and then, the lineup can change once in a while, but usually Bob Reid is the vocalist and Rob Mills is the drummer and just sometimes the bass players we use either Adam Carlo or Mike Campagnolo, depending on a show. What are you doing on everyday basis? Is Metal still as important to you as it was when you were forming Razor?

Actually my love for Metal has never changed. I still love very extreme and heavy Metal. I like other types of music too, but extreme Metal is always something that I enjoy a great deal. As for what I do on everyday basis I'm no longer a musician in my everyday life as Razor stopped being the full-time thing in 1992 and after that I went on to have a career working as an engineer, then I've formed my own business and eventually had a good deal of success and because of that I'm now pretty much semi-retired.

Since a few years we can register a kind of return of Oldschool Thrash Metal. There are more gigs and festivals dedicated to this genre, as well as the returns of the old, classic bands. Maybe it's time for Razor to come back from the grave and attack with a few concerts, what do you think?

I think I've already answered for that in the question no.1. So the answer is yes, we are coming back and doing some concerts and we are doing our best to show the people what it was like to bo art the Razor show back in the old days. Of course we look a bit different, our hair is not long anymore, but the most important thing is the extreme violence of the music comes across and every bit of it is as good today as it was back in the glory days. Through the High Roller Records soon the vinyl versions of the two of your classics „Shotgun Justice” and „Open Hostility” will see the light of the day. What was the reason not to release these materials as a vinyl LPs up until now? Was there anyone interested in releasing vinyl versions of them before?

The reason for not releasing the vinyl versions before is simply this: I have negotiated the contracts with companies to release these records and a certain period of time had to pass before legally these companies were in breach or were unable to retain the rights and I took the rights for the albums at that time. That had to be in place before I could make any arrangements like this, to release the albums. Now the time has passed and now I can make these types of arrangements. It does take time though and a lot of negotiation to make these things happen, so I will do the best I can to get things out to people as soon as I can, but it can't happen overnight.

High Roller is one of these labels that treat what they do very seriously. Despite that I hadn't still an occasion to see these reeditions by myself, but knowing Steffen he always puts maximum effort to make his releases exceptional. Are these releases satisfied your expectations?

Yes! I especially like the work that Steffen did to

help me to improve the cover art for both of these releases. He did a great job helping me there and I working with people who take this type of work seriously.

Do these reeditions contain any unreleased material? Do you maybe have some treats like that in your private archives?

I absolutely have the collector's treats in my archive and in the future I'll be eventually making those available but unfortunately there is none of these on the vinyl re-releases. These are limited run vinyl reissues of that are very hard to find and that alone should make them very interesting to Razor fans. In the future we will have the treats coming out but I think getting these on vinyl is a treat just because this is on a vinyl for the first time.

How does it feel to see your stuff revamped and re-released after all these years? A little return to the past, isn't it?

It's very nice to see the stuff re-released and for people to be able to get some Razor releases I'm going to try to get more of this.

What is your opinion about both of these albums after the time that passed? They're a bit different than the previous RAZOR releases.

My opinion on this is that if you look at the history of the band I guess that there's always a period of time when your mind is under certain conditions and these albums reflect those conditions we were in at the time. „Shotgun Justice” is probably the most violent stuff Razor ever recorded and Bob Reid did a wonderful job as far as his day view with Razor goes. I think he did a sensational job on that album. „Open Hostility” was the second release we did with Bob and that was an album that is really in my opinion more about guitar sound and playing than any other album I did with Razor. It is

all about guitars and I'm proud of it. I love all the riffs on that album and I hope all the people would enjoy them too.

If RAZOR resurrected and decided to record an album what kind of album would that be?

We will record an album and it will be very hard and fast album that Razor fans would expect!

As your musical influences you mentioned Slayer, Venom, Motorhead, Metallica... Did anything changed in that matter? What are your recent musical favourites?

The things haven't really changed much in that matter. As you get older I guess the tendency is that you listen to the things that you've listened to for the most of your time growing up and I suppose my tastes are mostly in the '70s and '80s bands that I've listened to.

These days the music market is flooded with stuff and despite of the quantity it is still hard to find among it something valuable. Of course we're talking about the newer releases. How do you think why is that? Does metal slowly loses its initial strength? Or maybe too many bands decide to be „original” and „innovative” at any cost?

I really don't have an answer for that question to be honest. I haven't listened to the new metal in the last 15 or 20 years to really offer an opinion on that, so I don't really think is fair for me to comment on it.

More and more people discover the glory times of the '80s and get more into the music of that time. For sure you have some personal favourites from the Glory Days. Can you reveal us what are your evergreens of Oldschool Metal?

I guess Slayer's „Hell Awaits” is one of my all-time favourite releases, as well as „Haunting the Chapel” EP, Raven's „Wiped Out”, Motorhead's „Ace Of Spades”, „Bomber” and „Iron Fist”, Exciter's first record, the „Heavy Metal Maniac”... I guess these are the ones that come to mind right off. Of course we can't forget the first Metallica album, „Kill 'Em All”.

Do you know any Polish metal hordes? Which ones would that be?

Sorry to disappoint you but I don't think I do, hehe... Maybe somebody could bring some to my attention.

Let's return to the most noble of the media, the vinyl LP. Is there any chance to see one day the earlier material, like for example very hard to get „Armed And Dangerous” from 1984, in that format? As far as I know there is still great

demand of your music worldwide and some of the albums, like the aforementioned „Armed and Dangerous” or



„Custom Killing” were never officially re-released. Yes, I'm currently working on it. Hopefully we'll see something soon.

The mid-'80s was for sure a Golden Age of Canadian Metal scene. There was a lot of bands that unfortunately had no luck in their existence and finished their lives quickly. Why do you think that happened? Why the Canadian bands couldn't stand up their American counterparts? In my opinion many of the Canadian hordes crushed the American bands with their releases.

I have a definite opinion on this. I actually wrote a song about that, entitled „American Luck” from the album „Shotgun Justice”. The facts are the Canadian music industry was not in tune with the extreme metal scene at that time. United States is a big country, much bigger than Canada in terms of population. They have 10 times as many people, 10 times as many large cities and 10 times as many hardcore metal fans. The truth is that there were management organizations and independent labels in the US that were helping their artists to get recognition. In Canada you couldn't find a manager with any credibility and any connections who would take on a band like Razor for example, simply because they used to think we were just too heavy. They couldn't understand how our heaviness would appeal to so many people and I couldn't get a manager for Razor back in those days and without a good manager I couldn't set up tours or get more opportunities to promote my band worldwide, so that's really the difference. I think Razor's an example but I think all the Canadian bands had that difficulty. Unless they had more mainstream sound they couldn't get the Canadian music industry behind them, so I think Canada's music scene managers, agents, record companies, all missed the boat.

Talking about the past, did you ever had any plans for reunion of the original lineup? Do you have any contact with the rabid vocalist Stace „Sheepdog” McLaren?

I have not yet any contact with Stace, but a good friend of mine, Mike Campagnolo has talked to him in the last years and Mike talks to me every now and then, so I guess indirectly I have contact with Stace. I have really not planned anything with the original lineup. I'm not sure if the original

lineup would perform the way I would want it to perform these days. In other words, we have to be at the top of our game to meet onstage with the old lineup and I'm not sure that everybody from the old lineup has the ability to physically play the music that I want it played.

How are things with Custom Killing from 1987. It was released by First Fight Rec, small independent label, mostly focused on punk music. I have this vinyl in my collection but is there any chance for rerelease of this masterpiece?

Thank you for that compliment, but we didn't really focused on re-releasing „Custom Killing”. It's a really different type of Razor record. It's not the short, fast, bullet songs that people usually expect from us. It's got some longer and more complicated songs on it and at the time it came out most people weren't pleased with it as they've felt it was too experimental, so that's why we never bothered to reissue it. Maybe one day though... We'll have to see.

Not long ago first three albums were rereleased on cds. What about mini „Armed and Dangerous”? Any chance for rerelease with, for example demo stuff?

We'll re-release „Armed and Dangerous” and what I might include on it is... a demo of the original „Armed and Dangerous”!!! We actually recorded a demo about two weeks before recording a real material, so there's a chance to reissue „Armed and Dangerous” with the demo version in a special package. We'll have to see...

Would you want to send some words to the readers of Metal Maniac Magazine? I would like to say goodbye and thank you for your time and patience :-)

Metal Hails and I wish you luck and joy of creating music!

To all the readers out there: you must have a real good taste if you're reading this magazine. Thank you for being interested in Razor and thank you for keeping this wonderful type of music alive on this planet. All the best to you!

Oldschool METAL Forever

Leszek Wojnicz-Sianożęcki



SENTINEL BEAST

Sentinel Beast – one of these absolute cult bands from the '80s, which despite the potential and exceptional talent for creating great music had no luck and never reached the deserved throne. No matter what their debut album "Depths Of Death" still remains a timeless classic of the genre, despite the passing time. In order to recall the days of glory and to check out what's new in Sentinel Beast camp I've asked The Thrash Queen herself, Debbie "Gunn" Gunderson a few questions. I welcome you to the madness!

Hello Debbie. The next year will mark as a 25th anniversary of releasing the great "Depths Of Death" by Metal Blade recs. Through all these years many people wondered if it was really impossible to carry on with Sentinel Beast after Michael's departure to Flotsam & Jetsam? "Depths Of Death" gained great critical response and you were in great form, so I still wonder why did you put down the guns?

After Mike Spencer left the band it was very hard to keep it together, due to the fact that Mike wrote most of the songs. The new songs that were being written just didn't work for me. They didn't have that "Beast" feel to them that I was looking for. It was very disappointing for me and even harder for me to leave the band. But I got an offer to play, record, and tour with Znowwhite so I took the job. That was the end of Sentinel Beast.

When I've heard for the first time that Sentinel Beast is back you cannot imagine how many emotions were in me and how much hope that this time the fate will be better for you and you won't give up playing. What made you hesitate so much with the reunion?

During the 1990's I was doing my second love, which is acting, because the music scene had changed so much. Thrash Metal was out and the grunge was taking over. When 2000 came around, I found myself being drawn towards music again. By 2006, I saw that Thrash Metal was making its way back into the scene with a new generation of fans. This was my opportunity to put Sentinel Beast back together. I had asked all of

the original members if they were interested or had the time to play in the band again. All said that they couldn't so I turned to the Bay Area to find musicians good enough to play in Beast. In 2007 I had found my band, the new Sentinel Beast.

After the reunion the first gig you played was in 2007 Sacramento, California. Can you give us more details about that show? How it to feel this specific atmosphere after the years? How do you assess this return gig. Did it fulfilled your expectations as for the audience? The Sacramento gig was the first one and soon the Hellwinds brought you to the Old Continent. How do you remember the European shows along Omen, Devastator, Skitzo and Nephilim?

We played our first show in Sacramento, California, which was the home to Sentinel Beast in the 80's. To be honest, I was expecting a little more people at the show because we were always one of the biggest bands out of that city, apart from Tesla. But over the years, people had moved, settled down and were out of the scene completely. Some of our old fans and friends were there but a new generation was also there. Our performance went really well, especially since it was our first. It felt really good to be back on stage with Sentinel Beast and singing the old songs again. The original guitarist, Greg Williams jumped on stage with us and played Dogs Of War. It was great fun. Touring Europe in 2008 was the first time for Sentinel Beast. It was a dream come true for me to bring my band there. We toured with Omen. Kenny Powell has always been a great friend to me. We go way

back. It was quite an experience. We played Germany, Belgium, Italy, and Greece. The fans there are amazing. We have nothing like this back in the USA. The people in Europe are dedicated and loyal to the bands. We played shows with Devastator and Skitzo in the Bay Area, which were really good shows.

On your MySpace profile we can listen to some of the remastered old tracks. Does it mean that we should expect the reissue of the classic debut album? Besides those there are the demo versions of the two new tracks, „The Phoenix“ and „Forbidden Territories“. Does it mean any new album? When we should expect it?

What happened is that I went into the studio to remaster the "Depths Of Death", to bring the bass up in the mix. I wanted to give the tracks more definition. I am, however, trying to re-issue the album and I'm in negotiations right now for it. So wish me luck on this one. Hahaha. Yes, "The Phoenix" and "Forbidden Territories" are going to be two new tracks on the new album, entitled, "Risen". We're hoping to have it out before the end of the year. It is taking forever to release this due to one thing after another. I would like to have it ready to tour for next year. In the mean time, we've released a collection of old Sentinel Beast demos from the 80's, entitled, "Up From The Ashes". It's available on Stormspell Records at: www.stormspell.com. Check it out.

In 1986 Metal Blade released the „Depths Of Death“, but as we know it is not the only issue of that classic



album,, as Old Metal Recs released it some time ago with two bonuses from „Kill The Witch“ demo, „Tonight“ and „Full Treatment“. Does your private archives contain any unreleased stuff for the bloodthirsty collectors?

Yes, as I mentioned previously, all of those songs and many more are on "Up From The Ashes". This collection also contains a couple of songs that didn't appear on any of the demos. They are, "Where Am I" and "One Man's Cry". Listening to this album really takes me back and I'm just so thankful that we were able to release these songs on CD. My cassettes are wearing out. Hahahahaha.

Going back once again to the day when just after the disbanding of Sentinel Beast you moved to Chicago to join Znowwhite and later on Brutal Groove. Despite from that you seemed to be still searching for artistic fulfillment. Was that a reason for taking a job at the TV? How was it?

Well, the music scene had changed and acting was always my second passion so I decided to give it a try. I went to college to study theatre arts and film. Some of the acting classes were tough, in that they challenged me to become very vulnerable. I've never really let people get that close to me and here I had to expose myself to feelings that I never shared with anyone. I found myself crying in front of my classmates when the scene called for it; a reaction from my scene partner's words. It felt so good to be able to do this. I had learned to tap into myself at last and to get to know myself. I think acting has made me a stronger person. I'm no longer shy when I get on stage and I apply this to my music. Some of the movies and TV shows I appeared in are, "Nash Bridges" and "Letters From A Killer". I had a great time doing these.

Nowadays we witness rather successful return of the Old Days. Many young bands take as much as they can from the 80s/early 90s heritage, the Golden Age of metal. It must be a great feeling to return and see that all you did almost two decades ago is still alive and well?

Yes, it's a great feeling and I think its return is due to the help of a younger generation listening to this metal, and thanks of the internet, everything is at the tip of your fingers now. No longer do we have to mail out cassettes to tape trade anymore. I feel very fortunate to have been born early enough to be part of the beginning of Thrash and Power Metal and to see it come around again. It think it's a little bigger now than it was in the 80's. I do know that Sentinel Beast is much bigger now and I thank all of the fans that helped to bring us back.

Despite the fact you were playing speed/thrash the influence of Iron Maiden is very clear in your music and I'm not talking only about your version of „The Phantom Of The Opera“. How big was Maiden's influence on you back in a day and how is it now? What do

you think about their latest works?

Iron Maiden was a huge impact on Sentinel Beast. I had moved to California from England in 1981 and met Mike Spencer. While I was in England, I discovered Iron Maiden and fell in love with them. I loved Paul Di'Anno's voice, and from then on, I knew what kind of rock I wanted to sing. When I met Mike, he was into Maiden; Steve Harris being his influence. We seemed to click so we started looking for other musicians to form a band. We met drummer, Scott Awes, who was into Clive Burr. This was, pretty much the driving force of Sentinel Beast. Since Mike wrote most of the songs, the Maiden influence was very prominent. My lyrics were also very Maidenish, and still are to this day. My new line up is carrying on the same Beast sound that we had in the 80's. Some of the songs are a bit heavier but the Maiden influence is still there. That's the way I want to keep it. As far as the latest works of Maiden, I haven't really listened to it to give an opinion. My favorite albums of theirs is definitely the early ones up to Powerslave. I haven't followed anything after that.

Many people compared your singing manner to the tragically departed in 1998 Wendy O Williams. Do you agree with that? Can you reveal us your musical inspirations and fascinations?

To be honest, I hadn't heard of that. I've heard people say that I'm the female version of Paul Di'Anno, which really flatters me since he's my idol. But that's cool, I can go with Wendy. Hahahahaha.

Brace yourself for this one because it's not what you would expect from a metal vocalist. But my favorite all time singer is Judy Garland. Since she was a child she has had such a great big voice and I love that power. Watching her sing, "Somewhere Over The Rainbow," just gives me goose bumps. And all of the standards that she sings are so amazing. I loved her in the movie, "Meet Me In St. Louis." The songs that she sang in that are some of my favorites and this is also on the set that she met and married film director, Vincent Minnelli, which is Liza Minnelli's father. Liza is also one of my favorites. Some of my others are Barbara Streisand, Billy Holliday, and Deborah Harry, etc. My metal faves, apart from Di'Anno, are Ronnie James Dio, Geoff Tate, Rob Halford, Bruce Dickinson, etc. There are so many great vocalists out there and too many to mention.

Apart from Sentinel Beast, Znowwhite and Brutal Groove you were also involved in the Swedish Ice Age. What made you move so far from US to Sweden? Ice Age was consisted entirely of women. It was rather rare in metal at that time. Of course there were Girlschool, Vixen or Phantom Blue but none of them played as loud and heavy as you. How do you remember these times?

Well I saw the opportunity to tour Europe and work with an all-girl band, which I had never done before. I had always worked with men. I had just left Znowwhite and received a phone call from Roadrunner Records with an offer to join Ice Age. Since I had never heard them I asked for a demo tape to check them out. I was blown away when I heard them. They were incredible. So I was on my way to England to join Ice Age. They were a Swedish band with English management so we were based out of England. We later moved to Sweden. I think that Ice Age was the heaviest girl band around during this time. I had a blast playing with them. We toured Europe in the Summer of 1989, and as I recall, the venues were packed with fans. One of the craziest places that we played was in Edinburgh, Scotland. The fans there were cued up for stage diving. I had never seen anything like it. It was like, next....next....next. Hahahahaha. One by one they stage dived. It was awesome. We also recorded a video for MTV in Europe, which was quite an experience for me. We filmed it in the middle of the shops in the village and it was sheer chaos. Hahahahaha. Some of the shops closed down for the day. I can't imagine why. Hahahahaha

I had a great time playing in Ice Age and it was a shame that the band broke up due to bad management. They could have gone on to be a great success. I still keep in touch with Pia, Isabella, and Vicky. I miss them all so much.

I did get a chance to see Isabella again when Sentinel Beast played in Italy in 2008. Isabella jumped on stage with us and played, "Dogs Of War." That was so fun.

Going back to the early days of Sentinel Beast what was the main factor for you to form your own band in 1984? What were your favourite groups in those days? Do you remember what was the first metal album that you heard?

Well I had always wanted to play in a rock band since I was a little kid. The first band I was in was called, "Sapphire." I was 15 years old and living in the Philippines then. Later I moved to England and then back to California, where I met Mike Spencer. We both loved Metal and wanted to form a band so we put together Sentinel Beast. We already had some ideas together for the image of Beast. Mike and I also had some songs written for the band so we knew what direction we wanted to take.

Apart from listening to Maiden, some of our other favorites were, Judas Priest, Scorpions, Black Sabbath, ACDC, Accept, Rainbow, Saxon, Samson, etc.

I think the first metal album that I heard was Black Sabbath's self titled album. But that was so long ago and my mind isn't what it used to be. Hahahahaha.



Who was the inventor of the name Sentinel Beast and what is the story behind that? In the mid 80s metal witnessed a kind of boom so I suspect that in Sacramento were a few good local bands. Do you still remember these forgotten metal gangs? With whom did you play the gigs in the early days?

Mike and I both came up with the name of Sentinel Beast. He got the word Sentinel from the Judas Priest song, "The Sentinel." Then I added on the word, Beast. We liked the sound of it but we needed a meaning behind it so we researched it. What we found was, Sentinel Beast, in Greek Mythology, is the slang word for Cerberus, the three-headed dog that guards the gates of Hell. We loved it because the name went great with the way that we were writing songs.

Yes, there were a few good bands, but in the beginning most of the bands in Sacramento were glam. We were the first Power, Thrash Metal band from there. And what really blew people away was the fact that we had a female vocalist. They tripped on it. Hahahahaha. I remember these two girls that were so drunk and they were standing in front of me trying to get my attention. They thought I was a guy. Hahahahaha. Then you should have seen the look on their faces when they realized that I was a woman. It was too funny. It was so uncommon in those days for women to sing metal. I went through a lot of hell.

Some of the bands we played with were, "Critical Mass," "Red Rum," and "Panther." I can't remember the rest of them. It's been too long. These were the bands that we always played shows with.

As for the concerts, do you remember what was your first metal gig that you went to?

I saw Scorpions open for Ted Nugent back in 1980. In my opinion, the Scorpions blew Nugent away. They had so much energy and Klaus Meine's voice was so good. I just loved the way that they moved on the stage. They really knew how to put on a great show.

As the artistically sensitive person for sure you're not neutral for different aspects of art. What are your favourite writers? What are Debbie Gunn's interests



apart from the music? Do you go to the galleries from time to time? If so than do you have any favourite painter or sculptor?

Well I don't really have any favorite writers but some of my favorite books are the, "Iliad and The Odyssey," and "Gilgamesh." These two really stand out for me. If anyone is familiar with Gilgamesh, the Sentinel Beast song, "Beyond The Walls," is written about this story. It's on our CD, "Up From The Ashes," which I mentioned earlier in this interview.

Apart from my music, I love good movies. I guess I'm kind of a snob when it comes to great films because I studied film and know a good film from a bad film. And believe me, most of the American films made today suck ass!! Hahahahaha.

Hollywood has really gone to shit. Hahahahaha. So I watch anything from the silent era to the seventies and then I have to sift through everything else to find a good film.

One of my all time favorites is, 'Lawrence Of Arabia.' I love that movie. The acting, the music, the cinematography, the directing. Everything in that film is perfect. It doesn't get any better than that, in my opinion. Some of my other favorite films are, "Casablanca," "Bonny And Clyde," "Singing In The Rain," "The Maltese Falcon," "White Heat," etc. There is so many to list.

I don't really get a chance to go to art galleries. Once in a while I'll go to the theatre to see a play. Usually when one of my friends is in it.

Since last year you have a brand new lineup in Sentinel Beast. Can you please introduce the gang to us?

Yes, proudly. Although it has changed a few times, here is my current line-up. On guitars I have, Dana Lindstrom, who has been with me since 2007, and Ken Korpi. On Bass I have Steve Oliver and, my latest edition on drums is Mark Varian. This line-up is the most solid one I've had since getting Sentinel Beast back together.

What are your plans for the nearest future? How does the concert dates look for this year? Did you ever planned to visit Poland? It will be great thing as many of the Polish maniacs still bang their heads to Sentinel Beast's classics.

Debbie: Well, we'll be touring Mexico in June with my friends, "Strike Master." We're also trying to get some shows on the East Coast before the end of this year. Also in the making is our full length CD, which we hope to have out this year. It's been a struggle trying to get it finished with all of the changes going on, but I'm hopeful for this year. Dana has really been a great help to me in keeping things going.

We're hoping to go back to Europe next year and play in many more countries than we did before, so maybe Poland will be on the bill this time. I would love to meet many of the fans there and to thank them all for the support throughout the years for Sentinel Beast.

I just want to add that I am very grateful to the fans, magazines, radios, and the rest of the metal media that helps keep this music alive. We can't do this without the support from you. I thank you all. And to Leszek and Metal Maniac, thanks so much for this interview. HORNS WAY UP TO YOU!!

Leszek Woinicz-Sianożęcki

www.deathdealers.eu
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DEATH DEALERS ASSOCIATION



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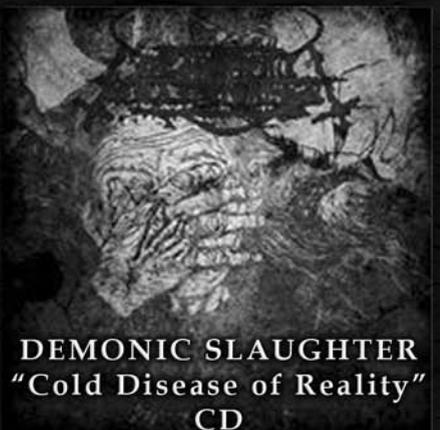
SNÖTÅRAR
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ELIMI
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 "Cold Disease of Reality"
 CD

Totalnie diabelski Black Metal w najlepszym wykonaniu



A relatively young band from Malaysia active since two years yet already marked their position with the release of their split with legendary Hellwitch in 2008 and just a year later grating the maniacs with the crushing full-length „Aggression Thrashing Fist” proving themselves to be one of the most remarkable thrash acts these days. The music generated by these five furious asian warriors can be described as uncompromising Oldschool Satanic Thrash Metal inspired by the atmosphere of the '80. Many would say that's just another retro metal band and they couldn't be more wrong. They're not copycat, generic band but an honest to the bone, devoted thrashing force consisting of maniac living and breathing the old days! At the moment the Storming Steels crew is working on another opus, so I got my chance to ask them about the upcoming revelations....

I won't hide the fact that "Aggression Thrashing Fist" doesn't go out of my CD player recently. It's hard to believe that this material reached my hands just now, but as they say better late than not at all. Can you reveal us this and that about where you were recording and how much time did you spend preparing the material before the recording?

Eternal fucking hail metal brother! The recording session of this infernal thrashing full length started in mid 2007 and finished in mid 2008. It took us so long coz we have a bit of problem with the drummer. You know we had two drummers since establishing this maniacal blasphemous project so far. Finally the full length was released under the influence of holocaust, chaos, hell and hate!! Megaton of appreciations to satanic thrash from the past!! "Aggression Thrashing Fist" is not your first release, but it is the first full-length. Earlier there was a split with Hellwitch. Can you tell us something more about that split? From what time these compositions come, did they reappear on the "Aggression Thrashing Fist" and if it was your whole material at a time, or maybe you have some special treats for collectors still left in your archives?

Absolutely true brother, the idea of split with Floridian deathrash metal legend HELLWITCH came when I've got a new track from Pat Ranieri for my compilation cd. I've asked him what does he think about the split and he agreed to this underground deal for just 70 free copies!! This split as a mean

of the promotion for our band helped us greatly to spread our name among the heavily old school thrashing maniacs!! HELLWITCH songs are incredible, it was a great pleasure and we're possessed



by fire of HELLWITCH so we made it together as the tribute to oldschool deathrash metal force of hell!! HELLWITCH possessed!! This split came out in late 2008 and contains 10 tracks from STORMING STEELS and 6 tracks from HELLWITCH, limited to 1000 copies and released by Metal Zone distro

from Malaysia. If you're interested I still have a few copies left!! Please contact me for that!!

Your music can be described as Satanic Thrash Metal. Why are you so fascinated with the Dark Side? What is Satan for you? Do you believe in the existence of this Dark Divinity?

You know, Malaysian bands are usually totally devoted to politics, Malay ghost stories, epic themes and white subject so I hate that kind of shit very much!! Metal is evil and blaster music, so if you want 'clean' lyrics, you can play pop music or whatever stupid shit and after that you can get a lot of money!! Ex-treme metal is just for maniacs pure!! It is true brother, Satanic Thrash Metal is my way coz I'm possessed with this since for the first time I've got involved in metal movement. I'm totally possessed with early releases of SLAYER, SEPULTURA, SARCOFAGO, BATHORY, HELLHAMMER, POSSESSED, SOD-OM, DESTRUCTION and more albums with touch of satanic element. It is real fuel in my blood, directly into the vein and straight into the brain!! Satan is real and his dark divinity rules!! Satan truly will reign and possess forever!! If you don't like it you can await me in hell!! Fuck off and die!!

You come from the country which has no bigger metal scene as well as the amount of Satan's followers. How does your countrymates consider your music? Do you play gigs often?

Haha a lot of metalheads here are not interested in our style but we got good response from foreign metal lunatics like you Brother!! Scene in our



country is not important for us coz the target of this band are only foreign maniacs!! We're totally satisfied with this crazy and hellish attitude coz our releases are available through lots of labels around the globe and fucking distros keep making the orders for our stuff, such as MARQUEE REC(Brazil). We shall play gig when three unholy releases will be available and after that we will show no mercy in the name of Satan!!

Your music is a quintessence of everything what's best in oldschool metal and I'm full of respect for you when realizing how much of effort you put into such an album. Since how long are you involved in music? Which bands inspired you the most? And most important: why did you decide to form Storming Steel?

I started to get into heavier sound in high school in 1989. I liked all early albums filled with fucking satanic lyrics. Of course German and Brazilian soldiers, such as SODOM, DESTRUCTION, SEPUL-TURA ("Bestial Devastation"/"Morbid Visions"-cult!), SARCOFAGO, SEXTRASH, IRON ANGEL, RUNNING WILD ("Gates to Purgatory"! Argghh!) and much more...I'm also in love with Canadian thrash killers like SACRIFICE, INFERNAL MAJ-ESTY, AGGRESSION ("Forgotten Skeleton" is cult everlasting!!). Honestly I'm purely possessed with ancient speed metal and thrash metal hell-banger sound and STORMING STEELS was born from hell as the supreme force of evil for my dark desire!! Ancient cult never die!!

What is the biggest inspiration to create such a music?

I got inspiration with any kind of oldschool sound that I listen to!! Of course thrash metal from the ancient graves!!!

"Aggression Thrashing Fist" has very cool old-school cover artwork. Who is the author of that picture?

Argghh!!!! Maniacal style, designed by Thai blas-phemous hellillustrator Sickness 666!! A lot of album covers of hellish and obscure bands have a drawitchell by him, including the great hellbeast commandos like IMPIETY!! You can see that killer devil skeleton with flyhell V, spikes and bullets.. Totally pure hellthrasher from the graves!! Currently I'm waiting for the hellish demon t-shirts with

this killer unholy artwork!! Keep in touch if you like it!!

Are you happy with the cooperation with Calam-ity Records? Was the album also released in a vinyl version?

CALAMITY prod is doing a good work promoting our album and we are very satisfied with it!! The guys have sent a lot of promos to various labels, zines and as a result I got interviewed by maniacs like you haha. ANGER OF METAL RECORDS (Germany) shall re-lease the vinyl but in 7"EP format and I don't know when it shall be out, so for more details please con-tact them!!

You're the descendants of a huge and so much different from the European culture and tradition. Does your culture also have it's own dark deities like Lucifer and Satan? If so, tell me more about it.

It is true, we're very different but the Satanic oath will possess the human world and welcome us all to Hell, haha!! Here is still a lot of gloomyfor-ests and villages where still a few names of evil crea-tures are alive including the more the famous like HANTU RAYA, PONTIANAK, TOYOL, JERANG-KUNG, POLONG, PELESIT and much more!! Still we have here some truly evil hordes still having plea-sure in unholy rituals and casting evil spells to destroy a person that they hate and also for getting rich faster, haha!! Black magic's still alive here!!

Getting back to your lyrics it's not hard to guess you're fascinated with His Infernal Majesty. Do you believe in Hell and the afterlife in general? If yes than how will it look like?

Hell is the pit of Satan where in the fire He awaits!!! If you believe in life after death, see you there haha!! See you in fucking hell!!!

There are many clairvoyances prophesizing the end of the world. The Incas said that the world's gonna end in two years. How do you think the Apocalypse will look like (of course if you think there's gonna be one?)

Honestly, I believe in my way more than in anything else, so it is not important!! Keep the world burning with the falseness of humankind and praise Satan laughing in blasphemy!!

Storming Steels is not your first band. Can You tell us something more about your other projects,

like Samatary, Spider War or Xenophobia? Does this lineup we know from "Aggression Thrashing Fist" is constant since the band's beginning?

I've joined Samatary in 1998 and released with them the debut demo called "Deadly Black Hole" in early 2003 and after that the full length en-titled "Bestial Thrash Invasion" available only on tape in 2005. This band played Heavy Black/Thrash Metal. I've quit from this band coz they had a foolish attitude towards metal and now changed their way musically to heavy metal-like Malay rock in native language!! Totally weak, you know haha. The mighty Polish underground zine NECROSCOPE have inter-viewed Samatary for issue #17(hail Adam). Before I've quit we have shared once hellstage with Asian cult masters of godbeheading SURRENDER OF DIVINI-TY and this was the last hellish performance from me for Samatary!! The lineup of STORMING STEELS is also not constant, as now we have a new line up better the former one!!

Your interview will be slowly approaching an end, but before that I'd like you to tell us something about your plans for the nearest future. Also I'd like to thank you for your time and the answers and wish you all the best for the future. The last words belong to you!

I also run a label called THRASHINGFIST prods. And it's devoted only to oldschool metal worship-pers!!! (like THRASHING MADNESS prods, haha) You can check out the myspace for more details!! Also we shall put out the third release, namely three way split cd called "Unholy Thrashing Savage" together with DUNKELL REITER (Brazil) and REVENGE (Greece). It will be released by METALZONE DIS-TRO (Malaysia) and also t-shirt from "Aggression Thrashing Fist" with full print of demonic skeleton!! Totally maniacal treat for those seduced by evil of thrash!! OBSCURE SOUND REC (Malaysia) shall do it full of demented thrashing!! Stay full of blasphemies and keep the thrashing fuel in your blood!!! SATANIC HAIL AGAIN...!!

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Leszek Wojnicz-Sianożęcki



VOODOO is without doubt a veteran of Polish Heavy Metal Scene. It's beginnings are dated for february of 1984 when the band was formed in Kraków by Andrzej Knapp along with Adam Sliwa (ex-member of Misterium Dnia Ostatniego) and Ryszard Krupa (ex-Keys). In 1986 Voo Doo had an occasion to perform on the first edition of Metalmania festival in Katowice. The jury's attention after that gig enabled the musicians to record their debut album, entitled „Heavy Metal Voo-Doo” in Gielda Studio, Poznań in 1986. The album was released by Pronit the very next year and sold in back-then huge amount of 30,000 copies and confirmed the band's popularity in those days. Voo Doo took part in numerous festivals and gigs at that time including Metalmania, Jarocin, Metal Meetings in Rybnik and Kraków, International Music Festival Top Music, the grand finale of the 2nd Television Channe's Music Chart in Wrocław. In the meantime the band makes two videoclips for „Dzikię Lustra” (in Katowice Television studio) and „Maszyn Wrzask” (in Kraków TV) and goes on tour over Czechoslovakia with their friends from

Turbo. VooDoo's tracks were rivalling with the top names in metal on the „Metal Top 20” radio chart. Despite this strong position and big popularity the band decided to dissolve in 1990. After 19 years the band got attention once again as the re-edition of their debut was released for the first time on CD. Since then the band plans to release a brand new material in 2010. Also in 2009 he band started a co-operation with the well-known music producer Bart Gabriel which resulted in complete re-mastering of the debut. It will

be re-released in two versions: the collectors edition (including apart form the original material also the videos from the concert from 1988) and the normal one. Both editions will also feature 2-3 brand new tracks as a teaser for the new album. The re-edition will have a completely renewed guitar sound and mastering. Also it will include 3 video clips for the songs „Czas Voo Doo”, „Metalmania” and „Maszyn Wrzask”, so BE AWARE OF VOO DOO!!!!



THRASHING MADNESS PRODUCTIONS



Legendary material of the Polish Thrash veterans. Nine tracks of pure technical, oldschool thrash, which to some may remain of early rebellious Slayer or Kat (especially in the vocal part). Worth mentioning that the reissue contains never before released first demo from 1987 and 3 live tracks recorded at Metal Camp Festival 1988 as well as 3 tracks recorded in 1988 at TV Szczecin Studio, which were previously released on MCD "Zuk" from 2005 (Thor Records), but due to the fact that this release was limited we decided to refresh this stunning session. One of the most meaningful acts on the Oldschool Thrash Scene!



First time on CD material from 1991 recorded at "Gielda" studio in Poznań. The CD contains 5 original tracks from "Hateful..." as well as 5 brand new blasters: "Immortal Sinner", "Welcome To Gotham", "Oblivion Hill", "Into The Holocaust", "Pestilence of Hate" along with new version of "Merciless Death", plus bonus tracks from "Hateful Subconscious" preproduction demo. That akes total of 18 murderous tracks straight from Thrash Metal Hell!! One of the most cult releases on Polish scene! Furious, ripping Oldschool Thrash merging Kreator tempos with Slayer's aggression and solos! For "Hateful Subconcoiousness" time has no meaning?!

www.thrashing-madness.pl



Beherit



Demon

This year SZRON celebrates their 10th anniversary. In the past years the tandem consisting of Beherit and Demon recorded a lot of possessed sounds starting with their debut split with Hateful, which was quickly followed by it's reissue as the full-time demo "Frost Eternal". The music of this band was and still is raw and primitive sounding Black Metal with inspirations drawn from the early materials of Darkthrone, Burzum and Immortal. Without a doubt SZRON is an exceptional band with their music bearing a mark of the Glory Days of the Oldschool Black Metal scene. I can even say that SZRON is among those who opposed the new musical trends and artificial sounds. Here everything is raw and primitive and filled with passion to it's limit. Is there anything better than the true, honest and emotional Metal? The aforementioned materials are of course not the only ones released by SZRON. The band released 4 splits more, sharing them with Kriegsmaschine, Arkona and the French Total Genocide and on top of it two full-length albums: "Pure Slavonic Blasphemy/Cult Of Death" from 2002 and "The Purificating Flame Of Annihilation" from 2004. When the hunger for SZRON's music was the biggest all of the sudden the horde went silent for almost next 6 years. The maniacs slowly lost their hope to see any new release by SZRON but luckily this year the blasphemers attack with the re-release of their demo, rehad 7'EP materials compilation entitled "Reign In Frost" and already announce even more treats for the maniacs. To know more about the current situation in SZRON I've asked Beherit for an interview, so let me invite you to the world of the eternal frost and darkness. SZRON!

Hail! What has happened that Szron didn't give a sign of life for so long? Many were uneasy with such situation, but finally you returned from the frozen hell and as I see you're in hell of a good form!

Hail! As it's easy to guess there was not much happening and that caused a 6 year hiatus from recording. Demon had to take care of some meaningless bullshit, I also had the unluck of being not in the same place as my guitar... It was only some boring, everyday shit, nothing worth mentioning here. Szron is something that goes it's own ways so nothing that was left didn't really vanished or was forgotten. Szron „returned” (although in fact it was always there and spat the venom of decay) and decided to create again. Maybe there will be more releases this year, maybe we won't record anything else. I feel good with what you said that the putting on hold/demise of Szron made people uncomfortable. In fact that was our aim hehe...

A couple of days ago I had an occasion to listen to your new material and I have to say that I'm a bit surprised with the change in style, merging the atmosphere of your earlier works with more massive sound and more technical guitar parts. Did you recorded in any better studio? What can you tell us about this session and why it took Szron so long?

It's hard for me not to agree, this stuff is noticeably different than our last full length or the demos. On the other hand it is not far from what we've done for the split with Kriegsmaschine. The reason for that is simple. The tracks or more specifically riffs were composed between 2005-2007, so not that long after the release of the aforementioned split. There's no higher goals behind that. Szron just creatively emerged in this way modifying it's essence on the basis of my spiritual state. It was and probably will be always like that. I treat this material as the summary closing all those years that passed. As for the so called technical matters, this material was recorded on the professional equipment in the „mobile studio” mainly in our rehearsal room. The sound is for sure more powerful and I think it fits the new stuff. We learend a few things useful to spread our hate in the future. Still I think that our future releases will be still recorded in our rehearsal room due to the fact that it's more comfortable in the terms of time. The balance of gains and losses is clear, hehehe...

I know that the fact of such a long break in releasing does not mean that you lost the contact with music at all and the best example is the new material. It's easy to hear that this stuff is much more mature and technically advanced. Aren't you afraid that you stray away from the initial „rawness” of your music? Or is it the natural

consequence of the development of your musical skills?

Haha, I don't really know what you're talking about because in fact I didn't played drums for like 4 years and also I took up my guitar just 6 months ago. Before the recording it was just collecting dust in some strange places for a few years. My drumming skills decreased noticeably in the meantime and my guitar skills didn't increased at any cost neither but I don't desire that 'cause I play the fucking Black Metal, hehehe. Ther impression of complexity is probably due to the fact that this time we recorded 3 guitar lines and none of them is „professionally” played from the musical point of view. As I mentioned before, the tracks are a bit old, but I had more time to think about the arrangement. Of course there are no big studio tricks and licks that couldn't be categorized as simple, straightforward Black Metal. The natural consequence is the one in exploring the Darkness and losing yourself in it. Everything apart from that has no meaning.

From what I've heard from Tom you want to re-record the vocal parts. What's wrong about them? In my humble opinion they are kickass, that's why I'm surprised with your decision. How the new vocals will differ from what I had an occasion to hear?

The vocals are already recorded and the whole al-



bum is finished. I was unsatisfied with the result of the first session cause I know that Demon is able do a lot more. He himself was not fully satisfied as well. As it turned out I was right to push the idea of the re-recording of the vocals. What Demon did this time beats his efforts in the past badly. It reaches deeper into the Abyss of Hell. Of course it will be different from what you have heard, but I can guarantee that you won't be disappointed...

Can you reveal us the title of your new material?
Yes. This title is „Zeal”.

It seems that the new album will contain 6 new tracks, but it also seems that it is not all of what you recorded recently. Apart from the new album Szron prepared an extra 7” split with Cultes Des Ghoules. Can you tell us something more about that?

You're not exactly right, hehe. The album contains 5 tracks, what makes almost 40 minutes of music. The sixth song recorded during the sessions is „The Black Prophecy” and it was done especially for the Cultes Des Ghoules split. It is the only track which isn't rooted in 2005-07 era. It was written at the end of the last year and it is different from the album. More trance and monotonous I would say. The split will be released by Under The Sign Of Garazel Records as a strictly limited 7”. These are all the details I can reveal now.

And how about the lyrics on the new Szron's effort? Is it the continuation of the themes you've been dealing with in the past or did you want somewhere further?

The lyrics were once again my duty. I wrote a lot of them recently (the consequence of my cutting the links with so called „life”), only the small part made it's appearance on the new stuff. Many of what I considered as better didn't fit the music so their time is yet to come, hehe... I don't consider myself as any fucking poet or shit like that, so the texts are rather simple and unrefined. As usual they deal with my love to mankind, especially to thoughtless, stinking subhumans, animal masses. I can say that it is in some way a continuation of the earlier ones, maybe without so much of pagan themes and reflection on how despicable is the christianity, islam, judaism etc. Carrion for the Satan's crows. These are too obvious. This time I concentrate more on anti-vitality itself, reflections upon the status of Human (the opposite of human animal), as the element adversary to nature and the material aspect of existence. I try to reveal what is hidden by the limited perception to the de-generated to a degree of current matter essence of being. It is also obvious for me the fact that I call to destroy the current state of civilisation, kill the animal in Human, the gathering instinct, the self-preserving mechanisms in actions, erasing the beings that „live” only to extend the DNA. Szron is the assault on this side of energy which causes this situ-

ation. The numbness of senseless existence. It is also the homage for the Dark Energy going by the name of Satan and as such is worshipped by us. From this Energy we draw our strength, this Energy is within us, with the source of this Energy we will unite after the Victory.

Do you have any expectations for the new album of Szron?

I hope it will provoke more acts of violence, murder, suicide, destruction of the objects of religious worship and the animals known as people. I hope it will turn this world into their hell they're trying to escape from. I wish that all of our releases including this one would inspire the Overhumans for further crusade against the breeding and expansion of the current world.

It seems that this year will pass under your sign. Apart of aforementioned releases Under The Sign Of Garazel put out the CD entitled „Reign In Frost”. What can you tell us about this interesting release?

Yes, there was recently a CD like this, but it is not a new stuff. It's the re-edition of our second demo „Frost Eternal” and the Szron's sides of the split EPs with Kriegsmaschine and Total Genocide. As a bonus this CD contains a previously unreleased track recorded on the rehearsal in 2002 by the back-then lineup. The EPs are as far as I know already sold out and „Frost Eternal” was available only as a CDR containing also Hateful's demo „Key To Immortality”. I won't hide the fact that I'd like to hear this material after all these years, cause I don't really have any vinyl player (what of course means that I'm a poser, hehehehe...). What more? The CD has completely different artwork and layout, but still some typically „szronic” motifs are to be noticed, hehe.

Since the very beginning Szron remain a duo. Did you ever thought about introducing someone to the lineup and starting to play live? What is your opinion about gigs?

We thought about it and sometimes we even made an effort towards it mainly because of the practical reasons – I share the duties of a drummer and a guitarist and Demon since a few years concentrates only on the vocals. For the obvious reasons it makes the process of creating music difficult. Unfortunately I cannot find any valuable units who will fulfill the lineup and remain dedicated. It seems we are doomed to „play” as a duo with all the consequences... Maybe in the future some session drummer will appear as I am technically limited because of the damaged rythmical functions of the brain caused by listening of primitive music which resulted in the lack of progress, hehe... This combined with the necessity of having a better gear (drums, cymbals etc.) is a bit too much for my financial conditions. As for playing live I have nothing against Black Metal performance as long as it is not the gathering of accidental people. I personally prefer to listen to Black Metal at home because after the gigs I usually can't find my way home and remember shit from a performance itself. As for the gig of Szron it will remain a cold bitch you wish to fuck in the morgue but you know it's only your wet dream, hehe...

You never distanced from the fact that your music is heavily inspired by the Norwegian scene and it contains this ascetic and cold atmosphere of the early '90s. What bands exactly are an inspiration for Szron? Any albums or artists are significant for you?

I don't want to be boring so I won't mention those bands that are obvious (as well as their musical achievements). I personally very often return to the works of Ildjarn, Furze's „Necromanzee Cogent” is unforgettable experience, which I like to go through from time to time. Looking at what I have here right now I can also see Autopsy's „Shitfun” (but I wouldn't find it as a Szron's inspiration, hehe...), Possessed demos, Ulver's „Nattens Madrigal”.. It's hard to choose something specific. I can say that the

Black Metal had an influence on me but more in the spiritual than technical/musical way. Everything else is a simple pleasure for senses.

How are your impressions on the new Burzum and Triptykon?

I'm very disappointed with the new Burzum's work, because before the release... I whined a lot that he won't make a good album (not „excellent” but EVEN just „good”) and „Belus” kicks ass! Maybe it is a result of my small expectations? Nevertheless I like this album very much. It is still filled with frost and inner misanthropy which I didn't expect. I was almost sure that Varg will release much „happier” music. I'm glad to be wrong. As for Triptykon, after the „Monotheist” by Celtic Frost I was expecting something similar, but this time there are more „groove” elements which I don't admire. I don't know. The last Celtic Frost's album caught me right away and I consider it a killer ending (?) of this band's career, but the last work of Triptykon despite the obvious common elements cannot hook me in properly. It has of course it's moments, but in the result... I better like „Morbid Tales”, hehehehehe....

What do you think about the current situation on the Polish underground scene? Are there any bands worthy of your attention? Do you know the works of for example Leichengott, Furia, FDS? Or maybe something else possessed your soul recently?

You know, I wasn't into our local „yard” for a long time, so I have to fill in the blanks. I've heard Leichengott, their killer tape „Ostrza” („Blades”) and their great, furious album „Cyrograf”. I've heard also some Furia's stuff, but without any bigger impression. Maybe it would demand some more attention and concentration, not the quick go-through at a party. I didn't have heard anything of FDS. Still I'm waiting for the return of Kriegsmaschine and Mgl'a new stuff. The rest as I've said has to be listened more carefully.

2012 is a date said to be the witness of the world's end. Looking at the past it is not the first prophecy of the apocalypse. What's your opinion on that?

I think that the hopes awaken from time to time are all in vain. This world is too stupid to end just like that. Maybe too cruel or too selfish? Nevertheless I would be very disappointed if the end would be short and brutal, even if it would be in 2012, because the major part of brainless scum will die not even knowing that they die. The only thing that would satisfy me will be the consciousness that they all will receive not what they expected, but what they all





have feared and tried to calm it down with their fear and religions... The truly pessimistic thing would be when i would turn out that this brainless maggots will remain for eternity. It's like multiplying the zeros. It truly must be stopped.

The death is the most faithful of humanity's companions, following us step by step, but is the physical decay of the body a complete annihilation of existence or is it just a breakout of the spiritual element from the surrounding matter? Do you believe in the life after death? Is there any hell or any alternative dimension where the soul goes after the physical demise?

The complete annihilation and „vanishing” would be a very comfortable solution, hehe. I don't think it is that simple. Personally I think that after my death I will unite with the Dark Energy (or more specifically the energetic state independent of the light energy, without any consciousness, more with what I would call polarism or effort), remaining still a conscious being, a part of the Great Darkness, capable freely to use it's Powers, a being still remaining a servant to the powers that lead into destruction of such abominations as Earth and it's damned inhabitants (even when we correctly consider such object as Earth as something not of greater meaning). I think that for a common human animal this form of existence could be described as Hell. I hope that a lot of those human beings will empower the Dark Matter with their individual energy set free during their death. They would remain in Nothingness and will dissolve in It, with their will and the control of their animal consciousness taken away. We will for sure make a good use from their small contribution...

There are so many religions and traditions mentioning the ancient divinities, gods, titans or demonic entities. How do you think will Satan look like? Do you believe in higher powers? Is the Horned One really responsible for all the evil of this world? Or maybe it's just us, the people to take the responsibility?

Satan is an emanation of the Dark Energy. His character is mainly shaped by the culture (for the sub-humans/unconscious) or the individual point of view, forged in fire of personal thoughts/visions/enlightenment, but for sure limited by senses. For me he is just a Shadow, a Scratch on this world. I see him as a Cloud Of Black or as a Hole in the space, Antilight/Antimatter. He is not the twisted part of the world but it's independent alternative version. Partially I agree with the version supporting „our” responsibility for Evil, because it is us who are the Tunnels, the Gateways for the Dark Energy to emerge into this world. It fills us like the bowls. We can direct this energy and make it cause even bigger damage. Every cult of negativity, praising the Devil, the pagan gods of Darkness etc. is actually complimentary and on the great, united and multiaspectional scale is the same thing and in that for we support it truly. Together we make this world a worse place to live.

Since the dawn of time the humans praised nature as some divine sort of energy and sacrificed gifts for it's sake, performed the hymns and songs of praise, why do you think the humanity searched so strongly for the contact with the godlike beings? Where did this faith in the existence above come from? How do you consider this tendency according to our native traditions?

In majority of the cases the efforts for contacting the higher states of Energy were and still are based upon fear. The primitive, animal feeling, defensive mechanism of society, or more specifically the herd. Instinctive fear and the will to extend the species which can be endangered when confronted with the death of a unit. As the time went on the efforts for contact the higher existence started to become more self-conscious. It served as a help to sublime the specified, wanted features. Of course until it still served/serve for the procreative purposes, the positive natural selection, fertility, physical strength etc. it remains something pitiful and disgusting to me. The only thing worth respect is becoming a god by controlling the „divine” features, not self-humiliation and praising the idols just for keeping them at bay. „Native traditions” are so weakly documented that every effort to reconstruct and build the statements about the spirituality of the ancient Slavs are just improbable. Basing on the archeological material – dead and dumb matter and on the historical chronicles written by the lying christian, jewish or muslim fools cannot give us any brighter look upon what was happening in the ancient woods. However until the human sacrifice was made it's sure they knew how to increase the potential of the Energy to control the „reality”.

We will be finishing our interview. Thank you for your attention and would you like to add something as a sum up?

Thanks for the interview. Lose yourselves in Darkness!!!

Leszek Wojnicz-Sianożęcki

TOXIC HOLOCAUST



TOXIC HOLOCAUST IS TOTALLY DEDICATED TO OLDSCHOOL PUNK METAL. JOEL GRIND IS A REAL MASTER IN PROVIDING GREAT MIXTURE OF PUNK, THRASH AND SPEED METAL AND IT'S PURE PLEASURE TO TALK WITH HIM FOR ALL THE "METAL MANIAC" READERS.

Hallo Joel. How are things In your World of old-school metal?

Things are going great, been on the road a lot and working on a new record.

Last december you were playing live In Poland, had no chance to attend this show but tell me about your memories from that gig. How did you like the Polish Maniacs? Any Chance for next tour across Europe?

It was our first time in Poland, but hopefully not our last. That show was even better than I expected, total die hard metal heads came out to the show and we had a great time drinking Vodka!

Saw some live videos of Toxic Holocaust and I'm really impressed. Your DVD recorded In Sao Paolo In 2006 entitled „Brazillian Slaughter,„ is available. What do you think about this dvd, is there any chance for the next filming?

No plans yet for another DVD, but I'm glad that the is one documenting our time in Brazil. It was an amazing show with lots of headbangers and diehards.

„An Overdose Of Death” is your third release on Relapse Rec but there are some other items released like split with Oprichniki, great compilation from 2004 „Toxic Thrash Metal” with 10 covers like „Mechanix” of Megadeth, „Power From Hell” of Onslaught „Bestial Invasion” from Destruction and ripping cover of Bulldozer „The Great Deceiver” from mighty” The Day Of Wrath”. Any chance for vinyl re-edition of this compilation?

No plans for a vinyl version right now, actually that release is a bootleg anyway.

In 2009 Relapse records released ep „Gravelord”, limited to 666 copies. What do you think about this release? Any chance for vinyl reedition of this?

I think this release turned out great. Total oldschool layout. Unless Relapse wants to repress it I think it was strictly limited to 666 copies.

„An Overdose of Death” is pure Oldschool Metal. How it is possible to record such great old school release In 21st century? Did you record all stuff In analog way? Who produced this stuff and how many time did the recording take.

I think it turned out the way it did because I knew what I wanted it to sound like and didn't use modern recording techniques like triggers and shit. It was recorded 90% analog and it was produced by myself and recorded by Jack Endino.

Relapse rec is perfect label for your band. Please let me know when we can expect new releases from Toxic Holocaust?

Working on the new full length record now, im hoping it will see a release by the end of this year.

Your first demo was released In 1999. So it's been more than ten years since birth of the band. Tell me what you think about this long period of time when you think about Toxic Holocaust.

Its been a good ride. Seen a lot of places and met a lot of people, let's hope it can continue like this.

There were a lot of known names In your band like Jaro from Hobbs Angel of Death, Jamie Walters (Midnight)formerly In legendary Destructor. Tell me something about present members of Toxic Holocaust. I also pretty sure that you are still main composer.

Yeah, I've played with a lot of great musicians. In the band now we have our bass player Phil who was in the Canadian band Rammer and our drummer Nikky who's in the band Kingdom of Sorrow.

On „Overdose Of Death” you had Donny Paycheck on drums and you did all other instruments. Is there any chance for strong Line up for longer period of time?

This lineup that I have now will be the one on the new record and future tours. It seems really solid and we all get along well.

Do you have same Quest musicians for Tours Or you hire different people before Turing?

I used to have different lineups depending on what country I was going to, but now its the same one no matter what.

Toxic Holocaust is dedicated to oldschool metal from the 80's but a lot of punk influences are here and there. Do you agree that metal music is rooted In punk scene? What do you think about this?

Yeah, I'm totally into punk as well and I think it shows in our music. I think some of the best bands had a punk vibe in their music as well, such as Venom, Onslaught etc.

You have some favourit bands for sure. Tell me your top 5 bands from the 80's and 5 most important albums from that time.

For me it would be Venom – „Welcome to Hell”,



Onslaught – „Power from Hell”, Motorhead – „Ace of Spades”, Bathory – „Bathory”, Sodom – „In the sign of Evil”.

Which albums would you take for desert Island?

All of the above.

We can see that there is a big comeback of old-school metal, bands like Midnight and Trench Hell are simply great. How do you see this?

I think it's great, those bands do it right and I look forward to all of their releases.

Do you have Any bands that you would like tour with?

Inepsy, Sodom, Motorhead, Midnight, Slayer.

Do you know any bands from Poland? Maybe Egzekutor, Merciless Death or Holy Death, Deadly Frost?

I know some of them, but not real well, I have a friend over there that has made me many mix tapes over the years. I really like Kat and Hellias the best.

Do you remember your first contact with metal music? How was it? When did you start composing music for the first time?

I started writing songs when I was about 15, but I got into metal around 12.

You are very young guy but your metal soul is in-

fectured with old spirit. How did you escape from this plastic, modern sounding metal madness?

I just hate all of that shit and I knew I wanted to make music much different from that shit.

2 songs from your ep were addend to Japanese editions of your albums but third one is not addend anywhere. Tell me something about this song.

They are actually side B of the „Gravelord” rekord.

What do you think about new incarnation of Tom Warrior In his TRIPTYKON?

I haven't heard it yet.

Your lyrics smells Devil from here to Hell. Where do you find your inspirations? Movies, books?

All of that inspires me, but mostly books. I really like reading about the occult.

Do you believe In Satan? If so tell me how do you imagine him.

No I don't, I believe in what satan represents. Rebellion and freedom.

What do you think about All prophecies of 2012 and global catastrophe?

Who knows? Guess we'll just have to wait and see.

Do you believe that hell exists? Do you agree that hell is here, on earth?

No I don't believe in Heaven or Hell.

Ok, thank you for your time. Tell me what are your future plans.

Thanks for the interview. Up the evil and see you on the road!

Leszek Wojnicz-Sianożęcki



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WYDAWNICTWO MUZYCZNE PSYCHO



Ulcer was formed in 2006 by Lucass and intended to be his solo project, but it quickly evolved into regular band due to joining of D. (vocals), Młcisław (guitar) and Kuba (bass). Two demo materials: "A Property of God?" (2006) and "Slit-wrist Society" (2007) were spread among the people but they were never released. In the meantime Kuba left the band and the second vocalist Angelfuck joined. In this line-up, debut album entitled "Serpent Trinity" was recorded in summer 2007. The material still had no real drummer, which was the most probable reason

it met the same fate as the demos. Ulcer appeared live few times in its hometown, supporting local bands and such acts as Mourning Beloveth, Mournful Congregation and Longing for Dawn. After a period of silence, after joining of drummer of flesh and bones - Wizun, known from crushing in such bands as Abusiveness, Deivos, Azarath, Moon and so on and Kamil – new bass player, Ulcer comes back in 2010 with brand new material offering Pure Death Metal Inferno in the vein of ancient Swedish and American gods. First creation of reformed Ulcer will be upcoming split with Exhalation. Later this year we are planning to record the new full-length, which is already composed and it's waiting to be shaped in studio. Also, the band is looking for label to release both materials, so feel free to get in touch with us via e-mail and check our stuff at our Myspace profile:

ulcer.poland@gmail.com
www.myspace.com/ulcerdeathmetal

ONLY DEATH IS HOLY!!!



Many people associate the name WARHAMMER with the cult German act from 1994 who carried on the heritage of the Swiss gods, HELLHAMMER. A few though knows that back in 1984 there was also another band from UK of the same name who pillage and raped in vein of the early music of Venom, Onslaught, Poison, Possessed or Bathory. The band consisted in 66% of the real Metal Maniacs, dedicated completely to creating music, playing massive live acts and killing the crowd

withy energy. A killing mixture with the characteristic vocal expression and lyrics of Mike Clarke. WARHAMMER quickly gained the respect in their native UK underground and in 1985 released their debut demo „Abattoir Of Death” containing 6 ominous Thrash Metal hymns. The material got very positive response from the underground press and tracks such as „Blood On Satan’s Claw” or „Carnal Lust” became the real classics comparable to the back-then scene heroes. A short while after the release of the debut the band started to promote it intensively with series of live gigs and after that to release the promotional rehearsal recording including 2 own tracks and a Hiram’s „Bombs Of Death” cover. Despite the good response from the underground the band never got the chance of signing the well-deserved contract. It is very downbrining story that many old and classic bands went through, so maybe it is time to remember this classic bunch and remind the people

how it was done back in the old days? It’s worth mentioning that the WARHAMMER lineup consisted of the people later known from their works with such bands as NAPALM DEATH, UNSEEN TERROR or SACRILEGE. Let us not forget those thrashing UK’s heroes!!!!



HAMMERWHORE is relatively young thrasher force. Their history begun somewhere in early 2001 so it’s almost a decade of thrashing for the guys. Since the beginning the guys didn’t hid their fascination with the Oldschool Thrash Metal heroes, such as SODOM, DESTRUCTION, DRI, CRYPTIC SLAUGHTER or EXODUS doesn’t giving a fair fuck to the fact that

it’s not the most „innovative” or „original” music, but the honesty and spirit of a genuine ‘80s-inspired metal. What more to ask for? This band draws it’s inspiration from the Golden Age and does it in such passionate way that there is no possibility not to love ‘em at the first thrash. If you don’t know HAMMERWHORE but you are into the sounds produced by MIDNIGHT, TRENCH HELL or TOXIC HOLOCAUST I guarantee you 666% satisfaction!!! If you still have doubts if the real infernal thrashing is possible these days then go visit the official HAMMERWHORE MySpace profile:

www.myspace.com/hammerwhore





Werewolf à la polonoise

"Wilezyca"

It is hard to understand Polish horror without the knowledge of history – this genre was particularly entangled in it. For a half of the century Poland was a part of the soviet bloc, which has certain consequences especially to the genre movies. We couldn't draw extensively from the western experience, America was something rotten and horrible, access to Hollywood movies (and to independent studios ones as well) was not an easy thing. Due to that we lost the chance for sensible SF movies and horror was in a particularly miserable position. The milestones of the genre such as *Night of the Living Dead*, *The Texas Chainsaw Massacre*, pictures starring Vincent Price and Christopher Lee did not reach our cinemas, yet *Omen* was screened with a special liking – the communists perceived it as an attack on American politicians and couldn't let such an opportunity go. Purely bizarre situations had place: *Dracula* by Stoker and numerous movie adaptations were not distributed in Poland due to... Romanian embassy's protest.

Principles of the genre – confrontatio of the natural order with the supernatural one – was in conflict with the Marxist thesis in which everything was explainable and so devils, ghosts nor vampires could exist. The problem appeared to be even realism itself. Stephen King in *Salem's Lot* cracked down the American province showing that everyone who pretends to be a saint has a skeleton in their closet. Hooper's *The Texas Chainsaw Massacre* is a frontal attack on traditional family and John Carpenter in his *They Live!* proves that the society is being manipulated by the villains from

space. In communist Poland it wasn't anything near the acceptable – we were supposed to be ideal, loyal society led by fair and straightforward authorities. The communism is dead but the horrors still hadn't been made, there was nobody to do it as we did not learn our lesson of pop culture - it was only couple of years ago when first, tentative attempts were made.

The few horror flicks made in People's Republic of Poland were placed in the past or abroad (like the two versions of *The Investigation* based on Stanislaw Lem's short story). A man who in such hostile conditions stood up to the challenge of the genre was Marek Pietrak. *The She-wolf* is one of his best movies.

The 19th century, the part of Poland under German rule. Kacper Wosinski is a young nobleman, engaged in the pro-independence movement and due to that he is not paying appropriate attention to his wife, Maryna, focusing rather on biting her up and calling a bitch. In revenge she takes advantage of his long period of absence by staging orgies, booze-ups and finally getting into the black magic. In the end she gets pregnant and the attempt at aborting the foetus ends up tragically. She dies in the arms of her somewhat disorientated husband and from her last words it is obvious that she plans to return from the beyond the grave. With the purpose typical for a rejected woman – for revenge.





Of course she did, in the end it is a horror movie.

Kacper is nobody's fool: persuaded by his brother drives a stake through his dead helpmate, buries her under the fence and the problem is solved. He tries to start a new life but his mates from the resistance do not make it easy for him. One of the, big patriot but an impotent as well leaves his beautiful, young wife in Kacper's custody. She quickly ends up in a German officer's embraces and only Kacper is more and more filled with bad thoughts. Why in the middle of a night there is a howl of a wolf that cannot be shot by anybody? Near the manor house a dog was tore apart. A malevolent spectre wanders around the neighborhood and miss Julia is behaving oddly. Is that possible that Maryna has raised despite the stake and came to claim her vengeance? Or maybe she possessed Julia giving her the power of a werewolf?

'The She-wolf' was made in 1983. The perspective on the subject, the way the story is told, the cinematography, locations, special effects - everything reminds the flicks of Hammer studio, potentially Mario Bava's 'Black Sabbath' as well. There is a lot of gothic references, precisely created atmosphere but those who expect impressive monsters and accurately filmed sequence of man turning into monster will be severely disappointed. Piestrak comes out the worst when he needs to show anything specific: a ghost, a werewolf, even the scene of the final fight comes across as weak. Instead of that - what is of special value to a viewer from outside Poland - he fully takes advantage of the flavor and atmosphere of dying world of noble manor houses with their horses, carriages, kennels and of course a honorable noble in the center of the plot. Hell of a climate: wet snow, vast expanses, devil and betrayal everywhere.



It must be said that Piestrak is considered to be a 'Polish Ed Wood' - an exceptionally ineffectual director who tried to create a great show with a scarce budget. It is particularly visible in 'The Curse of the Snake Valley' - a very poor response to the Indiana Jones' series. In this context 'The She-wolf' even though it became very dated proves to be a movie of a surprisingly high quality level.

Lukasz Orbitowski

Wilczyca.

Directed by Marek Piestrak,
starring: Olgierd Łukasiewicz, Henryk Machalica, Leon Niemczyk, Poland 1983





HOLY BATTALION was formed in february of 1988 in the town of Sławno. The founding members were Dariusz Bolesta (bass & vocals) and Grzegorz Gerlach (guitar). Both of them were earlier involved in such bands as FETISH and THRASHERS. After changing the name to HOLY BATTALION, invented by and agreed by the whole lineup, the group was joined by the drummer Henryk Kubała. The leader of HOLY BATTALION, Dariusz Bolesta when asked about the bands which gave him inspiration, says:

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HOLY BATTALION was formed in february of 1988 in the town of Sławno. The founding members were Dariusz Bolesta (bass & vocals) and Grzegorz Gerlach (guitar). Both of them were earlier involved in such bands as FETISH and THRASHERS. After changing the name to HOLY BATTALION, invented by and agreed by the whole lineup, the group was joined by the drummer Henryk Kubała. The leader of HOLY BATTALION, Dariusz Bolesta when asked about the bands which gave him inspiration, says:

- These were ANTHRAX, MEGADETH, VOIVOD and SLAYER. The music was accompanying me since as far as I remember. Musical classes, etc. But the fascination with heavy metal grew with the years. I remember that everything begun with MOTORHEAD albums. I got them from my older friend and the interest in such music grew within a day. The first major concert that I've seen was IRON MAIDEN's show in Arena hall in Poznań. My hometown, Sławno in the 80s had very little and closed metal community. Our stronghold was Sławno's Youth Culture Center, where the headmaster was mr. Jan Stroka. It was the place where many metal bands rehearsed and met each other. There were concerts, presentations, common listening to the vinyl LPs... It was kickass.

HOLY BATTALION started back then to play gigs. Among them such festivals as Metal Storm and Kafar in the 1988.

-I remember the festivals we played on. There was Metal Madness, Drama, Kafar in 1989... Those were the glory days. Very spontaneous, hundreds of maniacs in the crowd... Great times!- remembers D. Bolesta.

The management duties were taken by Marek Owsiński. In may of 1989 the band is completed by the second guitarist Józef Jajdzewski, known formerly from PIEKIELNE WROTA form Koszalin.

- Most of our gigs we played with AGGRESSOR and PIEKIELNE WROTA. We played together all around the country, so it is pretty hard to remember everything. For sure the biggest one was as a support for TURBO on Słodowa Island near Wrocław - D. Bolesta adds. In the meantime the band recorded a rehearsal tape. It consisted of 9 own songs (Pokolenie Młodych Destruktorów <Young Destructors' Generation>, Pan Ognia <Lord Of Fire>, Magic Thrashers, Indianin <The Indian>, Marsz Przeznaczenia <March Of Destiny>, Tatus Speed Metalu <Speed Metal Daddy>, Ból Żęba <Toothache>, Grzech <Sin>, Składanka <The Mix>) completed by intro and the cover of mighty EXODUS „Metal Command”

In the springtime of 1989 HOLY BATTALION recorded their first official demo entitled „Cosmic War” -First demo sounded very fresh at the time. „Callow” I'd say. These were our beginnings- remembers Bolesta. The demo consists of six tracks along with intro and outro. Music and lyrics were a fruit of cooperation between all of the band members. The material was recorded in WDK studio in Słupsk. The frontcover bears a graphic made by Iwona Pilch. The tracks form the debut demo (f.ex. „Skorpion”) will soon appear thanks to Krzysztof Brankowski on the 2nd Programme of Polish National Radio („Music Of The Youth” radio show) and make their way to the Metal Top 20 chart.

Dariusz Bolesta remembers: - There was a local metal festival in Sławno, called Kafar. The lineup saw such bands as OPEN FIRE, PIEKIELNE WROTA or VADER. It was this festival where we invited Kris and a very pleasant cooperatin begun. Thanks to Kris lots of good things happened to us. We owe him a lot. Krzysztof „Metal Heartbreaker” Brankowski remembers his times with a HOLY BATTALION with the reflection about the passing time:

- Ah, the good old days. Like many other bands they sent me their demo. Despite the lack of the quality (mark of the times), the material seemed very interesting to me enough to present it in my radio show. I think I saw them onstage only once in Sławno in february of 1989. They were very calm in person as well as on stage. No special effects, just music which defended itself very well - concludes Brankowski.

Te reviews of „Cosmic War” appeared in the underground press. The articles about HOLY BATTALION can be found in Diabolic Noise Mag., Thrashem All, Skullcrushing Mag., Kicha Zine Unitive or Psycho Terror Zine among others.

March of 1990 saw the emerging of the HOLY BATTALION's second demo entitled „Breaking The Face”. Dariusz Bolesta:

- The second demo is whole lot more mature and overthought. Unfortunately both of the tapes were recorded in a hurry, during one-night-long sessions. The times...



Unfortunately „Breaking the Face” is a last material released by HOLY BATTALION. Why the band split up? Dariusz Bolesta is painfully honest with that:

-Everyone's accusing meand I'm the first to agree with that. I love th

music and now almost immediately I could form a new project. But I'm also a man who still wants people to go to the gigs, not downloading the MP3 from the internet. I'm a part of a rock community and I want a close relation with the fans. Nowadays it is gone.

Let's ask Kris Brankowski once again about the music market reality of the Polish 80s:

-Why did the bands like HOLY BATTALION quit playing?

Hm, those days most of the bands played mainly on rehearsals. There was very few gigs and if they were they took place in the very small venues. Recording of the material in professional studio and releasing an album was reserved for this handful that had either money or connections. Or the incredible luck as a third way... How long can you play mainly for yourself anyway? After a year or two most of the bands saw that this direction had no future and quit. - says Brankowski. He also adds: - It is great that there are labels interested in re-releasing of those cult materials! There are fans who had a lot of this kind of stuff, but the tapes are blurred and damaged by the time. There is also a group of those who never listened to them and who can be pleasantly surprised. After over 20 years Thrashing Madness brings back „Cosmic War” and „Breaking The Face” on CD in all their glory. Be aware!

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Anaboth - Nie czas pomiotów

CD 2010 Under The Sign Of The Garazel
I remember Anaboth from mid 90's as I used to drink bers with their drummer. At the time, I am glad that Under The Sign of Garazel released this cool demo tape on cd as it's really worth it. Raw black metal in mid tempos with polish lyrics sounds still fresh after such a long time. You won't find progression and symphonic stuff here, only pure madness with influences from old masters of 80's. So, all of you guys who are into oldschool black metal-go and get it.

- Paweł Kaczyński



Armour - Sonichouse Tape

CD 2007 S.H.A.R.K. Music

The first of the three available versions of this material on a CD. This one consists of 5 tracks remaining the early works of W.A.S.P., a great piece of classic metal in the purest form and even though the band started out only 4 years ago it already has 11 releases under their belt including a handful of reissues which is a proof of growing popularity of those Heavy-obsessed Finnish. It's worth mentioning that the lineup of Armour is made of people who already gained the fame in the underground from sometimes drastically different musical fields, i.e. Vince "Werewolf" Venom (voc/guit) or Mike "Aor Jumala" Slutz (guit), who were involved in for example Blasphemous Evil or Satanic Warmaster, but of course these are not the only bands of those maniacs. As I mentioned before the music of Armour is a classic Heavy Rock'n'Roll heavily inspired by W.A.S.P. from their early days especially, "Speeding Into The Night" opens up the album with kickass simple and catchy riffs which possess the listener at once. Catchiness, mid-tempos and this omnipresent atmosphere of the '80s makes the whole thing great to listen. The next in line is the powerful "Swing Of The Axe" and I think that those songs were just made to be played live because what this EP does with me is incredible! A little more and my head will fall off 'cause of the permanent headbanging and it will roll before me. No. 3 is "Lick The Blade", quite dynamic with very characteristic choirs and extremely moving atmosphere... Uff. The next in line is massacrating "Love Crimes" which quickly turns into ground-stomping "Heavy Metal Drinkers" live recording and just as I presumed those tracks gain a power of an atom bomb on the concerts. TOTAL! This EP left me craving for more. Guys, please come to Poland and above all RECORD SOMETHING NEW!!!!!!!

- Leszek Wojnicz-Sianożęcki

Backwater - Final Strike

LP 1985 Disaster rec.

The second full length material of the German trio Backwater and once again the album consists of possessed, inevitably energetic



Speed Metal. The bandname-titled first track "Backwater" leaves no doubts with whom we are dealing with this time. Killer opening track burning with energy. Great piece of real, genuine Metal which is a poetry to my ears. The first one goes really fast and suddenly it changes into the second in line, heavily Venom-influenced "Cry Out". Mid tempos, characteristic guitar solos and especially this perfect rhythmic section giving a real drive to the rest of the band. Another Metal anthem on this album is slow and powerfully sounding "Ballad Of Dying", which get faster and heavier like a 100-ton steamroller preparing for charge. Especially in the bass parts clearly inspired by Venom and Motorhead (nothing to be surprised with. Achim is a Motorfreak and he even uses the Rickenbacker bass, the model used by Mr. Kilmister since the very beginning. The instrument itself has very characteristic sound and in the hands of the maniac it's just bound to conquer the listener's attention). Also worth mentioning are the very interesting vocals. The A side closes with the venomous, aggressive "Nuclear War", a moment of break and the B side comes in with Motorheadesque "Touch Of The Avenue" just to give a way to "Vicious" and possess me for good!!! Killer track, in my opinion one of the highlights of the album. Pure sonic fire. I just wonder how this would sound when played live! Awesome! Ufff... Hard to believe that my head didn't fall off after that one, luckily enough the following "Green Eyed Woman" has more rock'n'roll atmosphere perfect to chill out, open up another beer and start searching for some good piece of ass for tonight. Very nice speed n' roll chartbreaker but hey! Don't get laid too soon as the following "Smokin' Drinkin'" puts us into this specific atmosphere of small pub gigs full of music streaming from the amps and accompanied by the throats of the fans screaming out the lyrics in the oceans of beer. This is followed by gently starting "Backwater p.2" which unfortunately closes the tracklist of "Final Strike". The slow and gentle acoustic ballad slowly gets heavier and faster only to turn into the real Metal beast and just when you want more the album stops leaving the desire unfulfilled. So what? Back to side A?

- Leszek Wojnicz-Sianożęcki



Backwater - Revelation

LP 1984 Disaster rec.

It's hard to believe that this record was made in 1984. It's frightening how fast the time flies. 26 years is a shiload of time but despite of this Backwater still crushes with their high-voltage load of Speed Metal. What can definitely be sensed here is the passion and the joy of making music. This album is addressed particularly to the worshippers of the Oldschool Metal. If you don't know Backwater and you are still bewitched with Venom and Motorhead than this one will break you skulls into 666 pieces, make your brain squash against the ceiling but still leave your body convulsively headbanging like a zombie under the spell. Incredible thing is that once you put it on your turntable it's impossible to stop it. Those were the great times for Backwater. Nowadays not many bands are able to express themselves in such powerful

and honest way. The '80s were undoubtedly the golden age for Metal so we just have to be happy with the fact that we are able to listen to such great materials nowadays. Backwater was one of those bands who made their music with passion and devotion. You can feel the power, joy of creation and dedication to Speed Metal in every single note of "Revelation". I think it is these features which made Backwater's music timeless masterpiece and a canon of today's Metal to follow....

- Leszek Wojnicz-Sianożęcki



Blasphemy Rites - Hideous Lord

CD 2010 Pagan Records

AAAAAAAAARRRRGH!!!!!! To all those out there faithful to the Ross Bay Cult! This is something just for you!!!! After 13 years since forming and releasing 3 demos Blasphemy Rites finally released a debut full length material via infamous Pagan Records. A murderous mixture between black metal, death metal, raw punk and grind core. All combined with brutal, offensive and Satanic lyrics, properly evil image (spikes, chains and Sodom t-shirts), selective but still deep and raw sound, take-no prisoners attitude and overall brutality makes 15 tracks of pure sonic armageddon (including covers of Blasphemy, Japanese gods of goats Sabbat and Celtic Frost)! If bands like Blasphemy, Beherit, Conqueror or Revenge mean for you more than just words than get „Hideous Lord“ and die by the Alcoholic Sabbath, hehe. I'm glad to see Blasphemy Rites in such good shape after tragic death of their guitarist Ciosek in 2004. This album kills with it's brutality and authenticity. 15 tracks. 15 kicks in the face. Get it NOW!

- Tymoteusz Jędrzejczyk



Blodskald - Vidundret

CD 2008 Death Dealers Association

The only positive word about this material is that the sound is very natural. So natural it sometimes gives an impression of being recorded live at the studio which of course also has it's limitations. The thing is however not the sound or the complexity of the songs. Blodskald is unfortunately shallow music without any deeper feelings. Of course I understand that Black Metal demands specific attitude and cult, but this cult shouldn't consist of more priests than followers and everything should know it's place! We have here an interesting treat in the form of Darkthrone's classic „In The Shadow Of The Horns“ cover and it shows a bit the picture of how this album is related to the receiver. Blodskald sounds like old Norwegian heroes but everything is just „almost there“. The band has not much to say apart from the coversong. One have to be really rich and devoted maniac to buy that album. I'm stating my opinion on the fact that the materials like this one are currently flooding the underground scene and in most of the cases they find themselves not on the connoiseur's shelves but in the internet torrents instead....

- Krzysztof „Korsarz“ Biliński



Bloodlust - Guilty As Sin / Terminal Velocity

CD 2007 Old METAL Rec

And here we are dealing with a great debut album Bloodlust from 1985 with bonus MLP from 1988. Very energetic playing with racially sounding guitars and motorhead's rush drums, we also do not pay attention to the mediocre vocals Guy Lord (Steve Gaines) somewhat reminiscent of "Nasty" Ronnie Lonnie. Bloodlust music is a mix of U.S. Power Metal with Speed and Heavy. Perfectly played and sounding with an incredibly expressive and dynamic atmosphere, here one feels the lightness and passion for music. One thing stands out very strongly on this album are well-played guitar solo parts give rise to a combination of Iron Maiden style, except that there is more energy and climate via Speed Metal ala early Metal Church and Griffin. Although 25 years have passed since the registration of Guilty As Sin, listen to this album in one breath, and really no way to break away from this CD. The phenomenon of the work of American Bloodlust is one of a kind, no matter what hurts is the fact that such a great team did not survive longer and did not leave behind more recordings. So only thing we can do is savor on this unique album, if you don't already have in your collection, or do not know this band, what are you waiting for? go to the shop and search for the album, because you must have it!

- Leszek Wojnicz-Sianożęcki



Bloodthirst - Sanctity Denied

CD 2009 Pagan Records

I really appreciate this band. They started out in 1999, just before the self-proclaimed New Wave of Thrash came (and died, hehe...) and all those linkinpark-loving teens changed their emo haircuts to patched-up vests, and still they are there playing decent, aggressive thrash metal, merging all the best from US scene (Slayer, Sacrifice etc.) with teutonic brutality of Kreator, Sodom or Minotaur. Their new album entitled „Sanctity Denied“ brings no surprises in the musical matter. Yes, ladies and gentlemen, it is just what you were expecting from those three lads. Thrash metal played in brutal, fast and uncompromising way, maybe a bit tempered comparing to the over-the-top debut, but still able to raid over the land leaving no survivors. No Bay Area, no Exodus/Testament ripoff, no „i-have-more-patches-than-you“ attitude just good ol' thrashing with maniacal, almost black metal vocals, ripping solos and possessed drumming. Truly recommended for all those tired of kids who have more t-shirts than the albums in their collection.

- Tymoteusz Jędrzejczyk

Brain Dead - From The Ecstasy

CD 2010 Thrashingfist Productions

Whoa! Along with the Silent Death's „Befoe The Sunrise“ there came also the re-issue of the first full-length of



Malaysian deaththrash veterans Brain Dead. The cover artwork is rather hideous, but since I discovered once an incredible album beneath an abomination granting the cover of Hatework's „Madbent For Disaster” I had no bigger resistance and put the CD into my player. That shit blew me away!!! Aggressive, dark and ugly death/thrash with occult influences that once made Sarcofago and Sepultura the heroes of worldwide Metal! Insane drum pounding, deep and harsh guttural screams shouting out gore-soaked blasphemies, ear-ripping riffs basing on Sarcofago's and Kreator's heritage... Brilliance in it's purest form! Once this album went into my stereo it didn't went out for next 3 days and „Twisted Souls” became a party hymn at the last drunken brawl in my flat. I don't know what is in those exotic countries but I cannot resist the feeling that their metal is way more honest than the european shit that flooded the scene via Nuclear Blast or american pseudoaggressive pseudometal pseudomusic from under the banner of Waking The Cadaver or Job For A Cowboy (for fuck's sake WHAT THE HELL IS THAT NAME????????). Back to „from The Ecstasy”: if you miss a real metal in today's music, GET IT! If you love Sarcofago and Sepultura for you is „Schizophrenia” rather than „Roots”, GET IT! If you want Metal to be dirty, raw and defiant, GET IT! If you think that Caliban, Trivium or Avenged Sevenfold are saviors of Metal, KILL YOURSELF!!! Hail Brain Dead!

- Tymoteusz Jędrzejczyk



Bright Ophidia - Set Your Madness Free

CD 2010 Witching Hour Prod.

It's hard to describe and review albums like that. In general Bright Ophidia started out as a plain thrash/speed Metallica ripoff only to evolve into „progressive metal”. The bad thing is that their music is rather unconvincing. Of course there are some well-done parts, merging Rammstein influences with jazz-like solos and rhythms, the guys know what they have to do with the instruments, they even have some kind of vision of it all, but overall it sounds like rather pitiful attempt to make a Korn-like nu metal sound more jazzy or progressive. Sorry guys, first you have to form a basis of your style and then try to experiment. This is just utter chaos and bullshit. The worst are the more „aggressive” parts especially in the vocal field. Guy knows how to sing but has no particular idea how to scream. Or articulate in any convincing aggressive form. The music is as I said before inspired (to he point that several riffs are „borrowed” here and there...) by Rammstein, Korn and alike + some ambient/jazzy parts. And those parts are the brightest aspect of this album. Sadly we all heard it before in

Cynic for example.... This album is useless.

- Tymoteusz Jędrzejczyk



Carrion - Evil Is There

LP 1986 Sri Lanca Rec

„BeThe Swiss scene of the '80s, maybe not as wide as f.e. German, spawned lots of great and classic bands, to mention only Krokus, Warrior, Hellhammer/Celtic Frost, Coroner, Messiah and last but not least the murderous Carrion. What we have here is a strong Thrashing music inspired by the Teutonic aggression of early Necronomicon, Destruction, SDI or Vecrom and even though the material is not a high peak of originality one listen to this Swiss thrashing bunch with a great pleasure and despite the fact that already 24 years have passed these sounds didn't have lost anything from their initial sharpness and the tracks like „Games of Evil” or „Demon's Child” still rock the hell out of headbangers. In 2005 Karthago Records reissued this gem on CD format enriching it with the '85 demo and two live tracks from 1986. If you still don't know Carrion and enjoy a good piece of thrashing, check 'em out and definitely you won't be disappointed!

- Leszek Wojnicz-Sianożęcki



Chaos Synopsis - Kvlt Ov Dementia

CD 2009 Psycho Rec

I have no freakin' idea what is it? Brazilian air? Brazilian soil? Brazilian food? What turns those south american nation into a factory of the most intensive and raw metal around? My first contact with Chaos Synopsis was a quick glance at the cover art and the thought „I'm not really going to like it, but someone has to write this review”. With such attitude I've put the CD into my player and... WHOA! This thing is great! Intensive, raw and furious thrash/death metal bringing to my mind such names as Slayer, Mutilator, Attomicca, early Vader or Bolt Thrower. Actually this sounds like Bolt Thrower jamming with Destruction with occasional appearances of Vader's Peter. The thing one can feel since the very first note on this album is just plain, pure and honest passion. Their aggression is not blastbeat-based core riffs into which the most of extreme metal is straying nowadays, but wild hell-driven thrashers combined with furiously shouting voice of Jairo who is kinda more intensive version of Peter Wiwczarek. Also worth mentioning is the sound, strong and clear yet still having this specific rawness especially in the guitar part and Slayer-fueled bass. Truly recommended to all enjoying Brazilian aggression and intensity.

- Tymoteusz Jędrzejczyk

Dark Angel - Darkness Descends

CD 1986 Combat Records

One of the most important albums in the history of Metal remaining a timeless classic of the genre, very energetic and fierce. The passing time has no



effect on this masterpiece, it is still as fresh and energetic as it was the day it went out, which was almost 24 years ago. I dare to say that not many albums can match this bible of metal being a source of inspiration to the generations of death and thrash metal bands, such as Deicide whose three first (and the best) materials („Amon”, „Deicide” and „Legion”) bear a huge mark of „Darkness Descends”.

The album kills with it's brutality and intensity and the massive guitars courtesy of Eric Meyer and Jim Durkin merging lightning speed with virtuoso technique. Another highlight of this album is the rythm section led by the incredible Gene Hoglan, undoubtedly one of the most prominent drummers of all times and Rob Yahn (nobody knows why he was credited as Mike Gonzalez, especially considering the fact that Gonzalez joined the band after „Darkness...” was recorded...) crushing with his massive bass riffage, balancing perfectly the savage drumming. „Darkness Descends” as a whole is one over-the-top thrasher of an album containing 7 most fierce tracks the Hell ever spawned from itself. Pay attention also to the vocal part. Don Doty shrieks, shouts and screams out the Hellish Hymns with savage passion of an atom bomb and perfect articulation. It's a great pity that the frontman lost himself after the recording of this album and in consequence was kicked out of Dark Angel. Many consider Slayer's „Reign in Blood” as the most brutal Thrash Metal record of all time. If you ask me I would say that „Darkness Descends” should win this title single-handedly. It is so full of agression and anger that if the Hellish Hordes would listen to it before the storming of the heaven's gates they would utterly pulverize it without quenching even the half of their bloodthirst. This album does not contain a single weak song. Everything is balanced and fits perfectly. A real Opus Diaboli!

- Leszek Wojnicz-Sianożęcki



Demonic Slaughter - Cold Disease of Reality

CD 2009 Death Dealers Association / Malignant Voices

This horde from Lublin seem to be an utter bunch of workaholics judging by the list of their releases. Demonic Slaughter is another project that became the one to carry the banner of classic Black Metal in it's purest form. This time however it has as positive meaning as possible. Their Black Metal ranges from the killer tempos sometimes even remaining the Onslaught's classic „Power From Hell” to the one in vein of the most acclaimed Mayhem's album (hail to Xaos!), whose tile should be engraved in a heart of every Black Metal Maniac.

Looking on this album as a whole I think it's strongest advantage is Xaos Oblivion's work while the music remains the distant thunderstorm. This album is very spacious and the crossfading tracks makes this material sound monolithic. Another interesting detail is the samples from the Polish and foreign cinematography. Worth mentioning is the layout being a tribute to the oldschool underground releases. Contrary to his solo project here Xaos Oblivion fitted himself in perfectly. I can say that this kind of Black Metal was something almost absent on Polish scene for a very long time!

- Krzysztof „Korsarz” Biliński



Effect Murder - Architects Of Sense

CD 2010 White Worm Productions

I have to admit that I have never been a fan of this band. Their mediocre and average death/grind with lyrics taken straight off later Napalm Death works never really got me. „Architects Of Sense” will not change my opinion but still has enough pleasant moments to go through it painless. The latest offering of Effect Murder brings 8 tracks of solid brutal death metal with grind influences (after all they hail from Białystok, the city which spawned such acts as Dead Infection, Neuropathia or Squash Bowels), no originality, nothing above the average and a handful of pretty cool riffs here and there, fueled by two tone vocals (high pitch screams and guttural growling) and blasting drums, which sometimes go into the traditional crust punk 2 beat. The lyrics deal with the world's downfall, TV lies, politics and generally all the hinges treated deadly serious by happy bunch from Napalm Death, but written in rather lousy English. „Architects of Sense” is definitely not something of great ideas and riffs, but still a solid work. Just hope that one day they would go somewhere above the painful average...

- Tymoteusz Jędrzejczyk



Elimi - Summoned From Ashes

CD 2008 Death Dealers Association

„Summoned From Ashes” is for sure not the latest offering of Swedish Elimi, but before we'll take a closer look at the newest album „Asylum” it's worth taking a look at the debut album. Since the very first notes of this album we know we will go to a dark journey through the depths of Black Metal in it's almost orthodox form. Even the sound reminds me of some remastered mid '90s classic. A distinct touch of Scandinavian demons can be heard even in the specific melodies to which I pay a lot of attention as in many cases the bands focusing on dark and evil aura omit the most important part of the music – the

melodies. Elimi in it's music represents the colder and melancholic part of the Black Metal genre. The music is based on the most essential instruments consists this specific taste of melancholy. Of course the demon of misanthropy, rebellion and disagreement with today's world is till present in this music, but it is a demon with a sad face. It sometimes manifests itself in the clean and melodic guitar passages, sometimes in the form of crushing slow parts (for example in „Det Menninglosa“) only to suddenly attack with double-kick, natural sounding, blasting drums proving that Black Metal still remains a music of hate. There are some elements took straight from the Burzum albums where the melodies and vocals remain of the strongest Vikernes' works. Elimi is also the band following the Chaos Doctrine using oftenly the sign of the Chaos Star on this album. The whole layout is based on this concept as well, what can be seen even on the artwork. I think everyone who are into the spiritual Black Metal can grab this CD and maybe not become devoted to it, but still enjoy it for a longer time.

- Krzysztof „Korsarz“ Biliński



Egzekutor - Hateful Subconsciousness

CD 2010 Thrashing Madness

This time it was a particular jawdrop! I knew more or less what to expect, but I never thought that this legendary Polish underground demo stuff would be released on CD in such a perfect form. Starting with perfect and detailed layout, killer cover artwork, booklet with something like obi and finishing with the most important: the music. The thing is that the original „Hateful Subconsciousness“, known from the tape circulating in the underground since early '90s, is just a special treat here. A bonus for the maniacs. The main part of this release is the full set of 12 songs recorded in „Gielda“ studio in 1991. Of course they sound way better than the initial versions. Apart from 6 already known and re-recorded tracks we have here 6 previously unreleased: Immortal Sinner, „Welcome To Gotham“, „Oblivion Hill“, „Into The Holocaust“ and „Pestilence Of Hate“ completed by alternative version of „Merciless Death“. Musically it is a top-notch excellent Thrash Metal dynamic and full of inner fire. It's hard to believe that these songs were recorded almost 20 years ago. Once again we have an opportunity to prove the sentence that for real music the time has no meaning. Flooded nowadays by generic and repetitive trendy albums we have an occasion to remember or in case of the younger headbangers get to know a real classic gem of the old-school Polish metal. „Hateful...“ is an absolute must for everyone fond of the works of Slayer or Dark Angel. These possessed Poles are no worse at all!!!!

- Wojciech Chamryk

Empty Playground - Under Dead Skin

CD 2010 Witching Hour Productions

When you hear „Industrial Death Metal“, what are you thinking of? I bet that Fear Factory is in the top 3 choices. Well then abandon these associations and prepare for something completely different. Empty Playground on „Under Dead Skin“ brings 10 tracks of twisted, horror themed, gore death metal/grind played with balls and aggression and mixed with twisted, industrial parts and electronic melodies which balance



the chaos created by the remaining instruments, still not milding the heaviness of it. Inspirations are rather clear: early Carcass, Nasum, Mortician merge there with headcrushing techno beats in vein of DJ Strogg or DJ Metalhead in a way similar as it is done in excellent terror kommando known under the codename Iperyt. All of it blended with samples from horror movies and zombie-like image of the band itself (the vocalist Swampthing looks like everything but a normal person!) makes this one a really meaty bite for the enthusiasts of gore and extreme, who are still not afraid of the experiments with electronics here and there. Plus killer song titles („Stones & Styx“, „God is testing you“...) GO GET IT, ALL YOU GORE FREAKS!!!!

- Tymoteusz Jędrzejczyk



Evil Army - Evil Army

CD 2006 Get Revenge Records

It is one of those bunches faithful to the good old style of Metal. One can hear here influences of Metallica, DRI or Cryptic Slaughter closed in 13 old-school compositions that this album consists of. After a few listening sessions I am calm about the future of Metal. Evil Army is another proof that these days it is possible to play the Real way without that shitty plastic sound!!! The music of Evil Army is a quintessence of the '80s, dirty, honest and made with joy of creation not the will to fit with the current trends and fashions!

- Leszek Wojnicz-Sianożęcki



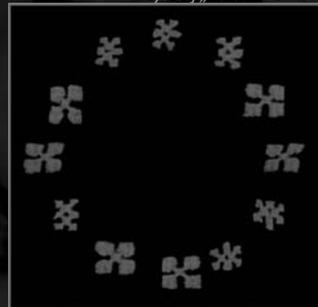
FDS - XII.07

MCD 2009 Death Dealers Association / Malignant Voices

It seems sometimes that the new Black Metal bands wouldn't exist without a help from the musicians already known from the bigger acts. The other thing is that still a lot of musicians in their search for new ways of expression get stuck in some way in what they

have already achieved and in order to not ruin the image of their „native“ band start countless side-projects some of them differing not that much from the propositions of the main band's repertoire. And that was exactly what I was thinking about the FDS, which in fact is a project of Cień (the guy responsible for lyrics and guest vocals for FURIA and MASSEMORD) who invited the members of already mentioned FURIA, MASSEMORD and ARKONA's members. According to my initial thoughts from the beginning of this review I have to admit that FDS is as for my latest contacts with Metal an extremely original band in the context of today's scene still basing on the achievements of the '90s. My first association would be Katanonia with their MLP „For the Funerals to Come...“ and earlier „Dance of December Souls“ and all those bands that merged dark and forceful metal with mild sounds of acoustic guitars layered with effect to emphasize the fragile melodies. Of course nowadays there is more of these effects, but the use of them on „XII.07“ is magnificent. This CD contains only 3 tracks expressing melancholy and impending doom. Worth mentioning is that the lyrics are in FDS' native Polish and it is hard to categorize them as „metal lyrics“. The poetic side of this mini is filed with annihilation, death, end of the world and all life. Very important symbol on this album is the white colour appearing even in the first track in connection with one of the types of schizophrania, „Hebefrenia Bieli“ („Hebephrenia of White“). The title itself gives a clue about the motif that connects the album and makes it monolithic. Alike schizophrania hebephrenia is a developing mental disease and causes the growing lack of the distance towards the world. The white on this album symbolizes death when the last verse of the track „Bezduch“ („Spiritless“) screams out „Biel barwą Zgonu!“ („White is the colour of Demise!“). It provokes the mentioned sight of annihilation of life devoured by „white“-death. Studying the lyrics is easier as the musical side of this MCD fits it perfectly. Not only the guitars but also the keyboards sounding almost like on early Graveland albums (of course much more powerful) gives this album a specific climate. All this fulfilled with great artwork reminding of old poster art of the '50s. I'm wondering for how long this ensemble will last and have ideas, I just hope it wouldn't end just on this material. Great album!

- Krzysztof „Korsarz“ Biliński



Furia - Grudzień za grudniem

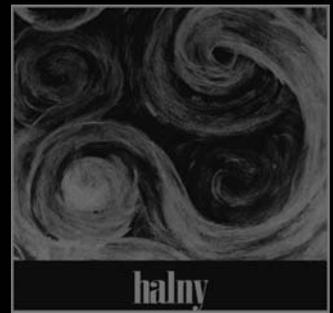
CD 2009 Pagan Records

Furia needs no introduction as this band is one of coolest one in Polish underground. „Grudzien za grudniem“ is second full length and must tell that it's a bit different from debut album. This time Nihil and Co. focused on more complexed track with lots of great riffs in each track. The sound on this cd is raw and organic. We can also hear that Furia found their own style, especially when it comes to vocal arrangements and melodies. Can't wait to hear those track live.

- Paweł Kaczyński

Furia - Halny

EP 2010 Pagan Records



Furia is really active in last months so after second length and live mini lp we have received new ep called Halny. This time the band focuses on slow and atmospheric music. This 20 minutes ep shos as that Furia members are getting better and better with every release. Halny is really hard to be closed in black metal box and this makes this recording even more interesting than expected.

- Paweł Kaczyński



Genocidio - Genocidio

MLP 1988 Woodstok Discos Rec

Another Brazilian gem. 5 track MLP of the unholy trio from the cradle of Metal – Sao Paulo. The beginnings of this exceptional band are dated for 1985 but it took the band two years to record and release the first demo and then one more year to sign the contract with their native Woodstok Discos Rec. The music here is a highly energetic Satanic Thrash Metal bringing the associations with their fellow countrymen Sarcogafu from the times of their insane debut „INRI. For the long time this <LP was almost unreachable, until years later when the Brazilian label Voice Musci re-released this stuff on CD enriching it with the 1987 demo and '88 reh, creating the bestial gathering of 14 hymns of Satanic Praise and even though Genocidio released 12 more positions apart from this one (including 6 full length LPs) still „Genocidio“ remains among the most cult and savage efforts of this underestimated band. The later recordings of Genocidio, even though still high-class unfortunately lost their initial strength and brutality due to more technical approach to the music and that's a pity because not many hordes can boast such expression losing their initial liveliness with every following album.

- Leszek Wojnicz-Sianożęcki



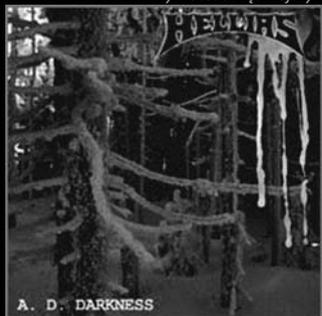
Hell-Born - Darkness

CD 2006 Witching Hour Productions

Hell-Born is a very specific band. Formed by ex-members of Behemoth and

legendary Damnation as a side-project the band eventually became their main focus, spanning 5 full-length materials and slowly but tenaciously fighting their place on Polish Death Metal scene. So what the new album „Darkness” has to offer? As usual. Monumental, old school Death Metal with great catchy riffs, top-notch solos, Baal's deep guttural vocals and lack of forced „progression” that is so popular on today's scene. Hell-Born play their Death Metal in traditional and conservative way, not wanting to reinvent the wheel, but rather focusing on riffing (which is BRILLIANT on this album! Take for example the chorus of „The Black Of Me”...) and monumental, dark atmosphere, making „Darkness” their best effort to date along with brilliant „Cursed Infernal Steel” from 2006. Also worth mentioning is the sound, clean and massive, still not „surgical” like in the newer generation of Death Metal bands, greatly emphasizes the monumental atmosphere of the album. The only disadvantage of this material is layout which is sometimes very hard to read (dark grey letters on paler shade of grey backgrounds...). I'm happy with the fact that bands like Hell-Born exist on our scene. The Death Metal traditions will not die as long as H-B and alike will keep the flame burning in such brilliant way as on „Darkness”.

- Tymoteusz Jędrzejczyk



Hellias - A. D. Darknes

CD 2009 Thrashing Madness

Thrash with dark metal touches is a classic combination on the latest album from Poland's Hellias. Setting the magical mood of the album is the intro News Course which is a perfect set-up to the meaty riffs of the title track. A forceful chorus of shouted vocals compliments the acidic vocals of Piotr. A brutal, Sodom-esque crunch sets in before peeling back to reveal some dramatic clean vocals and strange hooks on Anathema Forest. A catchy guitar lead with subtle keys and some playful drumwork anchor the song's closing section. One thing that really sticks out during this period though is how triggered the bass drum is. Stark string plinking and thoughtful clean vocals on Exposed brings to mind Wild Honey era Tiamat. The same feeling can be translated to the album's closing track, Each Hour. Huge, crunchy riffs disguise an almost black metal stream of flowing riffs and classical sounding guitar solos that follow on after the opening passage. Lost in the Fate is a slow boiler with awkward riff changes and guitar harmonics and strange clean vocals and the whole song seems like a jumble. Whereas A. D. Martyrology is a ferocious thrashing punch to the face that echoes with some Slayer-ish attitude. Hellias is a strange concoction of thrash and dark metal elements that sometimes plays strong and other times it feels a little awkward. I think if Hellias stripped their style back from some of the more overt experiments with dark metal accents they would be a stronger band.

- Bradley Smith



Insane - Wait And Pray

LP 2004 Witching Metal Rec

A perfect debut album which is also a debut release of the label I wish all the best, because it seems that it has a tendency to get cool bands. Yes because „Wait and Pray” is for sure an opus, a total Oldschool Thrash Metal and even though the band is relatively young in terms of longevity (just 7 years) it is completely devoted by heart and spirit to the '80s not hiding their fascination with Slayer, Exciter or Razor. Energetic and

Hellveto - Kry

CD 2010 Pagan Records

It's my first contact with Hellveto music and I was surprised that L.O.N started his one men band in 1995 and the reviewed one is 13th album! The music is orchestral pagan metal and reminds me Summoning from it's best time. Unfortunately this cd lacks of originality and provides music that I heard thousand of times. It's good to know that this guy is dedicated to his work for such a long time but I think that there are a lot of more interesting album to check.

- Paweł Kaczyński



Hyperial - Sceptical Vision

CD 2010 Psycho Rec

This album had everything to make me hate it at once. Lame logo, dumb name, boring song titles („Metaphor”, „Insane”, „Amageddon”... c'mon!) and a keyboard lady. Actually everything that makes me treat a band like an average Palestinian treats Israeli. „Very well then” I thought „someone has to do it” and fearfully pressed play. At first it was waiting for a catastrophe (the „dark”, silly keyboard intro) and then came the music. And the music was a positive disappointment. Honest death metal in it's more modern form with „progressive” attitude (changing tempos, technical riffs etc.) still not overtly melodic, still keeping the brutality and still not emphasizing the role of keyboards. I was actually afraid of this just from the moment I saw the lineup and the photos. Not that Aneta (the keyboardist) is an ugly lady, quite the opposite I'd say if you ask me, but seeing a keyboard in a death metal band brings the sad connotations with sissy, sweet Goetheburg At The Gates tribute scene which for years tried to convince everyone that their power metal bitching is an avant-garde of the music of death. Luckily enough Hyperial uses the keyboards only as a background to build the dark, apocalyptic atmosphere, still not avoiding blastbeats and brutality keeping it somewhere between Morbid Angel, Behemoth, Nocturnus and Nile. The only thing I would kick out would be the intro and the Danzig's cover. Without the southern rock/blues touch it just doesn't work. Not the best album in the world, but definitely a pleasant surprise.

- Tymoteusz Jędrzejczyk



swinging riffs mangled with very good solos and that specific dirty and raw sound so characteristic for the Metal of the Old Days. Worth mentioning are also Dan's vocals screamed in the manner reminding me of the frontmen of Tankard, Sodom or Exciter. Long story short: an utter madness full of youth passion! It's hard to sit still when this music rips from the player. The head goes into wild headbanging mega mosh and I just can't imagine the chaos that must occur on their gigs. Just after the first riffs of the opening „Total Alarm” one can realize that the guys from Insane live and breathe metal. Great and ripping track, perfect as an opener, heavily inspired by Slayer and filed with an atom bomb energy! Plus the brilliant guitar parts! TOTAL! Once again it proves the fact that in terms of music simplicity is the best thing. The next one is the mighty „Sacrificer”. A lot happening in that one! Great mid-tempos and perfect arrangements! Awesome! I don't know when just all of the sudden the third track kicks in and it is the „Four Maniacs” initially giving the impression of more melodic and toned down song but soon after it changes into an utter riff-frenzy and even though I'm more than familiar with this material listening to it tons of times already I'm still driven with those riffs. Act 4 of „Wait and Pray” is „Die In Hell Metal Torment” and I must admit that my addiction to this music is growing with frightening speed. A moment of silence as I turn the sides and here comes the „Evil is at Hand”. This music is real metal killer! An utter shock! No weak song on this album and this opus proves that these days it's possible to rip the heads off with 66% pure genuine arse kicking METAL!!! „Death By command” is another destructive track bringing to mind the speed metal heroes from Razor and Slayer. I'm slowly get the feeling that something is wrong with me. Possession? Even if so, I like it! And now „The Exorcist”! No, I don't need no exorcisms, I'm too good with things like they are now, but this tracks leaves another scar on my soul. Very moving track played the old way. G.R.E.A.T! I don't know how it happened but this one is the last tune on this album. „Wait and Pray” crashes down on my head like a thunderstorm, a Total Overkill!!!! Worth mentioning is the fact that Battle Cry records reissued this material on CD in 2002 and the first vinyl pressing came in the strict limit of 666 copies and if you still don't have that position in your collection run like hell to the nearest proper distro and get it as soon as it is still available, because if not there would be much whining and gnashing of teeth! O shit, it is coming to an end again! The only thing that's left for me is tuning the A side on again and play it with even more volume as this music should be listened with a proper fire!!!!!!

- Leszek Woinicz-Sianożęcki



Intestinal - Human Harvest

CD 2010 Psycho Rec

Now, that's something REALLY ass kicking. Remember glory days of Swedish Death scene? Times when the bands like Entombed, Carnage, Nirvana 2002, Unleashed or Centinex ruled the Metal World? Those guys bring it back with style and strength of an atom bomb! Formed in 2008 in Ostergotland's Ian the band is completely dedicated to the glory days of their native Death Metal in it's pure, carnal form. Even the layout brings back the memories of old, xeroxed demotape inlays and Nicke Andersson's graphic deviations. Intensity, brutality, mid-tempo d-beat based songs and those RIFFS! Aaaaargh! That's what most of today's so-called „death” metal kids miss. The power of the riff. It's not

about blasting and slam, you know? From time to time at least it needs to be music. Intestinal just resurrected my faith in newcomers to Death Metal and with the titles like „Licking a Dead Cunt”, „Bloodspatter” or „Meat Train” and nicknames like Necro-Cock or Lord Gorecut there's just no other way but to love them. Truly a great album from the Swedish debutants. Get it now if you still think that calling Soilwork or In Flames „Swedish death metal” is a black fucking joke!

- Tymoteusz Jędrzejczyk



Leichengott / Legacy of Blood

Split CD 2010 Under The Sign Of The Garazel

This Split Cd released by Flagellum Hearetorum and Under the sign of Garazel Prod is a release dedicated to all psycho black metal maniacs. Those 2 bands are extreme to the bone and is not for Dimmu Borgir listeners. Extreme, violent and wild black metal presented by those forces is not for normal people. If you are looking for black metal genocide then this split cd is for you.

- Paweł Kaczyński



Lost Soul - Immerse In Infinity

CD 2009 Witching Hour Prod

First of all, I'm not a fan of technical Death Metal, but this one rocks! Wrocławian Lost Soul return with the first full-length material since 2004's „Chaostram” only to show who it the leader of technical Death in the country of vodka and kielbasa. Brutal, energetic and massive riffing, insane drumming (comparable to what we can hear on latest Behemoth's offerings) basing on syncopative blast-beats, clear and massive production, decent vocals and the thing that is easiest to omit when playing this specific type of music: the feeling. It can be heard that those guys just do what they feel they do best and love it. In my opinion this album along with the new Trauma's opus are the best releases in terms of technical brutality the world have seen last year. Very mature, still passionate as hell, including some really catchy hammers, such as „If the Dead can Speak” or „Revival”. Something that is sadly missed on latest albums of Vader or Behemoth. Also „Immerse In Infinity” sound surprisingly fresh still basing on somewhat classic means of expression. The listener doesn't get the feeling of „hey! I've heard this riff somewhere!”, which seems to be the most common fault of today's more modern approach towards the art of Death. The new blood into the corpse of once-dead genre.

- Tymoteusz Jędrzejczyk

Merciless Death - Eternal Condemnation

(demo 87) CD 2009 Thrashing Madness

On this CD we are treated to the 87 demo from Poland's Merciless Death, not to be confused with the neo-thrashers of the



same name from California. The CD compiles the English and Polish versions of the demo 87 plus five live tracks taken from a gig in 88. At the time of this demo, Merciless Death was, to my ears, Poland's answer to Dark Angel or Possessed, seriously heavy thrash that lurked on the fringe of death metal. Up first is the English version of the demo. The Beginning of Darkness features destructive riffs played with lightning aggression. The track's latter stage slows down for some stomping grooves. Ritual of the Black Host unleashes a full on frontal assault of speedy drums and razor-sharp guitars. The riffs build momentum, retreat slightly and then push forward again. UP next is Sadist which is a slower, more intimidating track whose drums and riffs simultaneously rumble menacingly. Antichrist starts slow and then explodes with whirling Kreator-ish riffs. Slayer influences take over on the track that shares the band's moniker, Merciless Onslaught. Seeing Slayer-ish riffs shred away all sanity. Track 7 is a worthless, "fucking around in the studio track." The main thing that differentiates the English and Polish demos here, besides the vocals of course, is the raw cover of Slayer's Black Magic which is basically spot-n despite being much looser and primitive in execution. I am not big into live material and the five live tracks really do nothing to enhance this CD for me aside from the cover of Slayer's Postmortem that closes out their set. The production values on this CD are indicative that this is a demo but the music still shines beneath its rough exterior. Thrashing Madness has done well in finally bringing this crushing thrash demo into the light and out of the dusty obscurity of time. Merciless Death, though embryonic in its development, managed to kick out some raging thrash with a deadly edge. If you like Dark Angel, Slayer and Possessed's death/thrash approach then Eternal Condemnation will warm your diabolical heart.

- Bradley Smith



Merciless Death - Holocaust

(demo 92) CD 2009
Thrashing Madness

Once again Poland's Thrashing Madness deliver an old school gem from the fellow countrymen Merciless Death. The 6 track Holocaust album, originally released in 1992, takes on a deathier approach than its predecessor with more mature songwriting and tighter, more skillful handling of their instruments. Thrash elements are fused with death metal elements into a menacing, brooding golem, smashing all in its wake on Holocaust. Crunchy thrash riffs succumb to Pestilence references on Confounded with a morbid guitar solo that conjures memories of Carnage's guitar mayhem. Darker and more sinister, Blood-thirstiness summons images of France's Loudblast simmering in a stew of slow motion Slayer for increased toxicity. Everything for Glory rises next and the speedy riffing and galloping passages dwell in the

shadows of Loudblast and Pestilence as it shreds with ferocious obscurity. I even hear echoes of Schizophrenia era Sepultura lurking within the walls of the tracks on Holocaust and especially on the final track, The Curse of the Pharaohs. Sweaty and obscure with South American ferocity the guitars saw and hack away with rabid fury to leave only blood devastation as this demo comes to a close. Five live tracks from 1988 are tacked on to the end of this demo and showcase Merciless Death's raw energy in the live environment and include some of the band's early work such as Merciless Onslaught, Eternal Condemnation and Ritual of the Black Host. Thrashing Madness have once again unearthed and resurrected a lost classic from these unheralded Poles and Merciless Death deserve far more attention than they have thus far received. Holocaust is a prime example of bands that unfairly slipped through the cracks but are well worth investing some time in investigating their work.

- Bradley Smith



Merciless Death - Sick Sanctities

CD 2009 Thrashing Madness

Poland's Thrashing Madness label once again brings to light an ancient thrash relic from Merciless Death in the form of their 1993 debut album. These Polish maniacs didn't lose any vigor in between their previous recording and this release, and I might even say this album is more intense. The Sanctuary opens the album with chunky death riffing that quickly bursts into frantic thrash passages that shred flesh. The track breaks into some almost classical clean guitar that adds a bit of aristocracy to the song. Sinister synths are a prelude to the diabolical thrashing riffs on The Victim that bring to mind Dark Angel at their grimmest. Ghastly death vocals paint a morbid scene over the pounding drums on the track. A stop-start beginning on Power of Destiny sets the stage for brooding Kreator-esque riffage, a controlled but brutal display of power with a flailing guitar solo that gnaws your ears off your skull. However the clean guitars and dream-like keys that introduce River of Blood evokes similarities to some of Tiamat's work on The Astral Sleep, that is until frantic, sawing guitars and speedy tempos scorch the landscape, setting everything ablaze with the furious fretwork. Mirror of Inferno begins with a bass guitar piece that reminds me a quite a bit of Dark Angel's "Merciless Death", however the comparison ends there as a fat, lumbering riff lurches out of the darkness like a zombieified grizzly bear cruelly disemboweling the listener. The title track is a work of maddening intensity and scathing riffs. The track drifts into some classy leadwork that illustrates that not only is Merciless Death insane but they are also talented and understand how to write seamless transitions mid-song. There are 4 bonus tracks that were recorded live. It's rough production but the intensity of Merciless Death is present. This album is Merciless Death at their deadly best. Thrashing mayhem with death metal overtones and crushing variations of intricate guitarwork leave all listeners devastated by the end of Sick Sanctities.

- Bradley Smith

Mgła - Młodości and Further Down the Nest

CD 2010 Under The Sign Of The Garazel

It's hard for me to imagine more Black Metal album than that. In fact it contains a quintessence of this genre. Of course we're talking about the most classic and core form of the Devil's music. The kind that once was



created by Darkthrone or Burzum. Dirty, ominous yet eerily melodic music perfectly fitting the dark layout which surprised me in some way. No foil and shiny paper, just paper inlay card in grey and black containing as little information as possible. Just the most necessary information and the lyrics. These are very poetic texts in vein of once in the very beginning were created by Fenriz. They contain lots of references some of them going even to Thomas Stearns Eliot. The release contains two materials „Młodości” and „Further Down The Nest” which are similar in style but are equally important to the Polish Black Metal scene coming from 2006 and 2007. Now we have them coming on one CD so we can enjoy them more as these sounds for the Black Maniacs are timeless.

- Krzysztof (Korsarz) Biliński



Morowe - Piekło, Labirynty, Diabły

CD 2010 Witching Hour Productions

Morowe is a new creation of Nihil known from such acts as Furia or MasseMord. It is very original Black Metal full of decadent atmosphere and depressive themes having a slight mark of influence by the Norwegian Thorns when it comes to the guitar sound. There is also some things in common with Cravean Mgła still it is not a copycat by any mean. What comes as a first impression is this massive, magnificent sound and the balance between the hellish vocals and melancholic guitar solos everything completed by lyrics written in the band's native Polish. „Piekło, Labirynty, Diabły” is one hell of a debut album very well done merging demonic, harsh yet clear and strong vocals with slow or mid-tempos and melancholic, hateful riffs. This album is highly addictive. It tangles the listener in a web of subtle details and refined melodies so much that there is no way out. You cannot escape from those 8 exceptional songs. To sum it all up this material is very mature and overthought. Something exceptional on today's rather average Black Metal scene with it's specifically progressive approach incorporating lots of elements untypical for the devil's music. Worth mentioning is the layout and overall look of the release. This album came out on vinyl LP and CD and this second medium comes as a hardcover digibook. If you still haven't got a chance to check it out do it as soon as possible. SOUL POSSESSION GUARANTEED!

- Leszek Wojnicz-Sianożęcki

Paramite - Axis Of Evil

Demo 2010

„Axis Of Evil” is a fair piece of oldschool Thrash metal hailing from Holland. It is a relatively young band inspired by the classic efforts of Razor, Whiplash, Sacrifice and all those heroes of the Canadian scene from the first half of the 1980s. Dirty and somewhat raw sound of this material raises the initial strength of the songs included perfectly giving away the atmosphere of



the old days and the performance itself leaves no questions too. The highlights are definitely the solo parts as well as the ripping riffs. As I said before the whole thing sounds almost garage but that is no vice at all as it makes „Axis Of Evil” more honest and true, with no plastic, samples or triggers, just a huge metal glove punching the poser straight in the mug. Completely brain devastating material containing unfortunately only 5 highly energetic compositions, starting with the „puking intro” „Heavy Diner On Our Vomit” which initiates the crusade of mid tempos with some guitar solos here and there and that kick-ass „moving” rhythm, changing tempos once in a while only to rip like a bat out of hell in the end. And those killing riffs! The next in line is „Tortured by the Beast” and once again the classic arrangement makes me smile fiendishly ear to ear with every riff slicing my brain with another bloody scar. Another destructive anthem „Human Parasite” hypnotizes the listener for a short while the agonizing bodies are marked with the slow, gravely introduction only to attack suddenly with savage intensity and sheer force. Many tempo changes and excellent riffing makes me wonder how come this band was formed after 1993. The next track, „Severed and Reconnected” leaves just the burnt ground behind and just when you think it's the end of the massacre there comes the eponymous „Axis Of Evil” possessed, fast and raw. After I've heard those 5 tracks I went completely crazy for Paramite. It is definitely one of the most interesting young bands I've heard recently. If you still don't know them check their Myspace at myspace.com/paramitethrash and I personally guarantee that your souls will get possessed with those sounds for good...

- Leszek Wojnicz-Sianożęcki



Perversor - Cult of Destruction

CD 2008 Nuclear War Now! Productions

Well done! Chilean Perversor's debut is something I really do enjoy. Death/thrash in the old style with some black metal influences, comparable to the mixture of Throneum, Sarcofago, Sextrash and Possessed. Simple but energetic riffs, d-beat drumming (plus an occasional blast here and there...), no solos (and that's probably the album's biggest disadvantage) and the blacking vocals which are a bit hidden in the background. I really like the sound of this album. Dark, raw and very underground with „hidden” vocals, which give this material an ominous feeling. The lyrics praise our good ol' Horned buddy, alcohol and Metal and two of them („Razas Muertas” and „Seres Ancestrales”) are sung in their native Spanish. Since hearing Kulto Maldito, Mortem etc. I consider Spanish to be a great language for Metal, so no bad vibes here. If you're into traditional Metal, go check out Perversor. You would get a really enjoyable 30 minutes of pure infernal thrashing.

- Tymoteusz Jędrzejczyk



Possessed - The Demos
1984-93 Bootleg CD

I'm still wondering why up to now no one officially re-released the compilation of demos and rehearsals of the mighty Possessed? It's more shocking considering the fact that those materials are of really great quality, like for example the first demo „Death Metal” from 1984 which is a real food for the souls of the damned, consisting three tracks: „Death Metal”, „Evil Warriors” and „Burning In Hell” and even though we all know them from the full-length materials the demo versions differ in many way which make them real treat for every Possessed fan. Another material this compilation includes is a killer reh from this same year including such tracks as „Pentagram”, „Swing Of The Axe”, „Twisted Minds” and a perfect „Fallen Angel”. Those versions simply kill! One of the most distinguishable things are sick, raging vocals from hell. Truly shocking! Another piece of meat on this slaughtering compilation would be 2-track demo from 1991, consisting of „The Martyr's Wake” and „The Seventh Sign”. The interesting fact is that on this stuff Mike Torrao took a role of the vocalist, just like on the '93 demo and he was definitely not worse than Jeff Becerra at all. It's a thrilling thought what could have been if Possessed recorded another full-length after „The Eyes Of Horror”. The new tracks crush with as much skill as the old ones! The last three tracks on this album come from the '93 demo and include „the Seventh Sign”, „Last Ritual” and „Human Extermination”. It would be great to see this as an official release, full of unpublished photos, proper layout, detailed band's history... Is there really no possibility to persuade that band to do it?

- Leszek Wojnicz-Sianożęcki



Relentless - Lucanthropy
Demo 2010

A complete and utter shock!! still can't believe that this stuff was recorded in 2010! Five excellently written and masterfully executed pieces of hell-hot Speed Thrash in vein of Megadeth notorious „Killing Is My Business... And the Business is Good” or the Anthrax' debut form 1984, the „Fistful Of Metal” with remarkable guitar solos and „Mustainesque” vocals plus incredible arrangements, AWESOMENESS in it's pure form! It's without doubt one of the most interesting demos I've heard recently. Rick - you rule man!!! I hope you won't abandon the path you're following and you'll see that your efforts will be appreciated. I can't wait the new Relentless' material. This shit rocks! Those tracks will for sure work best when played live and by the way, am I wrong or someone promised to come to Poland, so when you get over here MAYBE A GIG WOULD BE A GOOD OPTION? It would be kickass to hear those tracks in concert! And to all you, who read this, this is Relentless' Myspace. Get there NOW!!! www.myspce.com/relentless13

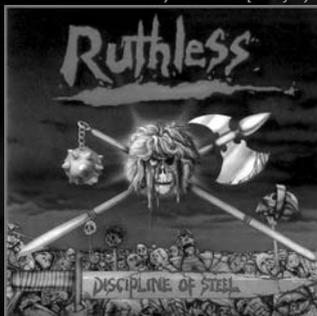
- Leszek Wojnicz-Sianożęcki



Repossession - Reign Over Inferno
CD 2009 Psycho Rec

In fact he type of Death Metal Repossession plays is not something I'd normally enjoy. Extremely fast, basing on blastbeats and more of technical riffs, merging death metal's brutality with Swedish Black Metal intensity (Marduk, Dark Funeral... You know what I mean) and melodic solos, but it has something. Not that I went crazy for this album, but still I kinda enjoyed it. The musicianship of the members of Repossession is doubtless, some of the guys were or still are involved also in Ethelyn, so they didn't started to play yesterday and the stuff from „Reign Over Inferno” is definitely more brutal and in-your-face than the latest works of aforementioned band still not avoiding the catchy, melodic riffs (of course not in the meaning of tiddly-wildly-woo-guitar-a-go-go of In Flames). This adding up two vocals, one guttural growling and one blackish shriek, makes up a good album to chill out with. Really solid work.

- Tymoteusz Jędrzejczyk



Ruthless - Discipline of Steel / Metal Without Mercy
(85/86) CD 1997 Axe Killer

RUTHLESS comes from LA, California and it's beginnings are dated for 1982 when the guitarist Kenny McGee and screamer Sammy De John decided to produce some metal racket together. The first release of Ruthless came out in 1984 and it was a mini LP entitled „Metal Without Mercy” released by Iron Works Records. After the years this EP came as a bonus to the CD edition of „Discipline Of Steel” from '85 courtesy of Axe Killer Records. Both of those materials fit each other perfectly having very similar sound, due to the fact that they weren't recorded in a big distance of time. Above all when recording the first material Ruthless perfectly knew what they wanted to achieve. The music is very overthought and mature, resembling a bit of what was done on the first Exciter or Abattoir records. Excellent sounding heavy/speed metal the way it should be played. Despite 25 years passed since it's premiere it is still a source of inspiration and a remarkable pleasure of listening. One of those albums that resisted the passing time. Truly recommended if you want to take a ride back into the times when Metal reigned supreme!

- Leszek Wojnicz-Sianożęcki

Saratan - Antieligion
CD 2010 My Kingdom Music

The modern deathrash bunch from Kraków is back and surprisingly well. „Antieligion” is their second after „The Cult Of Vermin” full-length material, bringing 9 tracks of original and interesting modern thrash metal with death influences and oriental melodies. As a main inspiration for Saratan I'd for sure mention Slayer's newer works



(like „God Hates Us All”), even the vocals are arranged in a similar way. Shouting and rhythmic they play a part of another instrument rather than the expression channel. In my opinion the vocals are the weakest part of this album. The musical part however is very pleasing. Modern and clean-sounding thrash, still rooted deeply in the achievements of Bay Area scene, mainly Slayer, Exodus ad Testament's works with really good, technical solos, some guest appearances (Hiro of Sceptic, Vogg of Decapitated and Danny of Redemptor) and trademark clean and massive sound of Hertz Studio's Wieslawscy brothers (Vader, Decapitated, Crionics) makes „Antieligion” something I would maybe not describe as my personal top-notch favourite, but definitely a very pleasant dose of brutal, modern and mature (sic!) music.

- Tymoteusz Jędrzejczyk



Sarcofago - The Laws Of The Scourge
Cogumelo Rec

SARCOFAGO is one of those bands that had a major influence on the scene, remaining one of the most classic and iconic bands on the '80s Brazilian scene. Their third full-length effort „The Laws Of The Scourge” marks a milestone for the band and shows the tendency to get a bit away from the initial style of punk-fueled extreme metal to more death metal, massive sound. Of course the change developed itself slowly as a natural process accompanying the musicians' skill development allowing them to use wider spectrum of musical means. „The Laws Of The Scourge” is very technical and massive sounding material still having more punk-driven energetic parts and even though these fragments are in smaller amounts than on the legendary debut „INRI” the new tracks show huge evolution of the band which resulted in more epic still complex composing. Without doubt „The Laws Of The Scourge” remains a timeless classic and the songs like „Midnight Queen”, „Screaches From The Silence” or „Secrets Of The Window” still inspire the next generations of real metalheads. This album has no weak points!

- Leszek Wojnicz-Sianożęcki

Silent Death - Before The Sunrise
CD 2010 Thrashingfist Productions

Malaysia is a bit exotic and unknown country on today's worldwide metal scene. Nevertheless it spawned a few really arse-kicking acts, such as Storming Steels, Xenophobia, Brain Dead or Silent Death. This is the re-release of their debut full length enriched with the demo „Eternal Damnation”, „Break The Silence” EP and excerpts from „Storm Of Nebula” compilation, so this CD emerges as a perfect offer for those who want to get into this Malaysian cult death metal act properly. The music played by Silent Death is as I said before classic, pure Death Metal played in more „American” way, bringing associations



with such acts as Incantation, old Decide or sometimes even Necrovore with a hint of „ritual” melodies in it. The sound is raw and thrashy, but I suppose it's rather due to the equipment than anything else. Overall it's really good piece of classic Metal, played raw, fast and hard. Just the way it should always be. One of my friends considers „Before the Sunrise” the best album ever to emerge on Malaysian scene so I think it's worth recommending. If you're into occult death metal classics, check this one out and definitely you won't be disappointed.

- Tymoteusz Jędrzejczyk



Slayer - Prepare To Die
MLP 1983 Rainforest Records

For sure many of you guys are wondering what inn Hell's sake Slayer's material is this? Well, you know once upon a time in US there were two bands of that name, one from LA, the other hailing from San Antonio, Texas. The latter was a decent bunch dedicated to play Speed/Thrash Metal while the former went for more brutal stuff as we all know. After long and hard struggle the Texan authors of „Prepare To Die” were finally forced to change their name to S.A. Slayer and sadly finished their existence soon afterwards. It's a pity because „Prepare to Die” is a great piece of high level classic metal with somehow curious sound and those unique vocals courtesy of Steve Cooper. „The Door” is the first song/intro opening the abyss and unleashing Slayer's fury manifested in the following „Preprae To Die” - a powerful, very dynamic and ecstatic one. Listening to this track makes no wonder why the guys called an album like that. You wouldn't expect when the Slayer will knock at your door and tells you it's time for the „Final Holocaust”, the next thunder from this interesting EP. Many tempo changes, massive sounding guitars and deep sound of the drums makes the whole thing irresistible. The next in line „Unholy Book” sounds somewhat more classic, still not avoiding the thrash fire. „To Ride The Demon Out” is the last one on this MLP bringing associations with Sentinel Beast but with more twisted rhythmic. This is for sure the most „technical piece on this material. And just when you want more of it this great material comes to an end leaving an unquenched craving for more...

- Leszek Wojnicz-Sianożęcki

Szron - Reign In Frost
CD 2010 Under The Sign Of Garazel

What we have here is basically a compilation of Szron's demos and split parts recorded during the first 3 years of their decade-long career. Surprisingly enough those materials fits each other and one does not get the feeling of musical patchwork which seems to be the main weakness of the compilation albums. Here we all confront what's to be expected. Pure, dark and raw Norwegian-style Black Metal, inspired mainly by the heroes from Darkthrone and Burzum. The emphasis is more on the dark, gloomy and haunting atmosphere than the speed or heaviness. Riffs are well constructed, sometimes more dark



and melancholic, sometimes more hateful and raw, combining well with mid-tempo drumming and screaming vocals. The lyrics are misanthropic, hateful poems about death, war and winter, so actually nothing surprising in the Black Metal area, but everything together works amazingly well. Over 50 minutes of pure, raw Black Metal with nostalgia towards '90s all wrapped in excellent layout bringing to mind the early Norwegian materials courtesy of Perversor. A fine treat before the upcoming full length.

- Tymoteusz Jędrzejczyk



Snotarar - Vredeslusta

CD 2007 Death Dealers Association
I have my suspicions why there is so much of melody and atmosphere of the old Black Metal on the album of Elimi reviewed by me somewhere in this magazine. Maturz who is a member of that horde is also responsible for Snotarar being a homage for the '90s Norwegian scene. It can be described as a remedy for all those nostalgic about the early days of the Black. And everything would be alright as „Vredeslusta” sounds almost like Mork Gryning on their debut „Tusen År Har Gått”, which still has a special place in my collection if not the drummer whose almost electronic parts sound artificial and unfitting. Luckily enough his parts does not overshadow the interesting ideas and atmosphere on this album. There are many sounds we all know very well yet still they're arranged in a way that moves the specific parts of our perception. Still I wonder how honest is that material after all? Listening to it makes me feel younger for like 15 years, but still there is impression of something unpure in it. To sum it all up: we have here the image of sorrow-filled satan wandering the icy landscape of Scandinavia remaining the melancholic, frozen hell almost like in Dante's works. Despite the fact that this album has already 3 years it would remain timeless due to it's production and atmosphere.

- Krzysztof „Korsarz” Biliński



Taranis - The Obscurity
(demo 90) CD 2009
Under The Sign Of The Garazel /
Luciforus Art 2009

Luciforus Art has seen fit to rerelease the 1992 debut demo/album from Polish black metallers Taranis and I must say they made

a wise decision. If you are a fan, like I am, of the mystical morbidity of Samael's debut, Worship Him, then you will absolutely crawl on your hands and knees at hearing this album. After an appropriately obscure sounding intro, The Dark Warriors rises like an ebon serpent from an ibex pool, slow riffs uncoil and monstrous echoing vocals paint a truly occult atmosphere. Fire Absorbs The Earth continues to burn with the same creeping intensity of the previous track with some Hellhammer-ish riffs thrown into the deadly concoction as well. Slow, methodical plodding and quirky riffs bring to mind passages from Hellhammer's Buried and Forgotten composition. Jacques' vocals sound truly demonic in their unfeeling intensity. The Thundering increases the tempo slightly as it alternates between a snail's pace to a lethargic gallop. A constant rumbling power gurgling out of the guitars and drums is accented by haunting synths which forms the core of the next track, Elizabeth. Doom for Death further melds the gruff throb of Hellhammer's guitars and the hissing frost of Samael's riffing as the track ascends from the void into a monochrome universe of occult mysticism. To further cement the musical connection to the Swiss underlords, Taranis features a faithful rendition of Samael's Into the Pentagram. Taranis' debut is a cold and brooding album of magical morbidity. An atmosphere of true evil resonates from it's every fiber. The Obscurity is an album that conjured only images of blackness, unlight.

- Bradley Smith



Terminal - Tree Of Lie
CD 2010 Witching Hour Prod.

What the fuck? Sorry, call me a musical retard but this thing is unlistenable. Still I am wondering what in the Hell's name this thing is doing in somewhat metal label. This is this same kind of shit played by Riverside, Deram Theater and alike. Yes, you guessed. Pseudo-philosophical, overtech poprock widdly-widdly-woo guitar-a-go-go with influences of all those self-proclaimed „progressive” bands that live in their own word of solos and melodies we all know just too well. Sorry, it has to be said. The so-called progressive rock ceased to progress like 10 years ago. The Terminal guys seem to follow the trend. It's not that they don't know how to play. It's just they lose their music in the meanders of overtech instrumental showoffs. It's not about that. Listen to Sainkho Namtchylak. This 70 year old mongolian lady takes your progression to school with her progressivity. Two times.

- Tymoteusz Jędrzejczyk



Terrorama - Omnipotence
CD 2008 Nuclear War Now! Productions

Sweden. Tradition. Death/Thrash with Black influences. Leather. Spikes. Terrorama. What more to add? This speed/thrash masterpiece is simply great! Form the atmospheric intro until the savage „Self Exorcism” this album is thrashing a shit out of the listener. Manic, ripping riffs

merge here with maniacal 2-beat ponding and wild rasping vocals reminding me of Freddy from the infamous German thrashers Necronomicon. There are no slowdowns. Just pure hellthrashing, no downtempos, no virtuosity, no guitar masturbation, just pure metal. The keyword here is energy. „Omnipotence” is capable of waking the dead with it's fury and passion. The brightest example are the maniacal vocals, rasped out with a force of an atom bomb. I'd also like to mention the great and completely sick artwork courtesy of Sir Albert Witchfinder of the notorious doomsters Reverend Bizarre. Truly a unique picture reminding me a bit of classic poster works of Toulouse - Lautrec on one side on the other however the gore-soaked visions from Cannibal Corpse's albums. So, are you tired of the new wave trends and kinds playing „Bonded By Blood” over and over again? Then get „Omnipotence” as soon as possible. This thing will thrash your brains out!!!!

- Tymoteusz Jędrzejczyk



The Damnation - Evulution
CD 2009 Psycho Rec

What do you think of when you hear „German Thrash Metal”? Teutonic aggression? Razor-sharp riffs? Wild tempos? Sodom? Assassin? Exumer? So that's definitely NOT what is on this album. Actually it is just like their name. Boring, unoriginal and already done better by like 3948736583 other bands. Mid-tempo Vader/Morbid Angel - meets - „God Hates Us All”-era-Slayer riffage, monotonous vocals, average „satanist” lyrics, too clean to be oldschool, too archaic to be avant-garde... Actually I don't have much to say about that. The only highlight would be track no. 5 „Death Head” with riff similar to You-Know-Who's „Pirahna”. It's just another boring, generic and identity lacking album.

- Tymoteusz Jędrzejczyk



Throneum - Deathcult Conspiracy
CD 2009 Pagan Records

Throneum is definitely among my top favourite Death Metal acts from Poland. Always against the trends, always carrying the banner of Oldschool Death Metal the way it should always be played, raw, massive, occult and dirty, which is exactly what I'm looking for in the subgenre of the Metal of Death. You can just imagine how impatiently I was waiting for the new offering from these maniacs and so I finally got my hands over it. And I feel in some ways a bit disappointed. „Deathcult Conspiracy” is not a bad album by any mean, the ancient spirit is alive (and hellishly well) in this music, but... First of all the sound. For the standards of Throneum is definitely too clean and selective. The analog „dirt” known from the „Mutiny Of Death” or „Old Death's Lair” is almost gone. The second (and even worse) thing is even though the riffing is hell of a good work there's almost no hits. Nothing of the satanic chartbreakers in vein of „New Nightmare Plague Has Born” or

„Infernal Tanks Attack”. There are of course some catchy moments, like in „Necroworld Storms” or „Bloody Sacrifice For The Morning Star”, but overall this album is much more raw and tough than the previous efforts. The brightest highlight (apart from the great cover artwork and layout) are definitely Tomasz's vocals, as usual filled with hatred, rage and passion for the real Metal. In general overview „Deathcult Conspiracy” is a solid, strong release, but let's hope the next one will be even better.

- Tymoteusz Jędrzejczyk



Underdark - In The Name Of Chaos
CD 2010 Psycho Rec

What is it that after Behemoth's worldwide success half of the Polish death metal scene turned into Nergal's cover bands? No idea from my side. The sad fact is that Underdark follows this trend unfortunately. Technical, generic riffs, constant blasting (ok, from time to time a march-like slowdown), guttural screaming vocals, Nile-inspired solos... We know all this and more from Behemoth and it's thousand copycats. Bad thing is that it's definitely not my type of music. I don't deny Underdark's musical skills or lack of brutality by any mean, but this band just doesn't have it's own identity or distinguishable style. Even the sound is similar to the one from around „Thelema.6” or „Zos Kia Cultus”, so clean that it's almost sterile. I hope one day the guys would find their path because now it's just a generic band drowning in a flood of alike...

- Tymoteusz Jędrzejczyk



Chaos Oblivion - Antithesis of Creation
CD 2008 Death Dealers Association

If someone would call this album a soundtrack to suicide I would be the first to agree. It is suggested even on the cover artwork showing a razorblade in it's central point risen above the chalice surrounded by the halo. This combined with the music grim as a funeral march... Everything seems in order, the album has it's atmosphere but for me the music is too monotonous and repetitive. It is of course partially interesting (as for a steamroller) and give an impression of trance, which is a treat for all those who value such things. For me the highlight of this material are the ambient intros to every opus, which are not the peak of originality but still carries the climate. To be honest to the fans of such music this album is beautifully filled with the stench of death, the total antithesis of creation mentioned in it's title. The music blends the Black Metal imagery with extreme Doom Metal core. I've heard something similar in a bit more gothic form from the French Modern Funeral Art. For all those who love suicidal, grim passages the album will be top-notch. All the rest should check it anyway as my opinion is not an ultimate judgement.

- Krzysztof „Korsarz” Biliński



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DEMONIC SLAUGHTER

Another band from Lublin, Poland. Formed few years ago by Xaos Oblivion - ex vocalist of Perdition (now Blaze of Perdition) and other individuals from the local underground. They already have 2 Ep and 2 fullenght albums. This band can be described as : no female vocals, no keyboards, no technical riffs, no nice sound...

So what's there to be found? A great homage to the rough style and sound from the early 90'. On their records you can find various quotes from other well-known bands. There is a bit of Blasphemy rough riffs, a big amount of Darkthrone tempos, even a VON cover on their first EP. Vocals often are simmilar to the style of Atilla Csihar early works with Mayhem or Tormentor. They know how to mix all that shit into quite good Black Metal music.

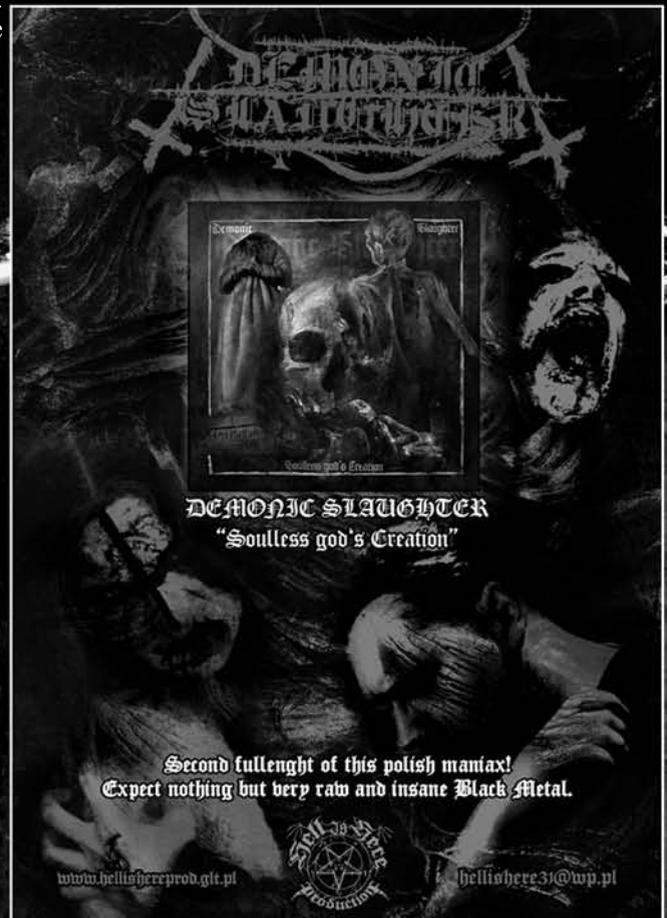
Check them out at their myspace page :
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