

ISSUE #1 ~ UNEARTHING THE UNDERGROWTH ~ 23 ALBUM REVIEWS ~ 5 INTERVIEWS ~ AND MORE... ~ MAY 2009

The UnderGrowth

Mar de Grises



FUCK THE FACTS

ETIENNE GALLO of
NEGATIVA

INTERVIEW WITH V:28 BEFORE THE BREAK UP



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Fuck. It's about time. For many years now I've wanted to create a metal magazine. I've dabbled in nearly everything else I could think of from promoting concerts to releases albums to designing CD artwork. Besides a short run of 7 newsletters a few years back I never had the time to make my own magazine. Well now here it is. It might not look like much yet but keep in mind this is the first issue and I had to rush everything to get it out by May 09. Ignore the spelling and grammar mistakes and enjoy. The next issue will be really for November 09. With much more time hopefully some feedback from you issue two will be bigger and better. Keep it Extreme...Keep it Underground...

I'd like to thank those who helped in putting this zine together (Megameg, Marcus, Jason, Riel, and Benoit) I'd also like to thank all the band members interviewed in this issue (Etienne, Topan, Alejandro, Kristoffer and Evan)

If any Extreme Metal bands are interested in being interviewed or reviewed in future issues please contact by Email or Snail Mail.

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Photos taken by Necromaster

I first saw Etienne Gallo at the Trois-Rivieres Metalfest in 2004 in Quebec. He was performing with Augury at the time. I was on the road traveling between cities and provinces following Misery Index's east coast tour at the time. So by the time I got into Trois-Rivieres I had the flu and was up for nearly 2 days. (I got a few minutes of sleep in the car on my way into Quebec from Fredericton NB.) I'll just use that as an excuse for overlooking Augury at the time. I thought they were good compared to some of the other acts but I never gave them my full attention till a few years later when I seen them perform in Halifax NS. In late 2006 I drove up to Montreal from Halifax for the Negativa CD release show. It was then that I was really in awe of what Etienne could do behind the kit, and with Negativa in general. Here is an interview I did with Etienne Gallo in March 2009.

You started drumming in your mid teen years. What was it that sparked your interest in drums instead of let's say guitar/bass or piano. Why did you choose to get behind the kit for the first time?

I was interested in the guitar at first to tell you the truth, but in high school I met my first drum teacher who was a friend that had been playing for a few years. I was floored by it and bought my first kit that year.

I read that you have tried to take drum lessons a few times but dropped out. Do you find it easier to just learn on your own then to have someone teach you?

In junior college I started jamming with the band Disembarkation which required a lot of practice, and I couldn't excel at both. But junior college gave me the opportunity to strengthen the core of my playing; the teacher who was there at the time was incredibly versatile and professional.

Do you actively seek out new techniques to learn on your own or do you just pick up things here and there when playing in bands?

I'd say it's a bit of both. The lead guitarist in Disembarkation was really into it so I got to learn a lot with them. All he did was play guitar. I got to learn a lot by him showing me the songs for "Rancorous Obsession" which came out in 2000 on Neoblast Records. And during this time I made time to develop my drumming techniques. I'm always altering the way I play and exploring new horizons.

You have drummed for many great bands over the years. Most notably are Aborted, Augury, Negativa, Neuraxis, and recently Vengeful. How was your experience playing with each of these bands?

Aborted was a challenge and at the same time a favor I was giving to the vocalist Sven DeCaluwé. We met in the States when I was on tour with Neuraxis, but at the time he was the drummer of Leng l'che. I had lots of fun; they're good guys and great musicians. Given Aborted's reputation in Europe, we were treated well, perfect even.

Augury was an experience filled with adventure. We crossed Canada three times and had many journeys throughout Quebec. It was definitely a learning experience. The new songs on the album are an expression of my knowledge in music. Neuraxis was also a great learning experience; we played in a dozen European countries, Canada and the U.S. too. I loved sharing the stage with the Neuraxians. They were the opening towards the metal scene; I got to meet many talented musicians through them. Vengeful was also a challenge because I was aware that Jean-Marie would push me to my top speed. It was really intense. We spent a weekend in Flo Mounier to record 11 tracks. I was nearing tendinitis, that's why I couldn't let myself give more to the band.

Negativa, for me, is the perfect band. Nothing conventional. It's an opening of the spirit and an infinite curiosity for everything that is musical. We try exploring new horizons, pushing limits, express ourselves freely. It's a very important project for me even though we're taking our time. But we're working on 80 minutes of new material and we're very patient. Steeve Hurdle has let me discover new aspects of my instrument, letting me play with the possibility of incorporating beats that are more aligned with the jazz world. I'm forever thankful to have crossed paths with Steeve, Luc and Miguel.

You have played in a few different bands in the last few years. Is Negativa your main group? Why Negativa over all the others you have played with?

The answer for this question is the answer I gave earlier.

Before you joined Negative you played with Augury for a few years and recorded their first album "Concealed" with them. What led to you leaving the band then returning to record the second album?

I couldn't mix work, music and live in general, and there are other reasons I can't state here. But after a year Mat asked me if I wanted to record the second album. I helped them in order for them to accomplish their goal. In reality, I was more of a session member working for free until last year after the Dismember tour. I offered my services until they could find a full-time replacement.

Augury was recently signed to Nuclear Blast records. Do you have any regrets in leaving the band before this happened?

Not at all.

What have been your favorite and least favorite experiences touring. What have been your favorite and least favorite places to tour?

Favorite: Going to Europe with Neuraxis and hanging out with Germans (Hellblazer) and Swedes (Birdflesh), and many of the other nationalities of fans who came to the shows.

Worst: The tour with Dismember, which still went well, but I couldn't free myself from this one and did it anyways. I'm still paying the consequences for this one and I'm certainly not the only one!



Drums are probably the world's oldest musical instrument, originating from every country in the world and used in many spiritual and ritual tribal gatherings. Does drumming represent something spiritual/ therapeutic to you?

I'd say drums helped me mentally with my concentration, my memory and reflex. Spiritually it's my way to escape, to disconnect with this absurd world. Time disappears with music. I listen to it 24 hours a day. I also need to waste a certain quantity of energy in a day and my instrument can help me in that way.

Do you find drumming a part of your life that goes beyond just playing in a band? What do you personally get out of it?

Hard to answer! I need to play; I've been living for music since I was little and I always loved it. And life has always brought me to good places, letting me go further and further in the world of musical vibrations.

On your Myspace profile it is evident that you have a very strong interest in the spiritual side of life. Your profiles say you "I want to be one with Nature & Universe...Be in a total Harmony with everything. We are now on the way for a big change...be ready!" What are your views on the state of mankind in the world today?

I think the human race, a large part of it anyways, is on the verge of hitting a wall. Material possession becomes insignificant when every day people have to walk kilometers to get a few liters of undrinkable water. All this time, others are bingeing and abusing without thinking... equality is wrecked! But like many of the ancient civilizations (the Native Americans, Mayas, Incas, Aztecs and others) I think that our planetary cycle is running up. We have to know how to align mental, emotion and will, because the time is near.

What might be in the future for us as species that do everything in our power to fight against nature instead of living and being a part of it?

All I know is that nature won't let up. Mother Nature is infinitely stronger than humans.

Does your world view have any effect on the music you make or the bands you choose to play for?

I don't know, really!!

Thanks for your time.

*Thank everyone!
Carpe Diem*

*A French version can be found at
www.TheUnderGrowth.com*

*Interview done by Necromaster
Translations done by:
Benoit Lelievre & Riel Gallant*

Mar de Grises

Alejandro Arce is a well spoken individual, hard working percussionist and an essential part of the band, Mar De Grises, from Chile. Perhaps Chile is not the first country that comes to mind when naming origins of Doom Metal bands. Hell, not even Metal bands in general for that matter. Yet, from this unanticipated region in the Metal community comes: Sergio A. on guitar, Alejandro Arce playing drums, Rodrigo G. on Bass, Rodrigo M. on guitar, and Juan Escobar taking care of vocals, keys & synth.

In 2000, these five guys joined forces to create the echoing progressive doom act that has been described as "one of the most successful doom metal bands not only in Chile but also in America". Alejandro tells us more about the configuration of Mar De Grises, explaining that they "started in order to fulfill the natural needs of creation and emotional sharing of five guys who accidentally were musicians with similar musical likes and had some points in common about their vision of life".

It is clear that the band's musical intent aims at elements of Funeral Doom; however, by incorporating many progressive and ambient overtones, Mar De Grises creates a wholly distinctive vision of their own. Alejandro explains, "Doom metal was the selected genre at first, and definitely we still have that root, but that is now more like a coincidence because we like the genre." There is a massive force that is found behind the production of any driving Doom-influenced sound, "but we don't really care if the final results are Doom or whatever." he adds.

It was in 2002 that the band decided to record an ordinary rehearsal and check out their sound, only to discover that the recording went beyond what they anticipated. "The result in terms of sound quality and interpretation were better than we expected, so we decided to release it as a demo." says Alejandro. "We sent it to every record label around the world we thought could be interested." Adding to the fortunate sequence of events, Mar De Grises signed with Finland's acclaimed Firebox Records in 2004. Being that Firebox boasts 'specialising in Doom metal music', it was one of the band's main targets. Firebox went on to "offer a deal that satisfied both parties." Since then, Alejandro continues, "we are quite satisfied with the 6 year relationship that we have had."

The band's debut album, *The Tatterdemalion Express*, was released by Firebox records in 2004 and received well by critics within the doom metal community. After the loss of an important member of the band, keyboardist Marcelo R, Mar De Grises suffered a setback- having to take 4 years to release their next album *Draining the Waterheart*. "Marcelo (left) right after our first European tour. He was also one of the main composers in the band. We tried to continue with the new compositions, but we took around two years to find the right replacement. We finally did with Juan. It was just then when the writing process started to have a more defined form".

Alejandro explains the differences in writing *The Tatterdemalion* and *Draining the Waterheart*: "I feel the development of *Draining the Waterheart* in those terms is somehow more personal, we didn't work like before. Nowadays the "skeletons" of the compositions most of the time are the work of one person and then the band participates on the last personal arrangements and lyrics. It's just the type of life we have right now doesn't let us have too much time for a "band-work". But still, we try to rehearse the songs over and over again before having them ready, in order to let them mature naturally and with personal touches of everyone, just like in the *Tatterdemalion* album."

Like any album there were obstacles to overcome while in the recording of *Draining The Waterheart*. Alejandro recounts, The production was made by us and the sound engineer, here in our country. It was a long and hard process because the sound engineer couldn't dedicate too much time for this, so we had meetings every two weeks for mixing and lots of trouble with the hardware. The last day of mastering we spent like 48 hours awake because we were on the time limit with our record label, so maybe the production of the album wasn't as good as we wanted, although the final result is good."

"In 2005, after some years working on new compositions and playing gigs all over our country, we made a tour in Europe, where we learned a lot about the touring life, about our own real personal interests and about ourselves and life as well, having also an unforgettable time." After the release of *Draining The Waterheart*, The band returned to Europe and toured with Saturnus along with some dates with Thurisaz and Ablaze in Hatred. Alejandro has fond memories of the events, saying it was a "very interesting, intense, dense, exhausting, and happy experience." The tour lasted a month, with the band playing almost every day with a very enthusiastic audience at most of the gigs: "We got a lot of good comments about the shows and the cds."

Where is the next big tour going to be? Alejandro suggests the plan is to go to North America. "Maybe next year or in a couple more. It is difficult to get things going in terms of a tour, but still we are working on it." He explains further at what's in the future for Mar De Grises: "For now, we plan to play some gigs here in Chile, and start working for new material, hopefully to be released in no more than one and a half year from now this time. Besides that, just continue playing and making music, at least until the need of doing it disappears".

"Thanks to the fans and everyone who feels identified with what we honestly make. Thank you very much. Regards from the end of the world."

Current line up is:

Sergio Alvarez – Guitars

Alejandro Arce – Drums

Rodrigo Gálvez – Bass

Rodrigo Morris – Guitars

*By Necromaster
& Megameg*



In February 2009 Canada's hottest grindcore band Fuck the Facts hit Europe for the first time in support of their 2008's album 'Disgorge Mexico'. Playing 18 shows in just as many days. Spanning ten country's from France to Slovenia to Poland. Fuck the Facts guitarist Topon Das filled us in on how the tour went and what is in the future for the band.

Welcome back home, how was touring in Europe? Any differences from touring in North America?

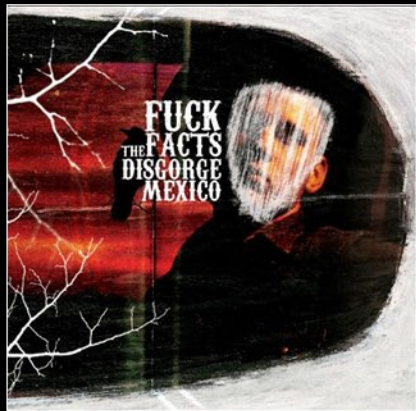
Europe was great, we have been wanting to tour over there for years, so we were really happy to finally make the trip. It wasn't all a walk in the park, but considering everyone made it home with all limbs still attached I'll call the tour a success. The general basics of touring seemed to be the same, but like you often hear the hospitality in Europe is much better than North America. Basically, getting food, drinks and a place to sleep is always made sure even at the smallest of shows. A good few of the venues even had rooms and beds for us to stay in, and we barely had to spend any of our own money on food. We got food when we were at the venue and often breakfast when we woke up as well.

What was your favorite part of the tour? Least favorite? Anything unexpected happen?

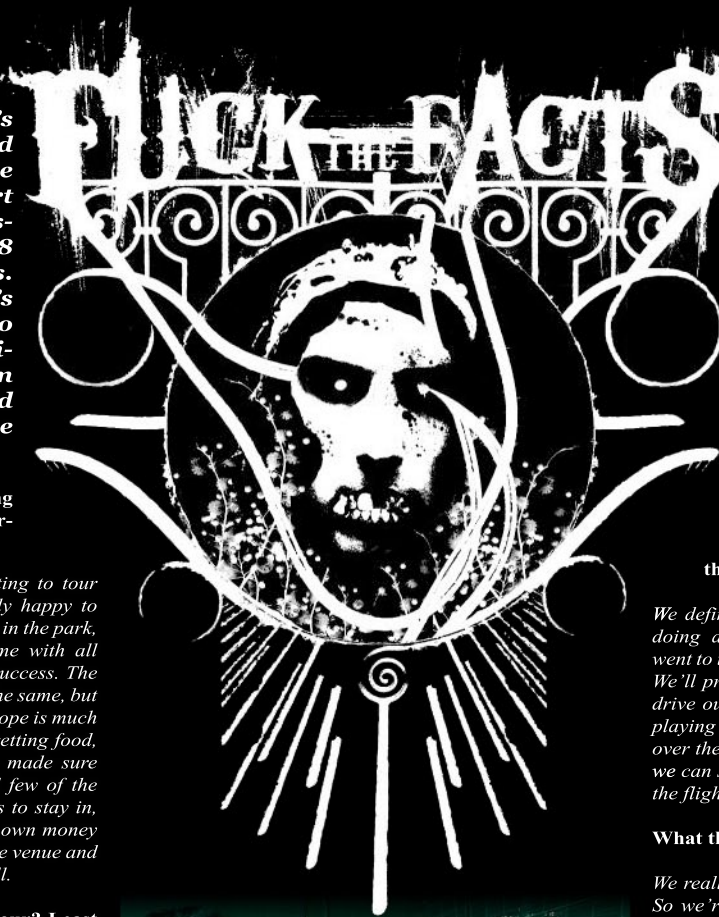
Playing the shows was probably the highlight for me. Even if it was a small crowd, they were excited to see us and it gave off a really good vibe. If there was a least favorite part, it was probably not having the control we normally have when we tour. We were basically in a bus with 2 other bands, a tour manager and 2 drivers. So we stopped when the drivers wanted to stop and left when everyone was ready to go. Everything worked out in the end but it made out for some stressful situations.

Did the band get a chance to do any site seeing or was it constant shows the whole tour?

We played every day, we got to check out Prague a bit but that's pretty much the only city. It would have been cool to see a bit more, but at the same time I'm not really someone that likes to go out all day looking a tourist crap. I just like to be in the cities walking around and seeing the normal shit that's different from home.



Fuck the Facts 8th Studio Album 'Disgorge Mexico' was released worldwide by Relapse Records in July 2008. Marking the bands second release on Relapse Records.



I seen some of the videos posted on youtube from the Tour. Some of the venues seem very small. What was the average size of the shows?

Size wise it wasn't much different then when we tour North America. A lot of the venues were pretty small, which was good. The only one I can think that was weird was the venue in Berlin. It was way too big for the kind of show we had. Like I said, the show sizes were pretty similar to here, so the smallest show was probably 20 people or less and biggest was 200+. Every show was in between that.

How was the reception from the crowds? It was the first time Fuck the Facts toured Europe. Did the crowd know what they were getting when FTF hit the stage?

Some people knew the songs, and we could see folks screaming along at some points and like I said, people in general, even if they weren't moshing or screaming, they were still up front. The thing I always like to hear is that we're better live then on CD, and we got some of that. In this day and age anyone can sound awesome on CD, so to know that we're pulling it off live even without our own gear and under less ideal circumstances means we're doing something right. The reception was great, even if the shows were small the people there made us feel awesome.

By Necromaster

FTF usually sets up its own shows in North America. Did the band set up the European shows or did you have any help?

The whole thing started when a Dutch booking company called 'Doomstar Bookings' contacted us and asked us to do this tour. It was something that we had wanted to do for a long time, and when we knew it was going to be with Antigama that made things even better. Anyway, Doomstar is still young, but they booked everyday and made sure everything happened. So it was nice not having to handle everything.

How difficult was it to set up and go on tour in Europe for the first time? Did you learn anything in the process that will help you in future overseas tours?

We definitely learned a lot and next time we'll be doing a few things differently. Basically, money went to things that I think we could cut out next time. We'll probably try and just tour in a van and even drive ourselves if it's possible. We're a small band playing small shows, and the money for us flying over there is coming from our pockets. So whatever we can save on the road can go to helping us cover the flights, which is the big cost.

What the plans for the rest of 2009?

We really don't have a lot of shows on the horizon. So we're working on a lot of new material. We're aiming to record the next album sometime in early 2010 if that's possible. We'll see if any good tours come up, but we've pretty much played all the places in the US, Canada and Europe that we can for 'Disgorge Mexico' and we don't want to tour just to tour. There's gonna be a vinyl version of 'Disgorge Mexico' coming out, and that should be announced soon. As well we're working on a 'Disgorge Mexico' DVD, which is our whole CD release show where we played the album in it's entirety live and our friend Dave Hall is making a short movie out of the album as well for the DVD. Who knows what else, I got some ideas but we'll see what actually comes together.

Anything else you want to say?

We got a new split CD/7" with Leng Tch'e that recently came out on Power It Up Records. It's our newest release since 'Disgorge Mexico', people should check that shit out.

**www.fuckthefacts.com
www.myspace.com/fuckthefacts**



Power It Up Records released Fuck The Facts/Leng Tch'e Split on 7" vinyl & CD. Released in October 2008 and includes 7 new tracks by Fuck the Facts.

NEGATIVA

The album along with one unrecorded song completed their short yet jaw dropping set. Steeve Hurdle is a monster of a front man. His playing is like watching a bear devouring a carcass. Frightfully awesome. Miguel beats the fuck out of his bass and Lemay matches Steeve in amazing guitar work. Etienne keeps it all together with some erratic drumming with a range of speed and precision. After over 2 years Negativa are still in writing mode for the new album. After announcing that Roxanne Constantin (Ex-QUO VADIS and AUGURY) joined the band in late 2007; Guitarist Steeve Hurdle said "We have nearly 75 minutes of new music ready for the album... We'd like to warn you that our new songs are nothing like what you heard on the MCD". According to Hurdle the new sound will be more ambient and emotional. But with the news of Gorguts reforming one only hopes Negativa won't be put on the back burner while Luc re-involves himself in Gorguts.

By Necromaster



By Necromaster

In late 2008 a leaked demo track of Luc Lemay made it onto the internet. Many speculated that it was a new Gorguts track. And fans were right; in early 2009 Luc confirmed the continuation of Gorguts. On the advice of former Gorguts band mate Steeve Hurdle due to the changing direction of their current band Negativa. Luc has gathered some of the best musicians in Metal today to help him in his efforts to resurrect Gorguts. The new lineup will feature Luc Lemay on Vocals & Guitar, Kevin Hufnagel of Dysrhythmia on Guitar, Behold...The Arctopus's Colin Marston on bass and John Longstreth of Origin on Drums.

Gorguts are well on their way of writing their new studio album with 4 songs already completed. A jam video of John and Luc can be seen on youtube practicing one of the new songs.

It can be found here; www.youtube.com/user/gorgutsluc

The last Gorguts album was released in 2001 entitled 'From Wisdom to Hate'. Drummer Steve MacDonald committed Suicide in 2002 after a long battle with depression which led to the bands break up in 2005. In 2006 the band released a re-mastered live recording from '93 titled 'Live in Rotterdam' on Pro Disk Records. Metal Mind Productions also reissued Gorguts first two albums 'Considered Dead' and 'Erosion of Sanity' later that year. Both CD's were re-mastered and packaged as digipacks on gold disc and limited to 2000 hand numbered copies.



Growing out of the ashes of Gorguts, Luc Lemay (guitar) and Steeve Hurdle (guitar/vocals) have created Negativa. A dark shadow lurking under the death metal scene. Alone with bassist Miguel Valade (ex-ion dissonance) and drummer Etienne Gallo (ex-Augury) Negativa has released a 3 song mini CD on Prodisk in November 2006. Not a year later they have sold out of their album and have started working on a forthcoming full length. Negativa combine the complexities of Gorguts 'Obscura' era with a slower darker atmosphere. The mini-cd is full of mood and emotion twisted in chaos and noise. On November 12th 2006 I was lucky to see Negativa at their CD release show in Montreal Qc. I had heard some samples from the album before seeing them live and was excited yet skeptical that they could pull off what was done on the album. I was blown away by how perfected it sounded live. The 16 hour drive from Halifax to Montreal was well worth it.

FUCK THE FACTS Collection of Splits 2002-2004



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UNEARTHING THE UNDERGROWTH

An Introductory Guide To Local Concert Promoting

The summer of '04 marked the second anniversary of The UnderGrowth and in celebration, I put on my first of many concerts. It took place at The Right Spot in Moncton, N.B. Surprisingly, the show went smoothly. The only major problem of the night was the cops showing up due to noise complaints when the first act, Soul Devourer (Minto N.B.), got on stage. Rightfully so, they really fucking sucked. Brandon Street Massacre (Moncton N.B.) was added at the last minute, with Gruesome Feast (Summerside P.E.I.), and Slaughter of Saints (Miramichi N.B.) rounding out the bands of the night. Sadly, all of them have disbanded over the years. Even the venue has long since vanished. I learned a lot from that show and it sparked many more local shows over a 3 year period. Starting with unknown local acts then progressing to international bands like Krisiun, Dying Fetus, Misery Index and Belphegor.

Now, in celebration of the first issue of The UnderGrowth Magazine, I would like to share some things I've learned over the years for those who are interested in small time local promotion. In order for a local metal scene to thrive in a community, there needs to be not just Bands and Fans, but also a fair share of devoted Metalheads working in the background. From the artists who create the wicked CD artwork for killer bands, to the roadies who lug around that band's stage shit while on tour. There are the drivers of the vans and tour busses, and the people who go out each week and poster the city with Metal propaganda flyers. Don't forget about the dedicated fans who contribute by passing out flyers when your drunken ass is leaving a venue, and the people who set up and organize the show you just got trashed at (and hopefully received a flyer to the next show).

Getting involved in your local scene is a very rewarding experience. Turning a town with a handful of Metal shows a year into a town with multiple Metal concerts a month is something any Metalhead can take pride in. But no one person can do everything alone. I know I've tried. Recruiting likeminded fans to help you in your efforts is just as important as getting off your ass and doing it yourself. The more help you have, the better chance of having more people come to your show. With that in mind, here are 10 tips on how to get the ball rolling:

Getting Started:

1. When picking the bands for your shows don't go overboard. Try to keep it to 3 or 4 bands. Always keep a fill-in band in mind. Shit happens and bands cancel - sometimes at the last minute. It's always nice to know of a couple of bands that can be called on the day before a show to fill in. Obviously, this only works if the band is from your town or surrounding area, so keep yourself open to meeting various local bands.

2. Concentrate on one or two shows at a time. I booked 6 shows in the first 4 months of '07 and spread myself too thin. I lost a lot of money that year, which led to me quitting promoting altogether. There were some major fuck ups. For example, Krisiun & Belphegor couldn't find Halifax, N.S. on the night of their own show. They never had any contact information for the venue - not even to contact me. It was all because of poor communication between myself and the promoter of their Canada tour dates. They ended up sleeping in their van outside of a Wal-Mart that night in -30 degrees Celsius. So keep the lines of communication wide open: make sure everyone is on the same page so you can avoid disaster. It's much less of a pain in the ass to keep tabs on what is going on, and you save yourself from scrambling at the last minute to try and fix everything.

Money & Reputation:

3. Don't expect any profit from setting up local shows. Aim to break even and if there is any profit left over, split it up between the bands. I tried living off promoting for a short time. My dreams were crushed within a few weeks. lol. After that, I began working out percentages that each performing band would get. The headliner would get the most and the opener would get the least. I also took into account which bands had to travel the most.

By Necromaster

This is where it all started nearly 5 years ago!



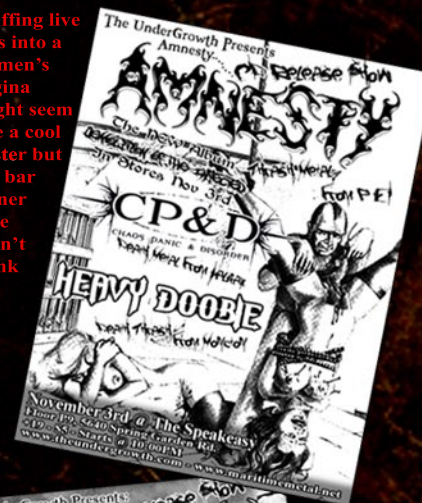
And this was my first show with international bands!

The smallest percentage would go to me, in order to cover the print shop cost of the posters, the fee for the venue, additional advertising, etc... Don't forget to let the bands know what payment system you have set up before finalizing the show. Surprising them after the show doesn't make anyone happy.

4. Some bands require a money/rider guarantee. Don't accept a deal if you are skeptical about being able to afford it. Most small time touring bands are happy with a place to sleep, access to a shower, a meal/some booze and maybe a few hundred bucks to cover the travelling cost. You should always work out the details with the band or whoever is in charge of their tour dates before booking the show. It is in everyone's best interest to have the band's payment before the show happens. In the past, I relied far too much on the money made at the door to cover my guarantees. As a result, I spent many months (even years) paying off debts to labels and tour managers. Getting caught with your pants down is never fun and will hurt your reputation with bands and labels.

5. Don't do anything that will hurt your reputation with venues either. Play by their rules. Don't sneak in underage girls into bars. Don't waist the venue's time by booking shows you can't follow through on. Don't book venues you can't afford or are too big/too small for your show. Most small towns don't have a wide selection of venues, so keeping on their good side is very important.

Stuffing live rats into a women's vagina might seem like a cool poster but the bar owner sure didn't think so.



I replaced the posters with the cover art from Amnesty's album.

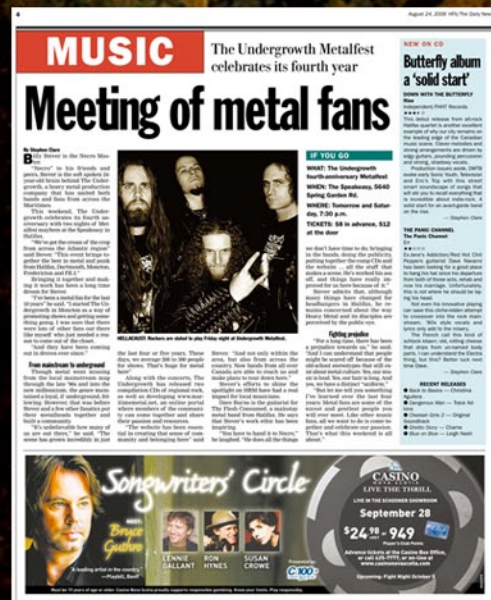


The lesson to be learned here is
Zombie = GOOD
Torturing women with rodents = BAD

Propaganda:

6. Get your friends involved by helping out. Even if you have no artistic skills, you can find someone to make a poster/flyer for you. Make sure all the information is clear and get a fuck ton printed off. Postering the town in propaganda is always more fun with friends. Groups of 2 to 4 are best, I found. Time flies by when you have someone to talk to and it seems less tedious than doing the job yourself. If you're postering in groups, you can also cover a much larger area way faster than going solo. Don't forget to hit up all the high traffic areas and any music related store in your town. Anywhere you see a bulletin board stick a poster or two on it. Just keep in mind: The more offensive your poster art is, the least likely music store owners will keep it up. One of my shows was threatened to be shut down by the bar's owner because of the poster I handed out. I changed it and re-postered within a few days. Remember - play by the venue's rules.

7. If your town has local newspapers, send in the show's information to be printed in an advertisement. This usually comes at a cost, but in music related newspapers it can be helpful. Don't rely only on the internet to get the word out. As easy and widely used as it is, not everyone goes to the same websites as you and not everyone is on Facebook or MySpace (as hard as that is to believe now a days). Seeing a poster, flyer or ad in a paper can be more effective than glancing over a thread on a forum or a group on Facebook.



News clipping from a local Halifax NS paper. I did an interview with them for the 4th anniversary of The UnderGrowth. We had a 2 day Metalfest Featuring all local bands from NB, PEI and NS.

Flyers and posters are great because fans can bring them home and keep them. I have a large collection of concert posters and flyers from shows I have been to over the years. If your poster looks good and people want to keep it, bring it home and put it on their wall, it will remind them to go check out future shows.



This two day Metalfest was probably my most successful show featuring only local acts from NB & NS.

Show Time:

8. Dealing with bands can be a huge pain in the ass. It can be even worse if the band members are friends of yours. To ensure that a show runs smoothly and on time, you need to make sure the bands are ready. Keep everyone up to date on what time they start and finish their set. If the opening band is taking forever to set up and they play their entire setlist, then the second band does the same thing, there is a big chance that the headliner might not get to play their full set. As a promoter, you would see that situation turn out to be a huge negative for everyone. The headlining band should always get the chance to play their full set over the opening bands. Should you run into an instance such as opening bands lagging behind, choose to cut off the band that took too long to set up. It sucks having to tell a band they can only play one more song after their second song, but the other bands shouldn't have to suffer because of someone else's inability to follow their playing schedule. Make sure each band has the set times at least a few days before the show. Some people might choose to show up late for a gig, thinking that it doesn't start until later, causing everyone to run a little behind schedule. They might even think they were supposed to perform third in the lineup instead of second, so communication is once again crucial in this point. Also, some band members need to get time off work. So keep them informed far enough in advance for them to do so.

9. If the venue doesn't have someone to work the door, try and find a trustworthy friend to help out. You will be busy dealing with set times, drink tickets or maybe even getting meals for the bands so you won't have time to spend at the door taking care of people's cash all night. Having one or two friends to help out will save your life. If the person working the door happens to be an employee of the venue, keep an eye on them. Unfortunately, sometimes they stick the newly hired staff on door duty and you can end up getting ripped off. I've personally had door "help" let people in for free or pocket money from the door. One even stole 300 bucks I raised to help out a venue.



The speakeasy was in need of a stage for months before this show and seeing as they hosted so many Metal and Punk shows I set up a Fundraiser show. The mix of Extreme Metal and Punk brought out a good crowd and raised 300 dollars for the Bar.

During the shows I promoted, it seemed that only chicks worked the door - so I've only been ripped off by them. Get a butch bull dyke friend to smash their face in for me. It will make both of us happy. :)

10. Have fun - try not to get too stressed out. Remember: promoting shouldn't only be a job. It is a fun way to make connections with bands and other Metal fans while keeping the underground Metal scene alive and well.

There are many other factors that come into play when setting up a concert, but I hope this list will help you get started. The key to successful promoting is being able to work with others and communicate your intentions between everyone. Start out small. With growing experience, fan base, and connections, bigger and bigger bands will be brought in. If you think your town doesn't have any Metal fans, it is your duty to create them. By putting on shows, it will bring out the people who are new to metal or have lost touch with it. You will be surprised how fast things can grow in small towns. If you have any questions or feedback on this article send me an email at necromaster_666@hotmail.com.



The Cold War. I may be too young to truly comprehend its lasting effect on our culture, but one listen to Norwegian experimental black metal band V:28's newest album, VioLution, instilled that sense of terror that must have permeated everyday life not so very long ago. Nuclear Holocaust was a legitimate threat, one which had people hiding under desks, building bunkers to house their families, awaiting that fifty Megaton bomb to drop upon their heads. The sense of dread was palpable, akin only to today's threat of global terrorism.

"The entire history and modern culture of mankind is based upon war in some way or another," begins V:28 guitarist/founder Kristoffer Oustad. "A good example of this is how most financial and scientific resources are being used in warfare. Combining this with the desperate desire to control, and you have the essence of the history of mankind. I guess each era has had its great threats, but from what I know, the Cold War has been the very peak of this conflict. The absence of war does not mean peace, and I guess that pretty much applies to the Cold War, a conflict as interesting as it is frightening."

V:28's foray into apocalyptic territory began with the release of 2003's NonAnthropogenic, the first album of a trilogy (which also includes 2005's SoulSaviour, and their recently released VioLution, all released on Vendlus Records). NonAnthropogenic paved the way for the V:28 vision, one which combined a scientific, clinical, lab-coat-like elegance with the optimism, fear and tension that describes a world on the edge of total annihilation.

"Yeah, the band is based upon a concept dealing with the total deconstruction and transformation of planet Earth. An event there is no way around, and no escape but to walk into the light by your own will and strength," explains Kris. There is no clear message to the listener. We're just here to tell you that the end is nigh, and there is no need to fight back or oppose, because there isn't anything you can do to stop it. We don't take any side. We're more like a witness with the best seat in the front row at every stage of the great apocalypse, capturing the last thoughts of mankind as the manmade sun sweeps clean the Earth."

Apocalyptic themes seem to be what V:28 excel in. Along with guitarist/vocalist Eddie Risdal, and bassist Atle Johansen, the band have created a soundtrack to the end of the world; one which sees them treading a black metal aesthetic similar to their Norwegian brethren, yet adding an element of industrial, atmospheric coldness to the trilogy, all the while maintaining an air of continuity throughout.

"When we started V:28 we thought doing this trilogy would be a good idea, and it sure has been challenging, yet very rewarding to succeed in this task," laments Kristoffer.

"Sure there has been barriers, but I see no point in not crossing them a few times - stretching our limits is fundamental. Initially, one might think there are too many barriers to let the creativity evolve while working under the same concept for nearly five years, but I think it's more how you choose to see it, and then process things. The theme of deconstruction/transformation has allowed room for everything that I've come up with."

Like any band who paint a mosaic of such immense proportions, V:28 are not immune to the trials and tribulations of trying to convey their creative vision flawlessly.

"I think writing lyrics for VioLution were without a doubt the most difficult lyrics to write," reflects Kris. "The concept is not built up on an epic story, so it was very challenging to illustrate the world coming to an end without describing a typical 'end-of-the-world' film scene. I think we succeeded in this task. Our goal has always been to make the listeners shape their own images of the end of the world. There is nothing more terrifying than your worst nightmare, and we want you to relive it over and over again (laughs)! We started work on VioLution right after the SoulSaviour album was released in 2005. The work with the trilogy has been a continuous process since the birth of the idea of doing a trilogy. I think that's why there are so many parallels between the albums, yet they show a development that is much of the basis for the trilogy. When I look back at the writing process it feels like we started out at one point, and through the years we have expanded in many directions. The work has been going on for nearly five years, and we have learned and evolved, so it's natural that we pass on this experience when making music."

V:28 has a storied tradition of working with some of Norway's finest musicians. Contributions abound from artists such as Enslaved vocalist/bassist Grutle Kjellson, who appeared on the band's debut album. VioLution also features none other than Ulver mastermind Krystoffer 'Garm' Rygg, who lends his vocal prowess to the song 'The Absolute', adding a chilling, sorrowful beauty to the proceedings.

"Yes, V:28 has a long tradition of working with other artists. Their contributions always result in arrangements or sounds we would never have thought of otherwise. A good example is the intro that MZ.412 (Swedish black/industrial band) did. That intro is very unique and it makes a great opening for VioLution, and sets the standard for the atmosphere all through the album. It's not necessarily that the songs are in desperate need of new input, but it's very inspiring for us to work with artists that we respect and like. All guest artists featured on VioLution did a great job. They have left their trademark on the final product while maintaining the very essence of V:28. Some of the guest artists featured on the album are friends, while others are people we feel have the right qualities to add whatever the final outcome needs to be. One thing they all have in common is that we are huge fans of their work, and it's been great working with all of them."

V:28

By Jason Deaville



RANDOM ASSAULT

ALBUM REVIEWS/RECOMMENDATIONS



Anaal Nathrakh
Hell Is Empty And All The Devils Are Here
United Kingdom

Only a year after the release of "Escaton", Anaal Nathrakh are back with their 6th full length album. Another brutally crushing piece of black metal perfection. "Hell Is Empty And All The Devils Are Here" clocks in at 35 and half minutes. 11 tracks of speed, Melodic brutality and mixed with some tastefully epic clean vocals spread throughout the album. There are lots of verity in the vocals which catches my attention. I have a bit of musical ADD but Anaal Nathrakh seems to always keep my attention from beginning to end.

- Necromaster -



Sólstafrir - Köld
Iceland

I don't know much about the Icelanders Sólstafrir. They kinda have a dirty Metal Cowboy look going on in their promo pictures so I didn't know what to expect when their newest album Köld started to play. The album opening track '78 Days in the Dessert' is an instrumental which starts off the album in the vein of newer Agalloch. It is also one of many songs that clocks in at over 8 minutes. Actually only two songs are under that. Which makes for some epic black metal influenced Icelandic Metal. I really enjoyed the clean vocals which I can't say about most metal bands of this or any style. Production wise Köld is top notch. The second track 'Köld' Slows things down a bit and takes you to a depressive atmospheric land sung in Icelandic. The next 6 tracks I believe are all sung in English. If you haven't heard any Icelandic Metal before like I have then Sólstafrir's Köld is a fucking good place to start.

Warbringer - War Without End
USA

Another new band that brings back the good old thrash feeling from the 80s, it seems like its becoming a trend and I for one cannot complain even the least. This debut is packed with great riffs and awesome leads that put a lot of old thrash-band to shame these days. The mix of both German & bay-area thrash works perfect and the vocals are pretty decent but fits in just fine. The only complaint I have is that it gets old pretty

quick as everyone has already heard this kind of stuff many times before. But all in all this is a solid effort and hopefully the next album will be just a tad more exciting.

- Marcus -



Mar De Grises
Draining The Waterheart
Chile

Hailing from Chile, Mar De Grises is a doom monster mixing progressive elements with Funeral Doom. Mar De Grises second full length album "Draining The Waterheart" has a depressing verity of heavy slow death to clean progressive moments to ambient despair. Like most bands of this style the average track lengths are 7 to 12 minutes long. Everything you want in an extreme doom band is here. So you wont hear any gay fatty stoner rock elements anywhere on this record. If your into that shit go listen to someone gay and fat.

- Necromaster -



Archons
The Consequences of Silence
Canada

Archons are from one of the richest parts of North America for Metal. The mighty French province of Quebec. Many great bands came out here over the years and still do. Do to the massive amount of bands there is fierce competition to be the best one can be and put out interesting technical and creative music. Archons do a ok job at this but if your not a fan of Melodic Death Metal your probably not going to dig these guys. The Consequences of Silence is filled with melodic riffs and very good production. I've lost interest in Melodic Death Metal many years ago so Archons don't blow me away like they might have 3 or more years ago. Fans of this style should definitely check these Quebecers out though.

To Resist Fatality - Ianus
Germany

Ianus is To Resist Fatality's second full length album. This melodic death metal album has some nice guitar work but isn't really showcasing anything new in the genera. There are some clean vocals between the screechy vocals but they don't seem to fit well and sound to American for my liking. If your a fan of generic melodic death metal and don't mind sub par production (drums sometimes sound to loud in the mix. same with the vocals) and can look past

the clean vocals you should check these guys out.

- Necromaster -



Sarkom - Bestial Supremacy
Norway

Sarkom are a old school black metal trio from Norway. Renton and Unsgaard formed the band in 2003 and a year later Sagstad joined the gang. A demo and one full length album "Aggravation of Mind" was released soon after. "Bestial Supremacy" is the newest album. Blasting devastation with great production and hunting guitars. Sarkom created a strong solid album with many great riffs and a good verity of speed and atmosphere. "Bestial Supremacy" is possibly one of the best true black metal album of the year. You wont find any fancy keyboards or lame clean vocals. Like the Cancer this band is named after they will consume you in darkness and eat you alive.

- Necromaster -



Impaled Nazarene - Manifest
Finland

Manifest marked the 10th full length release by Finnish black metal legends Impaled Nazarene. Manifest is similar to the last few albums "Pro Patria Finlandia" and "All that You Fear". Fast punk influenced black metal debauchery smashed into tracks averaging between 2 to 3 minutes long each. A total of 16 tracks adding up to 50 minutes of goat sacrificing madness. Production on this album seems bigger and heavier then ever. Impaled Nazarene fans will not be disappointed with Manifest. If you haven't heard these guys yet what the fuck are you waiting for?

- Necromaster -



Ihsahn - Angl.
Norway

Second album from Emperors very own "Ihsahn". Just like the first album this is a very progressive "black metalish" effort. For most part its great but there is just something

about it that sometimes rubs me the wrong way. I can't really put my finger to it but atleast its to a lesser degree then the first album. But Ihsahn still proves he's a great song-writer and I can't wait until (if) Emperor decides to make a new album, perhaps all the things that feels wrong with this project will be eliminated. But all in all this is still a good effort with many great songs and a decent step forward compared to "The Adversary".

- Marcus -



Cephalctomy
The Dream Cycle Mythos
Canada

"The Dream Cycle Mythos" is simply a one track epic. Clocking in at over 23 minutes. It might seem odd that a grind band would write a song so long. But Cephalctomy is not the everyday run of the mill grindcore act. They have pulled off the first true epic song written by any Maritime Metal band. With a mix of fast in your face brutal grind, mid paced madness and atmospheric interludes. "The Dream Cycle Mythos" flows nicely and keeps you hooked from beginning to end. Along with the album comes a media folder with the bands last full length album "Eclipsing The Dawn" in mp3 form and some bonus tracks/covers and even a music video for "The Igniting Tempest". The only real complaint I have is this just as easily could have been cut up into shorter songs which would have made it easier to find your favorite parts without having to skip through the whole song.

- Necromaster -



Kampfar - Heimgang
Norway

The kings of Norwegian "folk" black metal is back with a new album and I must say I am pleasantly cumming in my pants. On their previous album "Kvass" they took a direction towards more "pure" and basic black metal in favour for their more folkish sound. Even though it had its highlight (Ravenheart for one) it was a disappointment for me. But with "Heimgang" they have taken a step back towards their praised folkish sound with great results. It still doesn't sound as epic and awesome as "Mellom Skogkledde Aaser" or "Fra Underverdenen" and still have a very basic black metal sound without any surprising acoustic instruments as those 2 classics, but the songs are now shorter and more focused then ever before which is refreshing. If you like early Enslaved for their folk-qualities (not the progressive ones) or Norwegian black metal in general check this band out. This album pretty much sums up the bands sound but still falls a little short of their early releases.

- Marcus -

Continued from page 8.



For those blessed enough to have experienced V:28's apocalyptic visions on the live front, they have laid witness to the band's incorporation of video back-drops, enhancing the overall experience, and taking the listener/spectator back to that all too frightening world of nuclear annihilation.

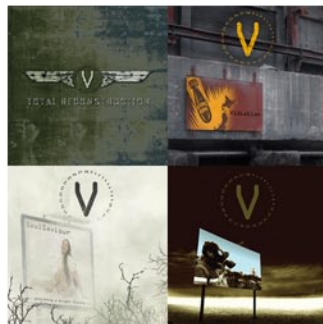
"Video can also work as a good medium when communicating the end of the world. It doesn't necessarily have to be something in the vein of The Terminator or Matrix. These videos vary from concert to concert, but they all have one thing in common: they all symbolize the end of the world in some way. Some things are more obvious than others, but we like to see things from different perspectives. We are working on getting more concerts in the spring/summer and throughout the year. There are many festivals that are very interesting to us. Nothing is confirmed yet, but these things take time and patience, so we just have to wait and see.

We're also looking into doing a small European tour, and if we could combine that with a festival or two it would make things much easier. One of the problems with being an underground band like us, is that you have to fix all these things yourself. Going on tour with bigger bands often means that we have to pay to play, and that is something I don't like very much."

With the trilogy complete, and the end of the world in the history books, is there a future for V:28?

"As for the creative output of V:28, we're planning on doing a remix CD with different artists doing their interpretation of V:28 tracks spanning over the entire trilogy. We've also recorded a cover track of the legendary Swans that will be featured on a forthcoming Swans tribute album. But right now we are focusing on promoting VioLution and getting a few gigs. As for the future of V:28 everything points at 2008 being the last year in the band's existence. There are too many things that point in that direction, without me wanting to reveal too many details yet... numbers rule the universe!"

Kristoffer Oustad - Lead and rhythm guitar, programming
Eddie Risdal - Vocals, rhythm guitar
Atle Johansen - Bass



Full Length Albums:
 '08 - Total ReConstruction
 '07 - VioLution
 '05 - SoulSaviour
 '03 - NonAnthropogenic

By Jason Deaville



TERMINATOR

Ok first off what the fuck is up with the band name? Why Terminator?

The name Terminator came up as a joke - as a lot of things seem to come up in this band. In the developing stages of the band, a few of us were watching batman. All of a sudden an ad for the movie Terminator came up. A friend of ours, Daniel Bennett, exclaimed "you guys should just name your band Terminator!". We took to the name instantly; it seemed to encompass the sound we wanted to create perfectly. We'll keep sticking to it - even though a shitload of people have commented on it, we feel we can live up to the name.

Terminator was formed by Evan Frizzle and Sylvain Coderre in the fall of 2008. How did you guys meet?

Terminator was spawned when Sylvain from Black Moor got drunk with me one night at a keg-party, and he told me, "Killraider, I always pictured you in a thrash band". I knew Sylvain for a while; playing shows with him and the Black Moor boys in assorted bands that I was in at the time, and I was hanging out with them more and more over time. My previous band - Thy Goat - had just broken up at that time, so I agreed to try it out.

How did Greg Ryan and Andrew Coutts join the band?

It all kind of started having a laugh at the idea, but we got Coutts (falling down stairs at this point) and Greg recruited in a drunken flurry of yells that same night; and at the first band practice, we all of a sudden got really serious about it. We all know what we're doing and it seems to mesh really well.

What bands were you all apart of before Terminator?

Greg was in the almighty Halifax power-metal band, Autumnstorm. They were actually one of the biggest musical kicks in the ass I ever got - seeing what they could do with their music. Sylvain has been in Black Moor for about as long as I can remember, and certainly as long as I've been playing the scene. Coutts and I were in a Dartmouth-based Celtic-Metal band called Thy Goat. We still miss playing jigs and reels so much - we might have a random one at some point in Terminator.

Extreme Metal bands like Terratomb, Thy Flesh Consumed, and Hellacaust have been playing your local scene for many years. Being a young new band from the Halifax NS area do these local bands have any influence on your music?

I'd say the entire local scene in Halifax has helped us shape our sound. Bands like Hellacaust and Terratomb have definitely influenced me - especially vocally. Whenever they release something new, Greg and I always cruise in the car blasting it; seeing if they're doing anything that we can incorporate into Terminator. The more seasoned metal bands in Nova Scotia have been nothing but fantastic in supporting us as well.

You mentioned in your email to me that Terminator is working on a demo. Any update on this? When will it be recorded/released? Will we expect more of what is on your myspace or something different?

We're planning on recording a demo over the summer. If we're productive enough, we'll get it done maybe a month after beginning. You can definitely expect ferocious riff-assaults, copious shredding, shifting vocal-styles, and relentless thrash. We have one of our newer songs under a temporary name on myspace as a video. I can't really tell you more than that, sorry.

Got any Shows/Tours planned for the future?

There's only so much we can do, touring-wise right now. A lot of us are underage, and therefore it's hard to get some decent venues for a formal tour. A short Atlantic-Canadian tour might be in the works. We get as many local shows as we can though - and more shows with us in the lineup will definitely be jamming up some calendars soon.

Any other information you wish to provide?

To everyone reading: check us out, get gritty with it, thrash the fuck out, and come party with us. That's all I have to say. Cheers! - Evan "Killraider" Frizzle

By Necromaster



RANDOM ASSAULT

ALBUM REVIEWS/RECOMMENDATIONS



Virus - The Black Flux
Norway

The Black Flux could be described as a pompous if not pretentious effort by Carl-Michael "Czral" Eide (Aura Noir, Ved Buens Ende). The vocals are similar to some of the clean vocals on newer Akercocke albums. The music is captivating in an uneasy fashion. Technical in a hypnotic dissonance state. Sounding evil yet down right weird at times. The title track exhibits this with an strangely odd yet catchy riff. It is the one track that stands out in my mind the most after my first listen. Although the whole album stands on it's own. I cant think of a moment on The Black Flux that I dislike. Some might be put off by the avant guard nature of Virus but if you are a fan of Akercocke, Arcurus, Negativa and the like you should check out The Black Flux by Virus.

- Necromaster -



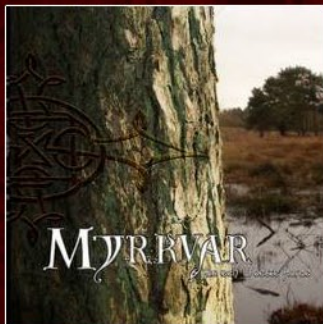
Thornafire
Exacerbated Gnostic Manifestation
Chile

Hailing from South America Thornafire are a brutal battle of death metal and annihilation. Exacerbated Gnostic Manifestation was released in 2005. The first full length album by Thornafire. Solid vocals with a verity of mid to fast pace tracks. Blast beats are not overly used within the ten tracks on this album but there is enough to please the blasting fan. There is one interlude in the middle of the album that adds a bit of atmosphere. Overall Exacerbated Gnostic Manifestation is a Solid death metal album that is worth checking out. Based off this album Thornafire Demos and MCD should also be worth a listen.

Andrew Danso - Blue Hat Thinking
Ireland

Blue Hat Thinking is a demo release by an Irishmen named Andrew Danso. The disc is comprised of 7 tracks of his guitar work over programmed drums. The riffs are in a groove/prog type style. Overall I found very little of the 7 songs stood out from each other. Plenty of guitar solos are present but without a full band or real instruments and vocals to accompany his playing the demo sounds really boring. He is an ok guitarist but this demo seems more like an audition tape than an album for sale.

The 10 dollar price tag is far too much for less than 25 minutes of guitar riffs and tiny sounding electronic drums. - Necromaster -



Myrkvar - Als Een Woeste Horde
Netherlands

Viking Metal seems like all the rage with the young and old now a days. There are more bands then most can fathom. And the great majority simply suck. Myrkvar does not fall under the suck category exactly but they probably are not going to wow you unless you are already into the Viking (dress up and wield your sword) scene. Als Een Woeste Horde opens with a less then impressive intro. Once the band actually kicks into the first real song. Titled I Viking. They do a good job at keeping it heavy for the most part of the album. But if your looking for a heavy extreme viking band and don't want to troll through all the shit out there you might want to check out Thyrring... ya thats right I'm recommending a different band. Myrkvar are not bad to but a bit better production and more focus on the heavy aspects of there music and less on the typical Viking samples would be more interesting.



Destruction - D.E.V.O.L.U.T.I.O.N.
Germany

Destruction are back with their newest studio album titled DEVOLUTION. Production wise this album is top notch and it is full of thrash anthems but nothing really captures me while I listen to DEVOLUTION. The songs are OK. The music is OK. The Vocals are OK. But thats all I get from DEVOLUTION. Everything is OK but nothing is GREAT. Out of all the albums Destruction have released over the years DEVOLUTION would be one of the last I would throw into my CD player. If you are a fan who must own everything go buy it. If your not there isn't much reason to get this album. Just go back and listen to some of their classics if you're in a Destruction mood.

Indricothere - Indricothere
USA

Indricothere was the world's largest prehistoric herbivorous mammal but now it is Colin Marston (Behold... The Arctopus, Dysrhythmia) solo project. First off Indricothere has no vocals and the drums are done with a drum machine. But the album is only

28 minutes long so the lack of vocals isn't really noticed. The music speaks for itself and is the obvious focal point to this EP. There are 5 tracks named II, V, IV, I, III, in that order. You will find a mix of many styles within this album. Some very extreme ala Gorguts some not so extreme but all done with a devastating technical precision. Fans of Technical Death Metal should definitely check this out and those who "cant get past the vocals" in death metal should give it a shot too.

Lich King
Necromantic Maelstrom
USA

Another band that tries to bring back the bay-area thrash feelings from the 80s, and the line-up looks quite impressive. We got Rambo, The Hulk, Darth Vader, Hulk Hogan and A FUCKING TYRANNOSAUR on vocals! And that is where they really suck, get Iron Man or the Phantom and they might still suck but to a lesser degree. A Vio-lence & an Exodus cover didn't help this album either. Worthless.



Belphegor - Bondage Goat Zombie
Austria

I never really paid much attention to Belphegor till a few years ago when I set up a show with them and Krisiun. Belphegor weren't the most entertaining band to watch live but some of their songs were alright. I still have never listened to a full album until now. Bondage Goat Zombie is their newest release. It is fast, in your face, and has girls moaning and getting whipped. Over all it is a good album. Still like their live performance it doesn't stick out or pulls me in.

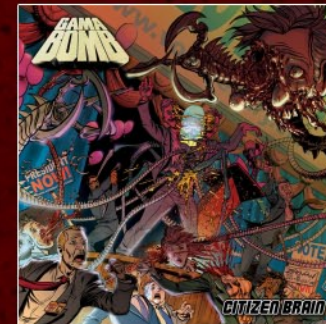
- Necromaster -



Deranged
The Red Light Murder Case
Sweden

Long running Swedish Death Metallers Deranged returns with its 7th album and 4th (?) vocalist. For you who haven't heard this band before I can tell you they don't play the much hated Gothenburg style of "death metal", nor the chainsaw-buzz style of Stockholm Death Metal like so many other Swedish Death Metal acts. They play more from the American school and do so pretty good. Although very generic and sometimes boring they do have some good stuff on here as well. For fans of the genre, try it out.

- Marcus -



Gama Bomb - Citizen Brain
Ireland

A throw back to 80s party thrash like Anthrax. Gama Bomb formed in 2002 in Ireland and Citizen Brain is the second full length album with a few Demos/EPs under their belts. Nearly all the 15 tracks on Citizen Brain are under 3 minutes long with the album totaling around 38 minutes long. Your not going to hear anything new on this album. It sounds more like a tribute to 80s thrash bands like Anthrax, Megadeth, Exodus, Overkill etc... then anything else. It is a fast and fun album and unlike most new old school thrash bands around today these guys actually pull off the sound and have a good recording to back it up. The cover art fits the album well as the lyrical themes are over the top and almost comic book like.

- Necromaster -

Lahmia - Forget Every Sunrise
Italy

Forget Every Sunrise is the first professionally recorded CD by Melodic Death Metallers. Hailing from Rome, Lahmia doesn't really bring anything new to the melodic death/black metal scene. Yet they do their job very well. The 5 tracks on this mini-CD are tight and very well produced. Which makes this album enjoyable to me even though I haven't been a big fan of the style for a some time now. Lahmia also did a great job on the album artwork. Anyone looking for a solid Melodic Death Metal band with some Black Metal influences should check out Lahmia.

- Necromaster -



Istapp - Köldens Union
Sweden

Istapp is a unsigned black metal band that hails from sweden, some members have formally played in technical death metal bands like Visceral Bleeding & Spawn Of Possession and the rest have previously played for Nephritis (another unsigned black metal band). So the musicians are pretty good for black metal. There is alot of clean-vocals in here and they are defently better then the average for this kind of music. The song-writing is pretty decent but suffers from being too mellow & melodic at times. Defently deserves to be signed and getting some attention as they got alot of potential.

- Marcus -