SLOTH 'ZINE DIGITIZATION PROJECT

ISSUE #1

Introductory Notes

Looking back on the outrageous locust swarm that was Sloth Magazine, an underground heavy metal publication that I ran from 1995-99 as a high school and college student, I thought it would be a good idea to write some background notes to provide a little perspective. Considering how much our world has changed in the past 20 years, I don't want this time capsule to float in a historical void for anyone who might stumble upon these back issues.

Work on issue #1 of Sloth began in the fall or winter of 1994 when I was a 15-year-old high school sophomore in Alexandria, VA, and was published sometime the following late spring. I had been going through all the chaotic pangs that characterize one's early teenage years, and knowing my passion for both writing and heavy metal my parents were happy to see me steer my energies into a productive activity.

I petitioned several record labels for promo material, and between the handful of CDs that I received in the mail and my own collection I was able to create the obnoxious debut issue that follows. In hindsight I was still too new to the underground metal scene to have a proper perspective regarding the time and place in which some of the releases I panned appeared, but still there is a certain charm to be found in the youthful exuberance of the writing (see the Master's Hammer review on page 17), my liberal exploration of fonts, and the hilarious, sometimes forehead-smackingly literal interpretive drawings found in the margins. That said, please read this issue more for the humor than for any great critiques.

It's hard to believe that Sloth was born 21 years ago. Another world, another lifetime. But for all the musical trends and societal changes that flow past, metal still plunges bravely ahead as a beacon of independence, innovation, and idealism—counterbalanced of course by a healthy dose of destructive rebellion, for we do not shy away from considering life's darkest corners.

As I finish typing this up one of my cats has just leapt onto my desk and is trying to lounge on the last two paper copies of Sloth #1 that remain. Just like my parents' cats so many years ago used to impose themselves onto my piles of demo tapes and band biographies. It's good to know that some things haven't changed in all this time...

-Phil Alterman
December 18, 2015

SLOTH

MAGAZINE

RATED #1 BY SLOTHS AROUND THE WORLD!



ALBUM REVIEWS

ORIGINAL ARTWORK

Issue #1
Spring 1995
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I have been wanting to put out a fanzine for quite some time, and through hard work you are able to read this. My main inspiration came from disgust with other magazines' horrible reviewing systems and the need to improve upon them. I tried to make crystal clear what other reviewers left cloudy, with honest, informitive reviews.

Of course, these reviews are opinionated, because I am partial to death metal over other forms of music. You should keep this in mind while reading, as well as any other possible preference patterns you may see.

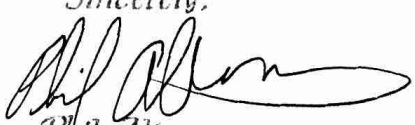
Another reason why I put this project together was in the name of saving money. Saving you money, saving me money. We all know that awful feeling we get when we realize we've just purchased a bad CD. Hiding under our beds dreaming of a distant land without bad music, we wonder how to solve this costly dilema. And so I have tried to do my share with Sloth, by warning you about the bad ones, and shoving the good ones in your face!

Sometimes other magazines, for reasons like space limitations or just by choice, prefer to review only good releases. I, on the other hand, spent the time to warn you about the garbage in hope that you'll save a couple bucks (to spend on the next issue of this mag!).

I rated each album by analyzing the sound/sound quality, the involvement and talent of musicians, overall effect, and how often I'd probably listen to it. Following each review is a rating in this shape: ●. I did this because it is a precise, no 'ifs', 'ands', or 'buts' rating. The system is from ● to ●●●●●, with the exception of a few that didn't quite make the grade.

I will willingly accept and review demos, artwork, and any other forms of creative expression you may have concocted, so by all means send them to: Phil Alterman, 3509 Sterling Ave, Alexandria, VA 22304-1834. Please enjoy the first of many issues of Sloth magazine.

Sincerely,

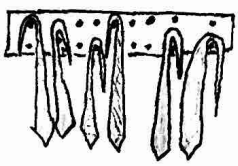


Phil Alterman

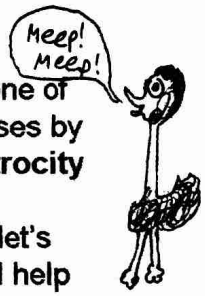




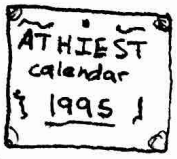
Accuser: Reflections (Century Media) Why don't these guys just call themselves **Seprongtera**? Actually, that was just my first impression of them. They are a thrash band of the 90's, having taken a liking to that new, less speedy approach. This isn't awful, but it's also not ribs from the Outback! I sense influences from **Metallica**, **Overkill**, and the aforementioned bands as well. The vocals I could do without, because they just don't seem as present as they could be. Good guitar work, and many catchy rhythms compensate for the lame vocals. 'The Wreckage', 'Cowboy on a String', and 'Burn!' are the highlights of an album that I would have liked a couple years ago. Okay thrash fans, this is for you, and believe me, I won't fight you for it. 💣💣1/4



Asphyx: The Rack (Century Media) After a bunch of listens, this album finally began to get on my good side. For one, Martin van Drunen's agonizing wail resembling a noise a human baby/duck combination would make. The guitar sound is really raw, but of high quality. When these guys get a good rhythm or melody going it's really something to talk about. Unfortunately, they also find it enjoyable to slow the tempo down and just fill up time. Because this is only **Asphyx's** first album, and they have a new vocalist/bassist, I can only steer you toward or away from this album. Also, van Drunen's work with **Comecon** is very good. 💣💣3/4



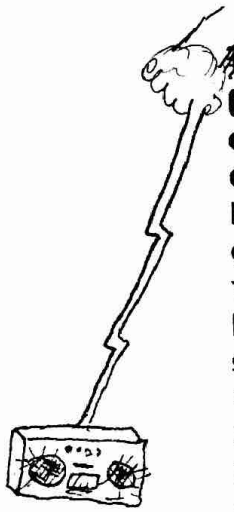
Atrocity: Longing For Death (Roadrunner Records) This is one of the few recent death metal releases by Roadrunner, and considering **Atrocity** has been dropped by them and signed with Massacre Records, let's just hope **Deicide**'s new one will help them realize that **Black Train Jack** just isn't the music of the future. I can't see why these guys were even let go in the first place. Original music with a different sound that doesn't follow the trends. On 'Godless Years' the guitars execute a mesmerizing display that must be heard to be believed and 'Triumph at Dawn''s middle passage slightly resembles 'Master of Puppets''s opening riff but is quicker. I tip my hat to the drummer for holding all this together and the varying vocals complete the moods set by the songs. 💣💣💣 3/4



☹**Atrocity** (USA): The Art of Death (record company unknown) Ugh. High speed noise that accomplishes nothing, and this is supposed to be called an art! Luckily I got this for two dollars, so I am not very bitter (sarcasm? Who, me?) One song



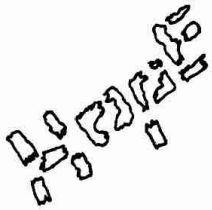
might have had a minute of good material, but there are over twelve songs to choose from. 1/100



Bolt Thrower: Realm of Chaos (Relativity/Earache) This is a fine example of why people are saying death metal is dead. Man, is this lame. The first problem is that the drumming needs to be louder, and where's the bass? Another criticism I must give is that all the songs sound the same. Same faceless vocals. Same guitars. Same bass. Same drums. Same everything. There is room for improvement. 💣💣 And so they released "The IVth Crusade." This album is definitely better than the aformentioned Realm of Crud. The drums are louder, the guitar tone really stands out, and when they get momentum going, man, it sounds great. Unfortunately, there are those moments when the tempo just lingers and you yearn for the speed which Bolt Thrower is capable of. Again, repetition is prevalent, and this CD is just a good listen when you're in the mood for such. 💣💣💣1/4



Broken Hope: The Bowels of Repugnance (Metal Blade/Death Records) Finally an album that lives up to its name. This is a filthy, crust-coated album waiting to spill its putrid juices onto the listener. 'Coprophagia', a song about feces ingestion, 'Remember my Members,' a man whose girlfriend cut off all his limbs because she thought he was cheating on her, and 'Waterlogged', drowning and rotting in the sea. An added bonus that many bands forget



is backing it all up with strong musicianship. I've had this disc for a year and it still satisfies. Joe Ptacek's vocals are as indistingulshable as those of Brujeria, except these are in English! He's John Tardy down two octives! There are three acoustic intros out of the thirteen songs, but they don't diminish any of the album's power. 'Decimated Genitailia' and 'Felching Vampires' are fabuloso. 💣💣💣💣

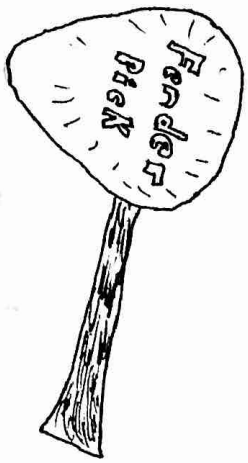


Brujeria: Matando Gueros (Roadrunner Records) I first heard Brujeria on the 'At Death's Door II' compilation. I was so impressed that soon after, I bought the disc. Unfortunately, for some reason it just didn't stick out as much as I thought it would. Sure it's good, but not great. The first track is a drug deal gone wrong that ends with Mexicans cussing at each other. Unless you speak the language, you're screwed when it comes to understanding just what the hell they're saying, (and it's already hard enough to understand English vocals!) This is a really loud album, meaning that the recording studio gave them a great sound presence. This is a still a fairly recommended buy, because most people I know who have this really like it. 💣💣💣



☺**CANNIBAL CORPSE**: The Bleeding (Metal Balde) Yet another epic from the rulers of the death metal world. Being a fan of the band's earlier material, it took a few listens to really get into the new one. The addition of Rob Barrett replacing Bob Rusay on guitar was great and Chris Barnes's





vocals are better than ever. All the songs are good, with the best being 'Fucked with a Knife', 'The Pick-Axe Murders', and 'She was Asking for It'. It's fast but not a jumbled chaotic mess like so many others. 1/2 Their "Hammer Smashed Face" E.P. has covers of Posessed's 'The Exorcist' and Black Sabbath's 'Zero the Hero,' as well as the title track. The guitars are cleaner, but the growls still rival those of a bear. 3/4 "Tomb of the Mutilated" also displayed a great leap in musical ability, enabling them to create a crisp, full sound and capture the brutality. The vocals are much deeper and harder to understand than on "The Bleeding," and the riffs focus more on crushing power rather than melody. When I first heard a song by **Cannibal Corpse**, I knew I had reached a death metal plateau. Their second album, "Butchered at Birth," is much more primitive than "Tomb...," but is a great leap beyond their debut. The guitar sound is extremely distorted, and the band's skills appear to still be developing. Some of the songs are hard to differentiate, but others are completely unique. 3/4



Cheesy? Yes. But a good effort? Yes. This being C.C.'s first, "Eaten Back to Life." The guitars sound like early **Sepultura**, and the growls aren't as deep. We can also see how greatly Paul Mazurkiewicz's skills have developed over the years, starting with almost no personality on this album.



Cianide: A Descent into Hell (Red Light Records) Here's a band that really doesn't seem to care what other people think. No lame acoustic intros, no female voices in the background, and tons of cheesy song titles to compliment their straightforward death metal. Titles such as 'The Luciferian Twilight' and 'Gates of Slumber' warn you of the imminent doom soon to be faced. The guitar tone resembles that of **Obituary** from "The End Complete" but cloudier, with an old **Bolt Thrower** feel. Most of the songs stay fairly mid-paced, with the exception of a few, including the frantic cover of **Slaughter**'s 'Death Dealer'. It's odd, but all the solos seem to be played on the third string, each and every one. I dunno. 'Eulogy' is the best song, beginning with a gothic chorus and dirging into a powerful solo.

Comecon: Megatrends in Brutality (Century Media) This is no megatrend in anything, let alone brutality. Who the hell would follow this trend? It's about as in style as glam rock! So what if L.G. Petrov is on this? He made a bad album here, went back to **Entombed**, and made an even worse one. I'd call this very hard rock, barely metal. "Megatrends..." could be said to be a very primitive version of Seance's "Saltrubbed Eyes," but I don't think **Comecon** deserves that much credit. I heard a song off "Converging Conspiracies" called 'Worms,' and that was a lot better. The guy from Asphyx is on it, probably why I liked it.



Corporate Death- A Relapse Multi-Death Compilation: This CD is one of the best bargains for your dollar





around. It contains 29 songs from 16 death metal bands and only costs $12! Furthermore, most of the songs are good.

Candiru has two songs on the compilation, both from "Unloved and Weeded Out". The first one, 'Opaque Sun', is an acoustic instrumental with a classical feel and is a good opener for the album. The other song, 'Angles', is at the completely other end of the music spectrum. It's an industrial song without cloudy production. Not being a real fan of that style of music, I still thought it was okay. 1/2

I think **Amorphis** is a pretty good band. They are melodic but convey a very heavy sound. The singer has a really deep voice but it doesn't sound like a dog. I have problem with their constant use of synchronized guitars and become bored after a while. The song is 'Exile of the Sons of Uisliu' off "The Karelian Ismuthus". 1/2

Incantation is such an extreme Satanic band it's unheard of. They have the now-released 'Emaciated Holy Figure', and 'Unholy Massacre' off "Onward To Golgotha" on this disc. The musicianship is well above average and the vocals are deeper than Bill Clinton's love for 'the American people'. Incantation is similar to Mortician except that they can play their instruments. 1/2

The full length album is not as impressive. If there's one thing I despise about compilations, it's that they have the band's best songs, which in turn lessen the impact of the rest of the album. **Incantation**'s cloudy sound is part of the problem,





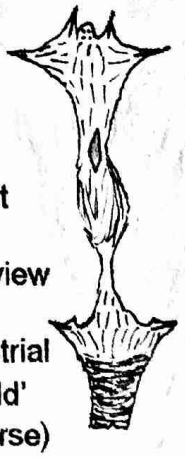
and the lack of stand out songs further diminishes this. I sense a great live band here, definitely, and if they'd only pick up the tempo more often...



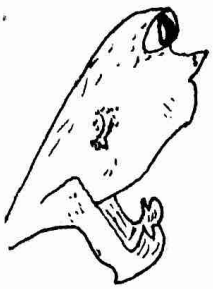
The singer of Dismember and one of the guys from Afflicted are in **General Surgery** and there is a little Dismember type feel to 'Crimson Concerto' and 'An Orgy of Flying Limbs and Gore,' both off of "Necrology." The songs have some pretty cool riffs and one of the two singers sounds just like Jeff Walker from Carcass. Matti Karki, the Dismember guy also sings, but just in his vocal harmonizer voice, and you know it's fake. At the end of their orgy song, one of the guys says, "Hey...Oooooohh...Hey...Oooooh...kick it out of here!" in his horrid Swedish accent. Funnier than Pyogenesis. 1/2

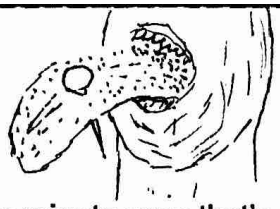
This next band is really weird; they're environmental industrial death grind core (what does 'grind core' mean!?!?). **Exit- 13** is nearly impossible to classify. The instruments are solid and tight and there are so many damn time and music style changes it's nerve wracking. Sometimes the guy is whispering and sounds like a static cling overdose, but at others he sounds like an overdosed Accept singer, and other times he is half-rapping! 'Societally Provoked Genocidal Contemplation' and 'Diet For a New America' off of "Ethos Music". 1/2 See their album review on page 10.





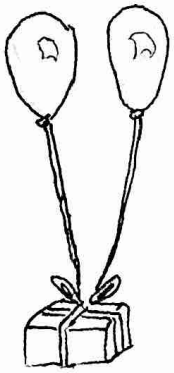
Not another worthless industrial band! **Dead World**'s 'Dead World' off "Dead World" (don't be too diverse)





is a long five minute song that's okay, but not a song you'd pop in this CD just to hear. It gets dirgy at times but is still a creative piece of sound experimentation. Too bad it sucks. Oh well... 💣 See their album review on page 6.

What the hell is this?! **Convulse** sounds like a happy death metal band. Compare these song titles to the rest on this album: 'Crying Back Yesterday' and 'Memories' off of "Reflections" and "Lost Equilibrium", (dis)respectively. If these songs were sent into MTV and the people there just read the titles to see if they could be played, Convulse would be in between Janet Jackson and Snoop Doggy Dickhead. Maybe after sniffing some Pixie sticks could I handle this joy. 💣💣 1/2



If I'd ever heard something suck, it didn't suck as bad as **Mortician**. In the Relapse catalog it's hailed as being one of the most brutally primitive death metal bands, but it's really just lame crap. On the rehearsal tracks 'Embalmed Alive', 'Hacked Up for Barbecue', and 'Abolition' (the actual recordings can't be much better), Mortician proves to the world that they are worse than all Seattle bands combined! The singer over powers all the fake instruments, (and believe me, those synthesizers are a tuff match), and all the 'songs' sound the same. The band picture is of one of the guys in a coffin; he probably died of a cheese overdose.💣



Disembowelment is also pretty bad. 'Your Prophetic Throne of Ivory' from "Transcendence into the Peripheral" should really be called: Your Pathetic Clone of Melancholy. Slow, then fast, then five more minutes of crap! 💣





Anal Cunt is crazy. All from "Morbid Florist" are 'Radio Hit,' 'Chump Change,' and 'Unbelievable.' The singer screeches and also growls. Complete chaos (Chaos A.C. tee-hee), but nothing short of simply brilliant. In the middle of 'Unbelievable', it turns into the EMF song for about ten seconds. Awesome! 💣💣💣💣 1/2



The band **Deceased** is a local Virginia band and the fact that they're good is really cool. Their first album, "Luck of the Corpse," is a good release that does not immitate other bands. But 'Robotic Village' off their E.P. "The Thirteen Frightened Souls" never (de)ceases to please. Very tight, original vocals and excellent drumming. Get this. 💣💣💣💣

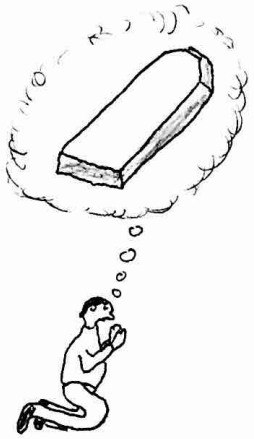
The drummer is the best aspect of **Disrupt**. The vocals sometimes try to copy Deceased and the other times do a very pathetic impression of a banshee. Of the three songs, 'Religion is a Fraud,' 'Mind Lock,' and 'Same Old Shit,' the first is the best. That's probably so because it begins and end with excerpts from 'The Exorcist' which I have used for my answering machine (now if I could only get my own line!). All the songs are taken from the just released "Unrest". I sure won't be rousing anytime soon from the rest I enjoyed while listening to them to get it. 💣💣 1/2



Macabre is a little more musically inclined version of Anal Cunt. The songs I heard were 'Embalmer' and 'Serial Killer,' but it's hard to take them seriously when you

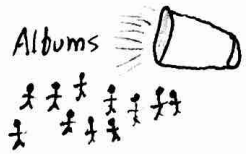


read the band members' names: Corporate Death, Nefarious, and Dennis the Menace! The second song sounds a bit like Possessed except that it doesn't suck. The album is entitled "Gloom/Grim Reality" and you should get it. 💣💣💣💣

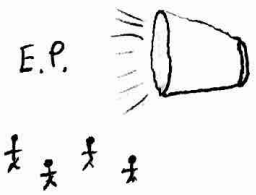


Repulsion is so pathetically lame! Deicide wanna be solos, wretched lack of sound quality, and the worst song titles. 'The Stench of Burning Death' and 'Maggots in Your Coffin' make the listener wish he was in a coffin so he wouldn't have to hear this crap. The singer does an ultra lame take off of King Fowley but can't even be a terrible vocalist well! Go out and get "Horrified" if you fast forward *to* the sodomy scene in the *repulsive* film 'Deliverance.' 💣

The live track, 'Sickening Discreation', comes from **Phobia**. It's kind of average but the musicians play well and together. The singer has a pretty typical growl, but it fits, and the guitars play really great set of fast rhythms. If you're looking for a new sound to add to your death metal collection, then get "Return to Desolation." 💣💣💣 1/2



I'm sure a lot of you have heard the latest **Suffocation**, and possibly their other album too, but probably few of you have heard their first E.P., from when they were signed to Relapse. I used to have "Human Waste", so though I'll be reviewing that song, I'll also grade the other five songs as well. By far, this is the best song of the disc, but the others still demonstrate a less polished and more raw sound. The vocalist is very raw, sounding as if there is some big lugee (like in the 'Beavis and Butthead' foreign



exchange student episode) caught in his throat. A tough call to make. 💣💣💣



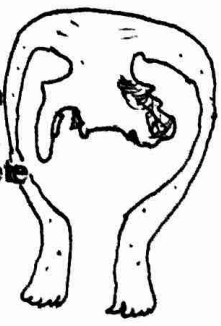
Coven: Boneless Christian (Red Light Records) Yet another of the many Satanic bands that try to sell their shitty music with a shitty false image. These guys are Satanic with, in their own words, 'a bad sense of humor.' They also say, '...thrash isn't cool and it don't even sell.' Unfortunately, this is thrash, just with scary death metal lyrics. With a touch of **White Zombie** and some crappy '80's German band, **Coven** rips off **Exodus** solos and "Cowboys from Hell" shrieks left and right. If they weren't Satanic, R.E.X Records would have a contract in their name cruising through the mail. Still not convinced this sucks? Well, this was recorded in Seattle, they take credit for the vocals by saying 'vox,' and on the song 'Fuckin' a Nun,' they replace the 'u' with an asterisk. They try to be hardcore tuff guys, but it just doesn't play. Why didn't I throw this away? Because the cover is excellent. Because I don't mind 'Satanic as Hell.' Because 'All this Bleeding' doesn't have stupid shrieks; rather, a series of tape excerpts from movies are thoroughly enjoyable. 💣💣1/2

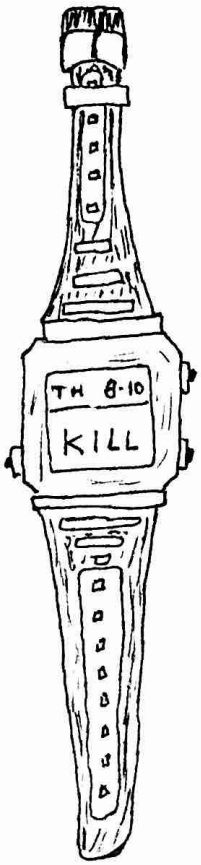






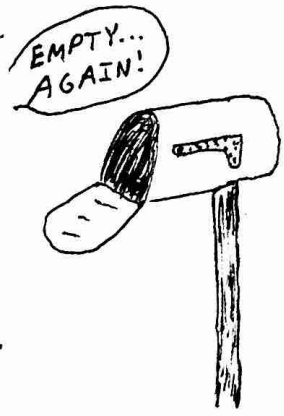
Dead Orchestra: Sounds Like Time Tastes (Choke Hit Records) At first, I was scared about listening to this. I'd seen the ads with the long array of compliments aimed toward **Dead-O**. But, this album has grown on me, and I listen to it not only as a critic, but also as a fan. The complete package is here; eighteen songs, each with it's own personality, with





something for everybody. The Morrisound equipment captured this band's great sound, as well as keeping the great production quality the studio is notorious for. Amidst the heaviness of the band, there also lies some other influences. Soft intros and nostalgic solos reminiscent of Hendrix help further layer this multi-talented outfit. All of the songs are at least good, with others fantastic. 'Attack of the Five Hundred Foot Hippie,' 'Five Young Vikings,' 'Dog's Life,' and 'Time to Kill' are on my honor roll of an album that's already very honorable.
💣💣💣💣

Dead World: The Machine (Relapse Records) Do you know what pain is? Pain, my friends, is sitting through this tedious record, just so I could warn you as to why not to buy this crap. If the music on "The Machine" actually develops, I cannot tell you. This batch of songs takes so long just to do anything that I, while listening to it, caught my self staring blankly at a sunflower seed shell, saliva accumilating under my tounge. Industrial music is too slow for me, so if you like to sit and wait and wait and wait, go out to the record store and pick this up. Actually, you'd probably prefer to order this by mail and wait by the mail slot for a month. No negative number of asterisks would truly define how awful this record is, and I didn't feel like crapping on each copy of this magazine to express my true feelings to you, so the next few spaces are blank. ☞ ☜



The Dead Youth: Intense Brutality (Grind Core Records) I already feel cheesy, having typed 'dead' and 'brutality.' These good ol' boys have a good crunchy sound with the guitars and the bassist loves to thwack-twang all the time. After a cheesy intro consisting of guys screaming amidst distorted guitars, the album kicks off with a demonstration of how well these guys keep time. Dave Piekarz's vocal hook, or trademark that sets him apart from the rest, is created by adding a 'wough' to the end of each verse. The drumming is also quite good. The best performances on this album are 'Roachmotel,' 'Gregory,' and 'Stonehead,' even though each song has something to offer. Looking at the name list, I see the band members' first names are Dave, Rick, Joe, and John; what could be wrong with guys with such average looking names that they'd play death metal? Then I saw the band photo. One guy with 80's bangs looked like a test rat, another had big scary rings on his gnarled fingers you'd get in a Harley Shop, the third had eaten way to many burgers, making him look like a cafe lunch lady, and the fourth wore his little home-made 'Dead Youth' t-shirt and his half grown-out bangs plastered to his face. Okay, I get the point.
💣💣💣3/4

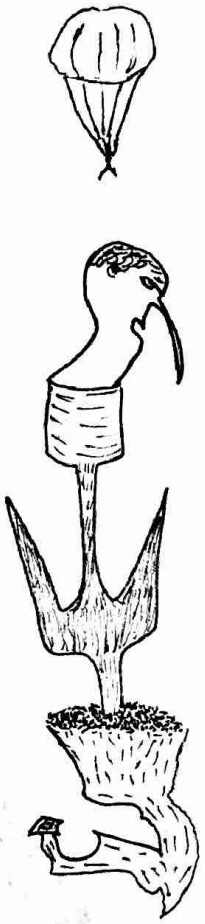




DEATH IS JUST THE BEGINNING: Volume II (Nuclear Blast America/ Relapse Records) This ever so elusive compilation was one I'd been looking for for over a year and I pounced on it when I noticed it was hiding behind a **Death** (the band) CD.



After always hearing comotion about **Pungent Stench** but never a

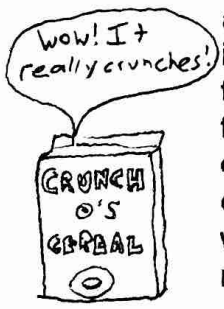


song by them, this was a monumental moment. I wasn't disappointed either. The song 'Daddy Cruel,' from which album I have no clue, has a nice crunchy sound and raspy vocals. The drummer really comes through with his symbols to accentuate the guitar solo. Worth the wait. 💣💣💣💣

Another band of which I'd heard much clamor was Florida's **Monstrosity**. The song 'Ceremonial Void' from "Imperial Doom" is okay. What brought it down was the total over using of the speed sound of the high hat and snare. It's annoying and just is too repetitive. I enjoyed the other aspects of the song, though. 💣💣💣

Master's song 'Cut Through the Filth' is great semi-classic slab of death metal. Incorporated are some flutes (methinks!) which give an eerie feel, and also heard are tamborenes. I've heard another song by them though, and it's real punkish, something I hate. So if you like taking a risk, or like the mixture of death and punk, get "On the Seventh Day God Created...Master." 💣💣💣1/2

The first time I heard **Sinister**'s "Cross the Styx" was while at a band practice. I wasn't too impressed; it was really typical. But the track 'Putrefying Remains', (I don't think it's the song by Grave), is excellent! The guitars have this great crunchy sound that I just can't put into words to describe. The rhythms are memorable as well. 💣💣💣 3/4

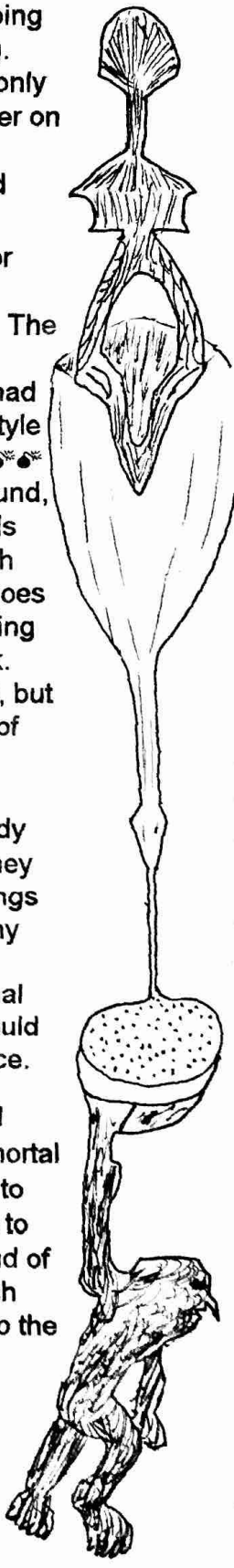


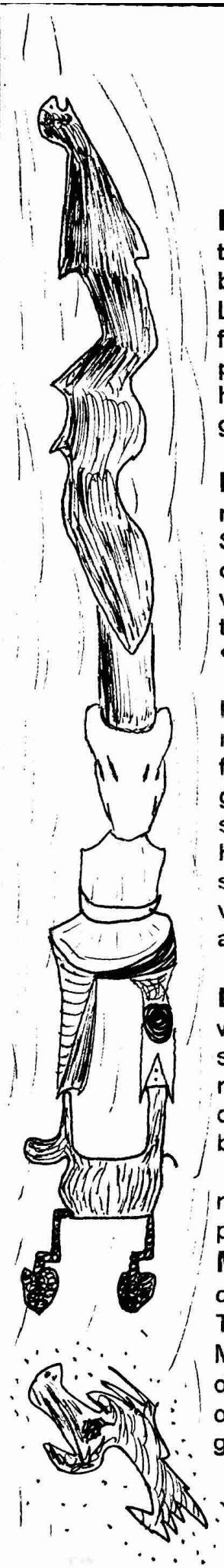
The song from grandfathers **Benediction** is from their "Dark is the Season" E.P. It title song and the sound makes me feel like they are playing at the same bar that GWAR did in 'Have You Seen Me?'. Anyway, this is a song to listen to while doing something else, namely sleeping. 💣1/2 The rest of the E.P. was only helped by a very memorable cover on Anvil's 'Forged in Fire'. 💣💣

Being that I already owned **Brutality**'s album "Screams of Anguish", I was rolling on the floor with laughter after hearing the origional version of 'Cryptorium.' The vocals were the main difference, because I suppose Scott Reigal had preferred his Incantation-esque style back then. Still a good song. 💣💣💣 The album is good, with great sound, but it just lacks something. Moods are created and conveyed by each song. Sometimes the drummer goes off on one of these tangents, playing super-fast and it just doesn't work. These chums are very technichal, but just didn't take it to the next level of *brutality* that should have been reached. 💣💣💣3/4

Sweden's **Afflicted** already have one thing going for them: They don't sound like Entombed. 'Tidings from the Blue Sphere' offers catchy riffs, a fairly new set of growling sounds, and displays much original musical talent. "Prodigal Sun" would be an album to buy with confidence. 💣💣💣💣

As expected, I was pleased after hearing **Incantation**'s 'Immortal Cessation'. It comes off "Onward to Golgotha", which does not live up to this masterpiece. Towards the end of the song there is this rhythm which fills me with energy. I feel it will do the same to you too.The song gets 💣💣💣💣





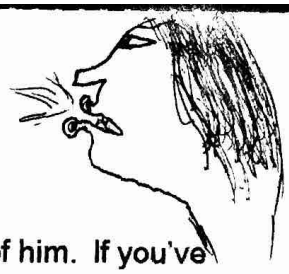
In the booklet, the photo of **Disharmonic Orchestra** shows the trio hugging an array of teddy bears amongst other stuffed animals. Luckily, the cover of 'Just a Thought' first done by Post Mortem is very pleasing. It is a simple song but highly likable. Not the best, but a good change. 3 1/2

Those serial-killing morticians **Macabre** are back with 'Exhumer,' most likely off of either "Sinister Slaughter" or "Grim/Gloom Reality," I don't know. It's the band at its best with fast guitars, drums, and vocals, the whole lot. Just get their album. 4

Resurrection is a band that keeps tearing me between whether I really like them or not. 'Rage Within' from "Embalmed Existence" is a real good song and I've heard another song by them that is even better, but I hate how the tempos are always slowed down for the dragged out vocals.Whycan'thejustgowiththeflowreallyfastlikethis??? I dunno. 3

God dammit is 'Torn Apart' by **Dismember** annoying!! In fact the whole "Pieces" E.P. hurts. There are some really good rhythms that make me think that if only the sound was cleaned up, this would be great. For both the song and E.P. I give: 2 1/2

Oh, goody! Christian death metal that isn't just lame thrash pretending to be death. **Mortification** plays fast but also can slow it down when necessary. The title track, 'Scrolls of the Megilloth,' wiggled its way onto this disc. The singer's vocals are fairly original, giving the impression that he growls jaw-forward and lips stoutly kissing the air in front of him. If you've heard him, you'll understand. 3 1/2



Now, the singer of **Defacation** is really having trouble defacating. He is exerting himself to the max! 'Side Effects' from "Purity Dilution" are likely to cause side effects, such as a sudden craving for ear plugs. Scratchy sound quality amidst a couple good passages is nothing to clamor about, so I'll shut up. 2 1/2



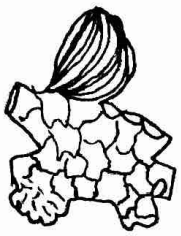
Aaaahhhhh!! **Fetish 69** must hail from the edges of Seattle. Their rebellious death metal lyrics do not fool the average death metal fan that this is just alternative rejected by the world. 'Stomach Tuner' from "Brute Force" does not have a brute force; it's sound is as clean as a face covered with Brut. 1/10

Those Christ-lovers **Hypocrisy** returned from their "Penetrailia" album with the lovely song, 'Life of Filth'. It's about how much they hate Christianity and want to crucify Jesus. Wow, I've never heard anything like that before. The music is very good though, considering it would fit right in on their debut album. 3

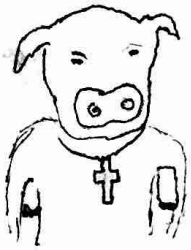
Gorefest's 'The Glorious Dead' is in fact quite glorious. It's mighty fast and the drumming is great with lots of fills. See the review of their albums on page 12 for 'the inside scoop'. This came from "False". 4

Our pals **Deceased** donated the title track of their E.P. 'The Thirteen Frightened Souls' to this compilation. But since I have the whole E.P., [A gift from King Fowley

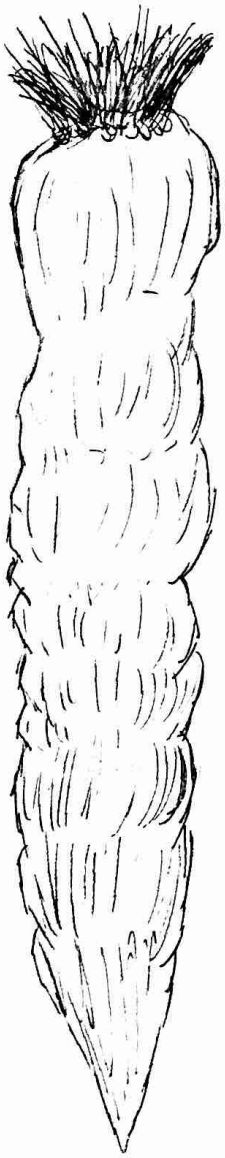




himself(sure I've got connections ☺)], I'll review that. Each song has its own personality and is well-crafted. King's trademark agonized yell is in perfect form and his drumming is flawless. A cover of Voivod's 'Voivod' couldn't be better. 🐾🐾🐾🐾



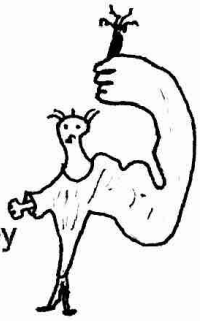
The **Righteous Pigs** are a primitive band resembling Repulsion, but they're not that bad. Still, the rough sound in the uneventful song 'Open Wound' will steer me clear of "Stress Related" and whatever trash related products they have to offer. 🐾🐾



Look at the "Corporate Death" review of **Amorphis** on page 4; it's the same damn song.

Winter is the most pointless band ever! 'Oppression Freedom' off "Into Darkness" is clean feedback with slow, out of place drums, accomplishing nothing. Doom my ass! More like Boredoom. There's no hope for this, guys!

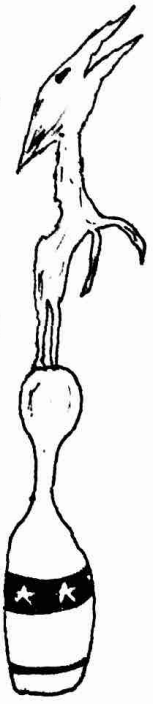
Exit-13: Don't Spare the Green Love (Relapse Records) I picked up "Don't Spare the Green Love" for only six dollars, but if you see it for more, go ahead and buy it. Though the recording quality is not top notch, these guys are full of so many new and inventive ideas that it doesn't matter. Plus, there are 25 songs! Many different vocal effects are used as well as straight ahead shrieking and growling, adding depth to this highly original act. Intros and outros can be found throughout, as well as some great, knowledgable instrumantal experimentation. My favorites are, 'Disemboweling Party,' 'Terminal Habitation,' and in 'Gaia' it sounds like a group of monkeys hopping around and making monkey sounds. Great! 🐾🐾🐾🐾



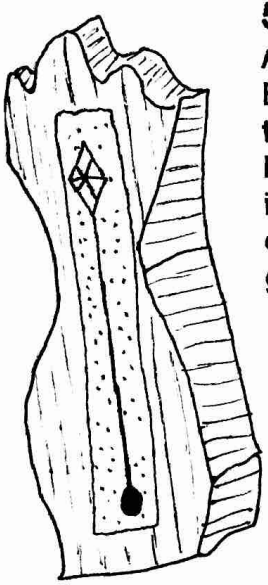
Edge of Sanity: Until Eternity Ends (Black Mark/Cargo Records) This is an E.P. of four songs and only 12 minutes music. But this is interesting music, good music. **Edge o' Sanity** is an adventurous death metal band, always trying out new stuff, and this release is a giant leap into the unknown for them. It's definitely not death, but then again, a 'disclaimer' on the back of the package mentions how these songs did not fit on their forthcoming "Purgatory Afterglow" release. That album will be heavier, like their second release "Unorthodox." This is so hard to review; it sounds like nothing else!! The title track is a good buildup song, with a slow part that leads in to the speedier parts, full of great rhythms and a fitting solo. Next was 'Eternal Eclipse', a more meoldic song and has a great chorus. 'Bleed' is my favorite song on this CD. It's the most upbeat of them all and has the most power. A cover of 'Invisible Sun' by Sting(!) rounds it off. I like it, but it's just missing that extra 'umph'. 🐾🐾🐾



I also have "The Spectral Sorrows." This is their third album and is much more death-like. Of course their are those drum parts and the song 'Feedin' the Charlatan' which scream 'PUNK!!!!' into your ears. The amazing guitar tone this band posseses is best shown on 'Darkday' and 'Waiting to Die'. Clean vocals appear on 'Sacrificed' and Manowar's 'Blood of my Enemies'.



'Jesus Cries' is an excellent song. 3/4

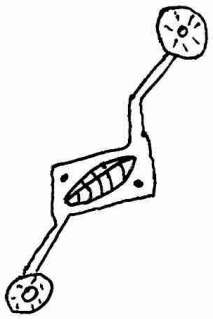


5 Years Nuclear Blast: Anniversary Compilation (Nuclear Blast America, duh) In five years, with the aid of Relapse Records, Nuclear Blast has become the prominant force in releasing the underground's best death metal bands. Congratulations guys, and keep it up!

Please see the **Sinister** review on page22.

Please see the review of **Benediction** in the **Nuclear Blast 100** compilation on page 19.

On this compilation, **Mortification** has a real death metal song, 'Butchered Mutilation.' The guitars have a very crunchy tone to them, without bombarding us with hordes of distortion. The vocals are bubbly as ever and the drums keep time, if nothing out of the ordinary. Too much speed high-hat and snare drum combination for me.



The intro has a guy yelling who sounds like the Toyota spokesman, which is followed by the mid-paced technical work that is trademark of **Resurrection**. The title track from "Embalmed Existence" is a fairly average song, accomplishing nothing and doing nothing for the listener. Bad choice for an album that is supposed to attract listeners. 1/4



Divine Eve specializes in up-beat death metal that isn't hyper-speed. Their fuzzy sound and odd guitar style is unique, and though others have said this band sounds just like Entombed's 'Left Hand Path,' I have not heard that album and am basing the review upon my personal impressions. Anyway, a speed section in the middle of the title track from 'As the Angels Weep' does prove that **Divine Eve** is capable of reaching top tempo, though. Above average, but not standard setting. 1/2



Hooray for **Macabre**! 'Montreal Massacre' is another hippty-choppity song from these Ted Bundy worshippers. As always, this is a short song, but a good one. Very upbeat with excellent drum fills, a variety of high and low pitched vocals, not to mention fine guitar work. I don't know what album this is from

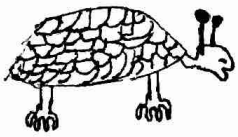


Oddly enough, **Master**'s 'Silver Spoon' is a punk song with good production. Excuse me, but isn't the whole idea of punk based upon, "Hey, man, I don't care!" I guess he does care. The listener can hear everything to the smallest cymbol tap. Because of this, I don't despise the song too much, but the vocals are annotingly high pitched, resembling some asshole rich kid who likes to talk a lot. 1/2

Ah, **Kataklysm**. 'Shrine of Life' is the song that started my obsession with this band. The review of their E.P. is on page18. Look for the new album, "Sorcery," out now.



'Infant Sacrifices' is a more rough-edged type of song from **Hypocrisy** than I'm used to. I don't know if it's from "Inferior Devoties" or "Osculum Obscenum" or another 7" they released. This tune definitely will grow on you, at first seeming a bit annoying. After a few listens, though, you're hooked. The vocals are deeper, the whole sound is darker,

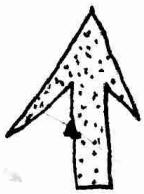


and fuller than the previous material. 3/4

Go see that **Gorefest** triple-review on page 12.



Fetish-69 squeezes itself onto yet another compilation, infecting the world with its worthless brand of equally pointless alternative. Lots of bass parts and simple guitar rhythms pollute the track, 'Versus Nature.' I sure hope you avoid "Antibody" like you would AIDS. 0



See the review of **Deceased**'s "The Thirteen Frightened Souls" in the "Death is Just the Beginning volume II" review on page 9.

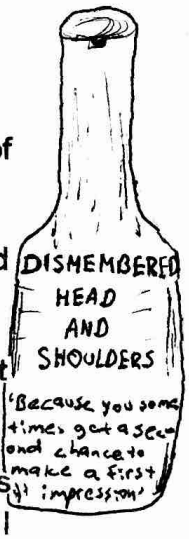
More melody from the ungrammatical **Amorphis**. This tune, 'Karelia,' doesn't go overboard on melodic overtones, considering this still is **Amorphis**. A floating atmosphere is created by this song, helped by the duel guitar solos at a couple parts in the song. Pretty good. 1/2



More of the same from Tampa's **Brutality**. I suppose 'Sadistic' is taste of what's to come from them, but my stomach sure feels empty. I don't know, this is a tight band with good rhythms and is sort of the Dream Theater of death metal, minus the keyboards. I still don't like the drumming, which at times can be as annoying as **Monstrosity**'s.

See the **Dead World** review on page 7 for a laugh.

More good punk from **Dischange**. This time it's the title track from "Seeing Feeling Bleeding." It's very uptempo, but without losing control, and the guitar rhythms are great. It's great to know at least one punk band doesn't suck. 1/2



'Dreaming in Red' is the best song by **Dismember** I've ever heard! It starts out with a super-sad bass solo, followed by the normal **Dismember** guitar sound. The first of a couple great guitar solos preludes the vocals which are better than ever. Plus, they've even packed some good rhytms here as well. For some reason, everything just works here, and maybe I'll find a copy of "Indecent and Obscene" and give it a second chance.

A little better this time around is **Candiru**. Now, don't get me wrong, I still don't like their use awfully spoken words, but the guitar work has definitely improved, making 'Transcend and Tramped' tolerable. An improvement on a project with plenty of room for it.

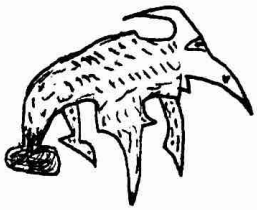


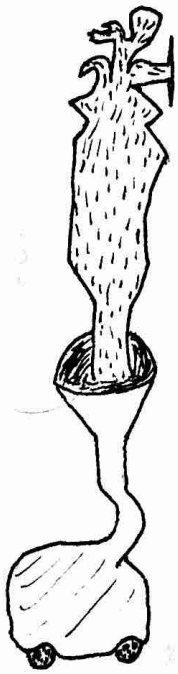
From the sickly **Pungent Stench** comes 'Fuck Bizarr.' And from the words I could understand, I was definitely glad no lyric sheet was included on this disc. The song is fairly simple, consisting of a few variations of the same basic riff. The awful solo is more fit for some crappy alternative band, rather than an above-average death band. The vocals are deep but not gutteral. 1/2

General Surgery ties for the award for longest song title with **Exit-13**. That being, 'The Succulent Aftermath of a Subdural Hemorrhage.' It's typical **GS**, with cloudy growls and odd gurgles, and little originality. A nice tune with lots of energy, 'The Succulent...' makes us glad this is just a side project by guys who have





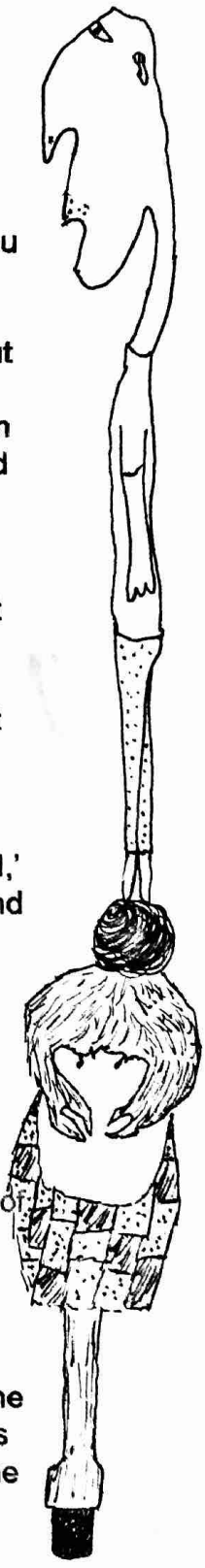




bigger and better things going for them. 🐾🐾1/2

Gorefest: The Eindhoven Insanity (Nuclear Blast America) Heh-hey! A live death metal album! I've only seen about five others like it, and that's after this one was released. All of the favorites are here, including 'The Glorious Dead', 'Reality-When You Die', and 'Mental Misery'. What can I say? The 45,000 fans were very receptive, and Gorefest did a splendid job. ***1/2 I happen to like the studio recordings by Gorefest better. "False," their second album and first for Nuclear Blast, is one of the favorites in my collection. Jan-Chris growls are deeper than Madonna's crotch and the band's musicianship is top notch. From the deep emotion felt on 'Reality-When you Die' and 'The Mass Insanity,' to the ferosity on 'From Ignorance to Oblivion' and 'The Glorious Dead,' it's all here. More satisfying than...um, nevermind. 🐾🐾🐾🐾 They also released "Mindloss" through the Foundation 2000 label, available through Pavement Music. The whole band was more raw on this album, including the vocals which are very gutteral. The drummer opts for the more 'running-pace' style, staying away from the excessive double bass found in so many other bands. The band's trademark mid-pace songs mixed in with a little speed is here, as on "False," demomstrated with a vigor on 'Putrid Stench of Human Remains.' We'll consider 'Horrors in a Retarded Mind' and 'Confessions of a Serial Killer' the ballads on this one, though I doubt they'll be getting much play on the local Lite Rock station. Check out every detail of 'Loss of Flesh,' it truly kicks ass! The cover is also unique, a project definitely not to be turned into the local middle school science fair. 🐾🐾🐾🐾

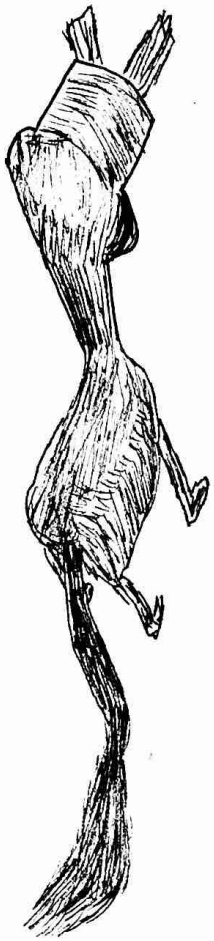




Gorguts: Considered Dead (R/C) This Canadian four-piece's debut album is one of those albums that you buy and whenever you're scanning through your CD collection pass it over and listen to something else. But the times that you do listen to them you wonder why you decided to listen to Dismember instead. This is a good first album for a band and doesn't really copy anyone else. The bassist is very good and Luc Lemay's voice stands out. The best I can describe it as is this: You know when someone dies in a movie and gives that last exhale 'uh'? Well, it's like that except he's yelling. Also, he loves to yell something like this: "Ee-yu!", and does so very frequently. Stand outs are, 'Rottenatomy,' 'Bodily Corrupted,' and 'Inoculated Life.' Check this band out if you've gotten tired of Suffocation, but still like death metal just the same. 🐾🐾🐾 1/2

Grind Core's Death Row: (Grind Core International/Red Light Entertainment) A diverse bunch of bands on this one, something for all of you, so read on.

'Mindscrape' is from Cianide's first album, "The Dying Truth," but I sure can't tell the difference between it and the new one (see review on page 3). It resembles a sludgy version of the Obituary tune



'The End Complete,' but it just doesn't go anywhere. It gets old quick. 1/2

Uh-oh. A band with just a bit more talent than **Organic Infest**. Maybe that's all there is to be thankful for. Yes, everybody, **Impaler** sucks. Poor production on 'Imminence of the Final Punishment' is only the least of it. Annoying vocals that are weak, almost as weak as the guitars and drums. This is bad like **Bolt Thrower**'s "Realm of Chaos." Don't buy "Charnel Diety", it only encourages more shitty bands to try even harder than before. 1/2

See the review of **Therion** on page 23.

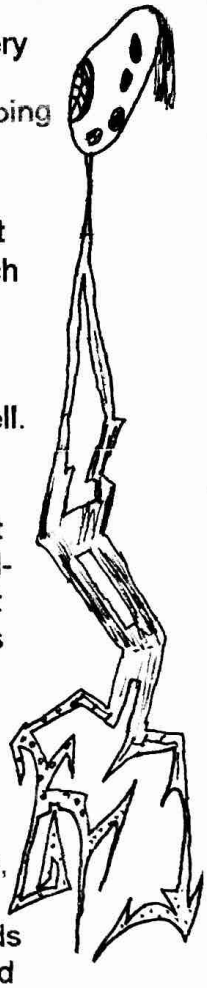
'Brutal Cancroid' probably doesn't represent the true **Pitchshifter**, who, on this song, play in the death metal realm, but in reality are mostly industrial. Hence the album name, "Industrial." It's okay, but tiring and repetitive. The great ending saves it. 3/4



Hey people! **At the Gates** plays original music and they are from Sweden. Stop the presses! Tomas truly sounds in pain as he shrieks the song's title, 'Kingdom Gone,' and whatever zany Swedish stuff he feels like telling us about. This is good upbeat stuff full of emotion and conviction. I recommend "The Red in the Sky is Ours" as well as "Terminal Spirit Disease" to you all.



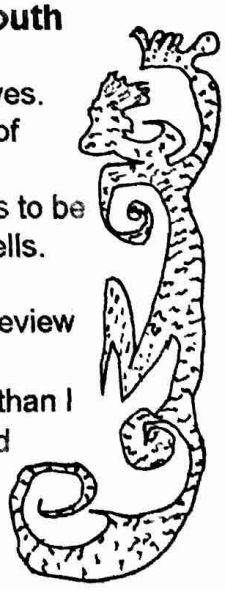
What is it with bands and their infatuation with sounding just like **Bolt Thrower**'s "Realm of Chaos"?!?!? It's a shitty album anyway! Well, **Accidental Suicide**, (clever name, guys), at least begin the song like that, then just do their thing, which doesn't do much for me. Some good parts are here, but nothing is really done with them. These guys did go on a 'Misery Hunt,' and they came back with this song. "Deceased" is definitely not going to be breaking any sales records anytime soon. 1/2



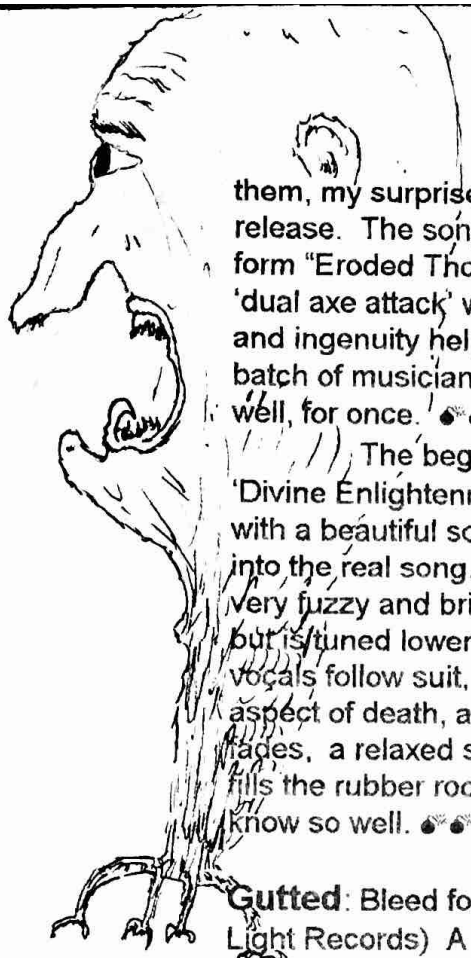
Vital Remains is a true let down. This was supposed to be such a phenomenal band that was the future of death metal. Just another midpaced band that plays well together, they can't play anything well. The scary song 'War in Paradise' features infantile attempts at neato guitar tricks and just another vocalist from the 'grab bag o' people- who-all-growl-the-same.' Very tedious and it requires patience. "Let Us Pray" this is the last we hear from **Vital Remains**, a non-vital organ in my body of death metal CD's.

Don't ask me why I like **PARALYSIS** so much. I was immediately sucked in by the simple, but powerful, opening riff and deep vocals. Soon after, a guy who sounds like King Fowley joined in the fun and shrieked about something that went on. The growler came back and finished his story about the 'Patrons of the Dark.' That is also the name of the album, so check 'em out.

Superfast **The Dead Youth** take less than two minutes to 'Execrate' the demons in their lives. The drumming is similar to that of Vinny Paul's and the vocals are coming from a man who appears to be having his lungs ripped as he yells. Well, don't just stand there, get "Writhing." 3/4 See the review of "Intense Brutality" on page 7.



Morgue is much better than I expected, making **Paralysis** and



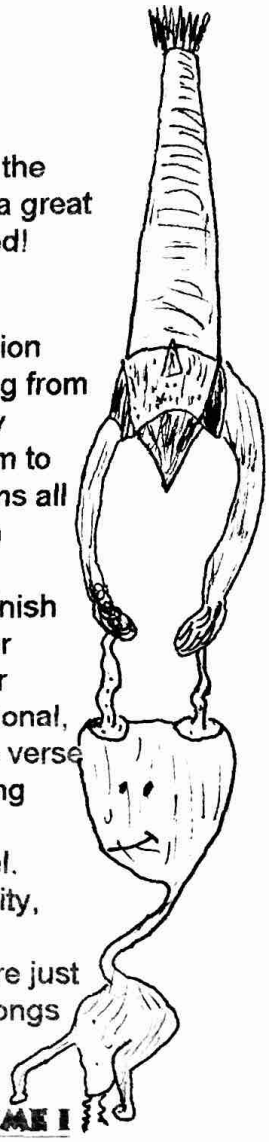
them, my surprise picks for this release. The song is 'Plagued Birth' form "Eroded Thoughts." Excellent 'dual axe attack' with plenty of skill and ingenuity help along this inspired batch of musicians. The vocals fit well, for once. 3/4

The beginning of **Afterlife**'s 'Divine Enlightenment' is quite divine, with a beautiful solo that brings you into the real song. The guitar tone is very fuzzy and brings thrash to mind, but is tuned lower than that. Unhappy vocals follow suit, pouting about some aspect of death, and as the song fades, a relaxed sense of "Surreality" fills the rubber room you've come to know so well.



Gutted: Bleed for us to Live (Red Light Records) A trio of brothers and some guy named Billy are responsible for this very competent and enjoyable listen. By incorporating a sound similar to, but clearer than, **Suffocation**'s as well as pumping out their own brand of catchy rhythms, Gutted have me thouroughly impressed. The vocals of Mark Ditch are always strong, never slacking, unlike other growlers who tend to do so when changing octives. At times they are deep, but not muffled, and at other times his yell resembles that of Peter Tagtgren of Hypocrisy. All of the songs have cheesy lyrics, either about being a demented guy hacking up everyone and drowning them in their own blood or putting their parts throughout his bedroom as decorations. Whatever. But seriously, this is a great album, utilizing the bass as well as cool intos and outros. My favorites are 'Death before Dismember' and 'Kickin' the Corpse,' the latter of which has a great chorus riff. Highly recommended!





Hypocrisy: The Fourth Dimension (Nuclear Blast America) Straying from their death metal roots has really helped Hypocrisy, allowing them to create one of the best new albums all year. Slowing the pace down on 'Reincarnation' and 'The Fourth Dimension' does nothing to diminish their power, adding a whole other 'dimension' to their sound. Peter Tagtgren's vocals are very emotional, making you feel the pain of each verse as he shrieks out. His songwriting skills are at their best, always incorporating that Hypocrisy feel. Every song has its own personality, not to be mistaken for another. 'Slaughtered' and 'T.E.M.P.T.' are just two examples of the many fine songs offered here. 1/2

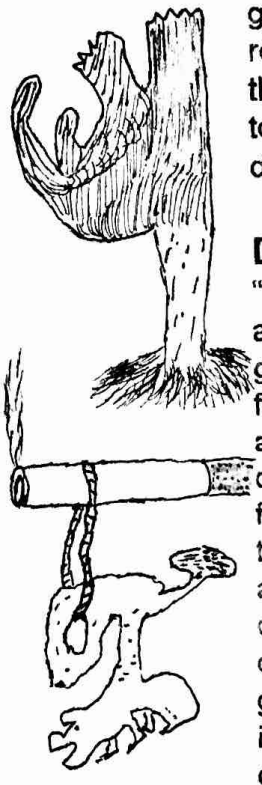
JL AMERICA SAMPLER VOLUME I

I got this tape free from a contest in Metal Maniacs and although JL America no longer exists, I decided to review the bands included anyway, because some the individual groups' albums are obtainable through Osmose and/or Relapse. I put an asterisk by the names of such bands.

Volume II exists only in the mind of Larry, the dentist who had legs trapeer as a poor child in the streets of London.

The first band is **Deteriorate** with the song 'Devoured' off the album "Rotting in Hell." The first time I heard this song it was annoying and I thought it sucked, but as I played it again and again it got better. The singer's raspy voice is a good change from the all out Will Rahmer (Mortician) style vocals, but the





guitars should be louder. The only real problem is the lack of sound from the drums, which lack bass and the toms sound like they're from a child's drum kit. 🔥🔥 1/2

Next was **Morpheus Descends** with 'Immortal Coil' off of "Ritual of Infinity." I've got mixed views about this song. On one hand, these guys are a tight band and there's this feeling I get after hearing both them and Incantation. Not to sound too cheesy, but a feeling like 'They're the future of death metal.' What I mean is the overall low sound of everything and the mid-pace of the song. What I don't like is how the singer has no originality in his voice and the same goes with the music. One 'grind beat' in the middle saves it from the trash can. 🔥🔥 1/2



Killing Addiction! The the title track from 'Omega Factor' sounds great. I really enjoyed the extremely deep growls and guitars, so I bought the CD... I don't like them anymore. I just couldn't find any cool rhythms, and the killer was how indistinguishable the songs were from each other. 🔥🔥



Nokturnel is into playing about as fast as they can and manage to do so well without sounding like every other speed band. I think the key to their success is their incredible drummer, he's as fast as diarrhea going out of my ass! The singer wishes he was Glen Benton so bad. Every other line he yells, "WAAAAAAAAAAAAAAAAAH!!!!!" and his voice is in that pitch the whole song as well. The song I heard was 'My Hell' off of "Nothing But Hatred" and was fairly impressed. 🔥🔥🔥

The three-piece **Organic Infest** sounds like a shitty garage band that got signed and stayed in the garage to record an album. The guitar sucks and the song opens like this: Dink-da-da-link-dink-da-da-link-dink-da-da-link-dink-dink-dink. It's pitiful bands like this that flood the death metal market and hurt the real good ones like Deicide, who at least can play. If you ever see this garbage in the store, hide it somewhere so no one wastes their money on it. - 1/2



Skeletal Earth's 'Green Solution' of "De-evolution" is a good solid song that isn't complete all out chaos like Nokturnel but sounds a lot better than the aforementioned crap. I'm very pleased and the end of the song is a completely brilliant bunch of riffs. Find this CD and buy it after doing away with Organic Indigestion! 🔥🔥🔥🔥 See their "Eulogy..." review on page 23.





I don't have a definite like or dislike on **Excruciating Pain**. The guitar and vocals sound good, but it just doesn't click. When the guy yells the title, 'Liquid Flesh', I just want to the tell guy to die! The album's called, "Thou Shall Choose (not to buy this album. Just kidding!)". The tune drudges on and when it's over you'll say, "At least it's not Organic Infest!" 🔥🔥 1/2

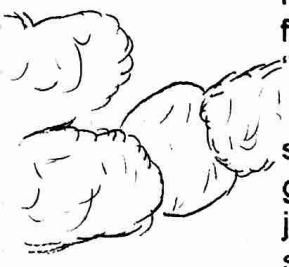
Another good song, 'Dinner is Served,' comes from **Disastrous Murmur***. Yes I know the name sucks, but that's about all that does. The bassist is really good and you can hear almost everything he plays, and the guitars are extremely good. There are some Deicide 'Dead by Dawn' overtones but in very few parts. The



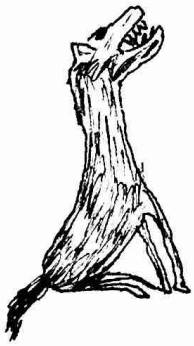


singer sounds like he's constipated and at times appears to be moaning during mid-push. Buy "Rhapsodies in Red." 💣💣💣💣

Acheron's 'Thou Art Lord' is some stupid song about Satanic afterlife and serving 'Him' for all eternity. If I cared I'd care. The whole song, off the album "Rites of the Black Mass," is played in one fast speed and is more repetitive than a retard hitting himself in the face. I insist that you find this band's address and write, 'Thou art Crap.' 💣💣1/2



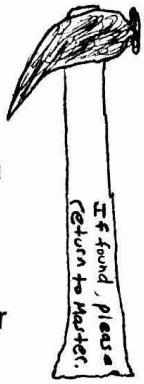
Beherit* is very weird sounding. At times I can't tell if the guitarists are strumming real fast or just picking oddly. The voice of the singer sounds like he has a slur or about 666 marbles in his mouth (they're Black Metal, too). The song, 'Nocturnal Evil', (ooh, I'm scared), does sound eerie at certain points, and is enjoyable. Buy "Drawing Down the Moon" if you perform Satanic rituals with your vaccuum cleaner. 💣💣💣1/2



I like **Vicious Circle**'s 'Fist of God' because it's death metal with a more thrashy feel. You can understand the singer's athiestic vocals and might even like to sing along. This **STUFF** is simple but to the point. Check out "Cryptic Void" if you need a break from Beherit. 💣💣 3/4



Some one gag **Immortal**'s* singer with a sharp stick. 'Call of the Winter Moon' is embarrassing to hear. Embarrassing to the human race. The guy's voice is so scratchy it sounds like he sings through a tracheotomy! At some points the rhythms are okay, but the fact that the music sucks is a real downer. I'd be afraid to hear the rest of "Diabolical Full Moon Mysticism". 💣



The first time I heard 'Among the Hills' by **Master's Hammer*** my heart missed a beat, my testosterone level dropped for a minute, my testicles almost stopped sperm production! How the hell did a piano and the guy from 'Tales From the Crypt' get into a death metal band?! This song is weirder than seeing a person getting an enema for their birthday. Buy the "Filemnice Occultist" if you polka nude. 💣💣 1/2

Blasphemy* knows they suck, so they said, "Hey, let's play as fast as we can, yell stupid *blasphemous* vocals, and use ultra-scary song titles!" In this case, the ultra-stupid song is 'Elders of the Apocalypse' and the album is "Gods of War," but they're just copying the elders of death metal and are the Gods of Garbage, so pray to your masters. 💣 1/2



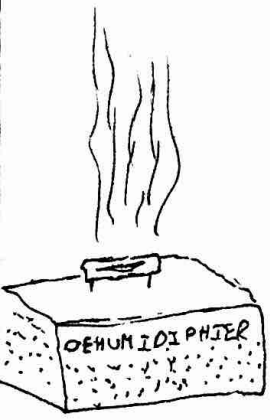
Samael* sucks! The title song 'Worship Him' sucks more than Immortal! Pathetic crap that doesn't even deserve this much room to be cut down! No bombs for this bomb!!

Praise these masters of chaos! Satan must have given them some sort of power, because this stuff is amazing. **Impaled Nazarene*** and their 'Apolokia' (what does that mean?) are by far the best on this tape. This song is faster than fast and the singer sounds like a rooster on crack! Buy "Tol Cormpt Norz Norz Norz" or else you'll be forced to listen to Organic Infest, Immortal, Blasphemy, and Samael at the same time! 💣💣💣💣💣



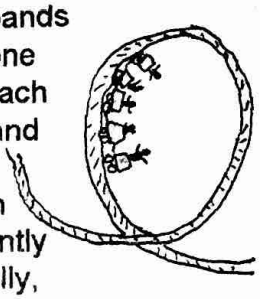
I like **Pyogenesis*** okay. 'Still Burn in Fire' off their self-titled album starts off with a slow-motion floating kind of rhythm and then shoots into a more fast paced beat. The music is going well with deep vocals when suddenly an acoustic guitar (?!) starts playing and the guy growls, "It's the fire, that keeps me warm, holds me tight, and burns bright, it's the fire that burns in me." Now I'm bursting with laughter and don't think anything can top that, when he yells, "Come on!" and this pathetic little solo begins. If that part weren't so utterly stupid and hilarious, the song would probably suck. 🎸🎸🎸 Their E.P. "Waves of Erotaisa" reminds me a lot of **Edge of Sanity**. It's pretty good except that they insist upon keeping the tempo down. But when it gets churning, 'tis sweeter than fresh butter. 🎸🎸🎸

The last song, 'Vaporized', is by the completely unoriginal **Crucifix** off their demo "Barriers." This sounds like up-tempo Gorguts with dumb vocals. The only good things about these guys are there original band name (haha!) and the overall tightness of them. I'd recommend this group to anyone who has just gotten in to death metal and isn't too critical of stuff that sucks. 🎸🎸 Note: Poor Crucifix!! Before they were even able to release a record, their company called it quits!! Who cares?





Kataklysm: The Mystical Gate of Reincarnation (Nuclear Blast America) I command each and every one of you to go out to the record store and buy this disk. It is a four song E.P. from a very original group from Canada. You know how some bands write a whole song around just one good riff? Well, Kataklysm fills each song with so many great twists and turns that you can never call it repetitive. A large focus is put on having many vocal types constantly complimenting each other. Finally, something new that is not a clone! A masterpiece!!! 🎸🎸🎸🎸🎸



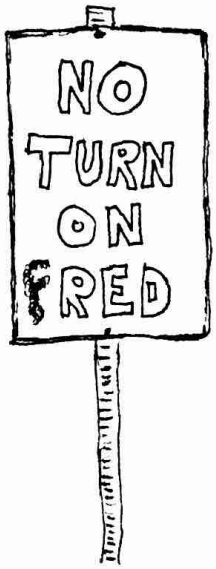
Malevolent Creation: Stillborn (Roadrunner Records) What a shame! After two great albums, with promise of a bright future, **Malevolent Creation** flops with this awful release. Brett Hoffman's vocals, which were once dramatic and aggressive, are now hollow and distant. Even the drumming of Alex Marquez lacks, outputting a very poor sound. The guitar sound is forced, and very few of the poorly thought out rhythms stick in my head. Since this was released, they have been dropped from Roadrunner and Hoffman left, leaving bassist Jason Blachowicz in control of vocals. This is a tragedy. 🎸3/4 On the other hand, Their second release, "Retribution," is fabulous. The newly added Rob Barrett, who is now contributing his skills to Cannibal Corpse, and Marquez added more depth to this then-up-and-coming band. The production of Scott Burns is absolute perfection, and the band really does work as a single unit. The guitar work is excellent, precisely in time with the drums. The vocals are just ripping, full of agony. 🎸🎸🎸🎸 Their debut, "The Ten







Commandments," ranks up with Deicide's first as one of the best introductions to a new band ever. There is so much energy in each song, the drum pounding is great, and a variety of riffs and rhythms are ear friendly. The vocals aren't as earth-shattering as those on "Retribution," but do hold their own. 'Sacrificial Annihilation,' 'Remnats of Withered Decay,' and 'Malevonent Creation' are my favorites on this classic. 🐾🐾🐾🐾



NO TURN ON FRED: No Turn on Fred (NTOF Records) This self-financed band is from Alexandria, Virginia, and since I've both heard their tape and experienced them live, I can truely recommend them to you. The sound quality here is well above average for a demo, it's just a bit quieter than a more professionally made album. Once you've turned up the volume, the carnage begins. A whole range of influences are noticed here, from Slayer, (which they're not afraid to admit, either), to punk to death. The riffing of Bill Lacey is mostly fast and furious, but slower, effective passages are also present. I especially like the cymbol use of the drummer James Barnes, which does more than just help keep the band together, but is its own element. The vocals of Jeremy Saulnier are absolutely devastating to hear when you imagine what he's doing to his throat! But, he gets credit for the amazing sounds he growls/yells/shrieks, and he definitely gives all. Many thanks go to Sam Jones, not only for being competent, but also for making his bass audible. The best songs are 'Confinement,' 'N.T.O.F.,' and 'Bringers of Plague.' 🐾🐾🐾🐾 To obtain a copy of this tape, send three (3) dollars and two stamps to:



No Turn on Fred
c/o Sam Jones
1643 Colonial Terrace #106
Arlington, VA 22209
USA

Nuclear Blast 100 (Nuclear Blast) Another diverse compilation from those masters of compilation production. They and Relapse must have about six out now!

Benediction's 'Blood From Stone' is one of their better songs from "Transcend the Rubicon." Also good from this album are 'Unfound Mortality,' 'Night Fear,' and 'Wrong Side o' the Grave'. The album gets 🐾🐾🐾3/4

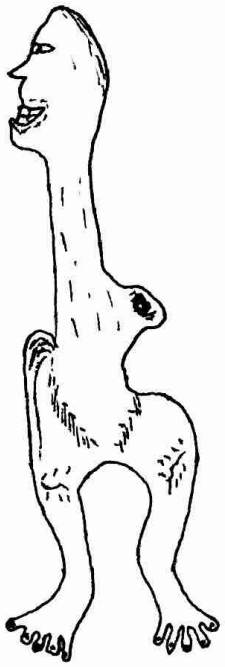


'Drowned Maid' by **AMORPHIS** is a great improvement from the earlier stuff I've heard by them. I like the solo-type rhythms this time, and the sound is much better, as well as original. Right on guys! "Tales From the Thousand Lakes" looks to be quite an achievement. 🐾🐾🐾3/4

Oh, no! It's **NoNoYesNo**! The poor singer of the band has a 'Cutthroat' situation between his legs, and it won't go away. This is punk/hard rock/grunge, and it won't go away. It's a very long song from the depths of "Deepshit, Arkansas," (funny, I can't find that city on the map), and I recommend you avoid this. 🐾🐾



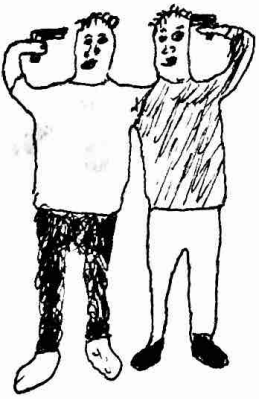
The song begins with a guy shouting how he'll leave evil alone, then Alex Marquez and his excellent



drumming talents lead **Resurrection** in an all out attack. The guitar parts are great, always keeping time. 'Torture Chamber' is by far one of the best songs I've heard in a while and I think you'll agree. "Embaled Existence" most likley will not be found as a free gift for donating to Jerry Lewis's foundation, but I would pay large sums of money for it. (Read 'large sums of money' as 'about fourteen bucks'.) 💣💣💣💣

Those rebelling Swedes **Hypocrisy** once again decide to write an original song; I don't know what's gotten into them. First they get rid of a shitty singer and then drop the second guitarist, leaving only good, solid members left! I get it, they're trying to stick out in an oversaturated market full of bands who insist upon recording at Sunlight Studios. They've definitely got a hit with 'Symbol of Baphomet,' from which album I do not know. 💣💣💣💣💣

Ever thought Pantera and Industrial didn't mix? Well, you're right, and it is perfectly demonstrated by **Meshuggah**. It's actually okay, but I sure as hell couldn't handle an album of this. A good breather before preparing for the next song... 💣💣1/2



...Good to know the **Krishna Brothers** know 'How to Kill' themselves, especially after hearing this crappy hard rock song. More of a laugh than anything else, you'll be glad to know that I don't know the name of the album. 💣

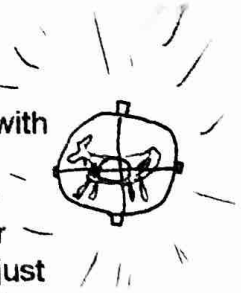
Dischange, another band with the 'dis-' prefix, plays their punk fast and angry. Wow, isn't that what 'punk' is anyway? It's pretty good, considering I hate most punk bands, like **Disgust**. 'Government Ignorance' from "Seeing Feeling Bleeding," an album any punk fan should have. 💣💣1/2



See the review of **Brutality**'s album "Screams of Anguish" under their review in "Death is Just the Beginning Volume II" on page 8. The song here was 'Spawned Illusion.'

Convulse's new one, "Reflections," is more Smurf-induced happiness, demonstrating this with 'The Rite of Sunshine.' This definitely scared of Gargamel and Asriel for good. Be happy, they can at least play their instruments. 💣💣3/4

Gorefest has obviously decided to take a new route on "Erase." Offered here is 'Autobahn,' which definitely a new side of the band. They are experimenting more with discordance, or at least combining different sounds and speeds than normally used. The vocals are just the same, with Jan Chris roaring as gutterally as ever. This takes a few listens to digest. 💣💣💣



Exit-13 returns with more fuzzy, environment loving grind. 'Open Season' is typical **Exit-13**, with lots of heavy parts, but also some creative acoustic strumming. The singer sounds just like Jeff Walker from **Carcass** when shrieking. It just doesn't hold my attention. 💣💣1/2

A much better offering from Austrailia's **Disembowelment** on this one, compared to the droning song on **Corporate Death** (page 5). 'Excoriate' opens with a good 'Dunh-duh-duh-dunh-Dunh-duh-duh-dunh' thing, and then speeds up, showing how well these guys play with each





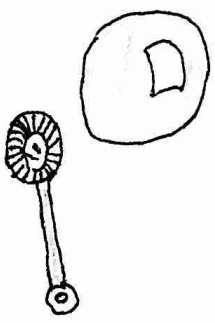
other. A slow part in the middle isn't too bad, not taking away from the song. 1/4

Yet another song by **Disrupt** that follows the same format used on every other of their songs. A couple high power chords, followed by a couple lower ones, with high and low growls in the background. Just like the other songs, it's very short and very bad. 3/4

Mortification has gone from the heaviest Christian death metal band to a more mellow and melodic band. At least they haven't resorted to playing that crappy band of thrash that all the other Christian 'death' bands crank out. I happen to like 'Impulsation,' with it's variety of vocals, but others don't agree. A friend of mine who's a big fan of "Scrolls of the Megilloth" heard this and was disgusted. I think this is good thrash, a rarity these days. I don't know what album this is from. 3/4

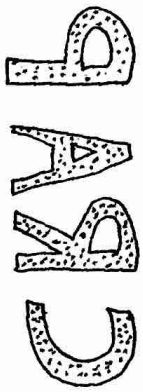
Another band to become less deathly is **Afflicted**. 'Raging into Battle' is a song about war and fighting with valor. That mood is in fact produced by the song, and while it isn't death metal, I still like it just the same. Good soloing and bass sound are standouts. Album? 3/4

Necrophil, a good Polish band(!), has a very bubbly sound which is quite full for a three-piece. I especially like the drumming. It is very solid and is a great contributer to the sound created. The bass is also present, a blessing on its own. I believe 'Vision' is on "Cannibal Sex." 1/2

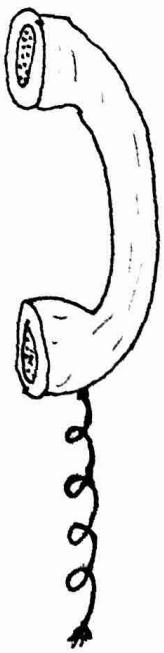


First off, the singer for **Bloodlust** has smoked way too many cigarettes, making his voice an unbrutal, sickening mess. Next, the sound production on 'Devoted to the Dark' lacks that extra 'umph.' By the end of the song, nothing has been accomplished, and it's time to turn off the CD player. 3/4

The reason for abandoning the compilation one song early is because those out-of-place rockers **Fetish 69** have returned. Just as bad as before and twice as annoying, 'Hyperventilater' is a simple song with a simple theme: 'You can find crap worse than this only on our full length album, "Antibody."' Any questions?

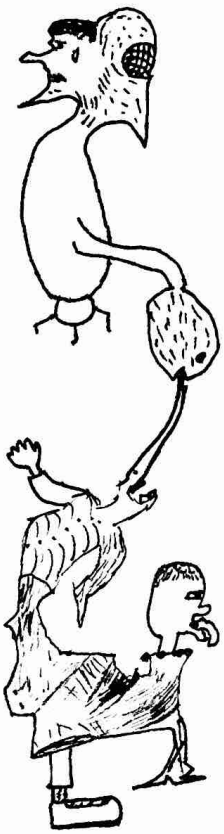


Oppressor: Solstice of Oppression (Red Light Records) Recently, a lot of new death metal albums have been released with tons of great innovative techniques. Well, that's great, but dammit, I want some real intensity! So I pop in **Oppressor** and my demands are answered. Vocals that are dead ringers for Chris Barnes's on "Tomb of the Mutilated", drum pounding faster than an explosion can take your head off, and wild guitar fingers wiggling up and down the fretboard. And even if you're not pissed off at all the melody, you'll like this. This is a very unique band, the guitar style being extremely impressive. So go out and support one of the more aggressive bands out there, **Oppressor**!!

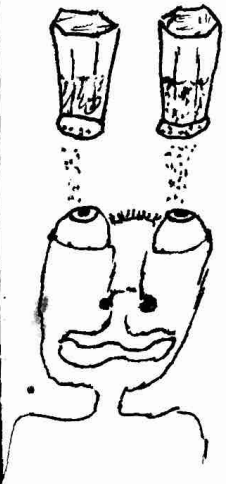


Sarkoma: Integrity (Red Light Records) This is Red Light's 'safe band,' just like **Tiamat** is Century

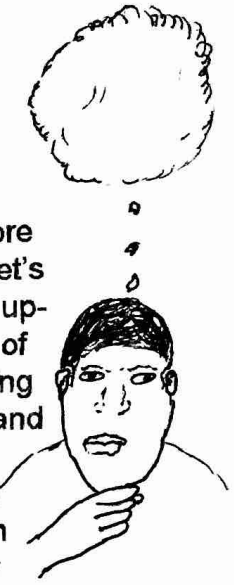




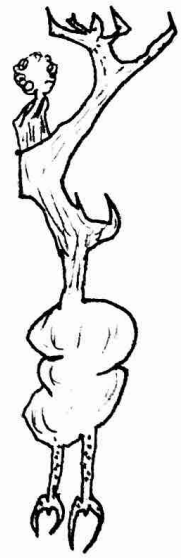
Media's 'safe band.' By this, I mean that, however much money they lose from hiring some shitty death metal band, they'll never go under because of **Sarkoma**. I still don't have a warm place in my heart for them, though. As your such intuitive minds picked up, I am a 'death metal guy,' and do not take kindly lots of other stuff. And so I denounce **Sarkoma**, though many of you Alternative fans will like them. Brian Carter has a very annoying voice that doesn't seem to fit, though a couple songs are complimented by his screech-yell. The songs are all upbeat with a pretty socially acceptable feel, whatever that means. Anyway, with a lot of albums that are 'iffy,' it all boils down to these few questions: Would I buy this album? No. If you had bought this album, would you listen to it often? No. I would listen to it every time someone got sent to Alcatraz. Should you buy it? I think you know. If you have drooled all over this magazine because you like the same stuff as me, save your money, but if you think I'm a complete idiot with shit for brains, well, fuck you! 💣💣



SEANCE: Saltrubbed Eyes (Black Mark/Cargo Records) Their first album, entitled "Forever Laid To Rest," is very different from this. "Saltrubbed..." delves into a strange and foreign world called Melody, where songs with definite rhythms and melodies are found. Here, the drums are given a warm sound, allowing lots of cymbal use. Johan's vocals are still deep and raspy, but not as harsh. Good ol' Bino found a very nice bass sound as well. This is a very mature release with well thought out passages, a must for a band to survive these days. 💣💣💣💣1/2 "Forever Laid to Rest" is much more fierce and a real straight ahead 'Let's go kill everything' album. It stays up-tempo mostly, but not to the point of overdoing it. Great vocals that bring no others to mind and the drums and guitars have it together. Soloing seems to be lacking both skill and volume here, but their other album takes care of that. I also love their logo. 💣💣💣 3/4

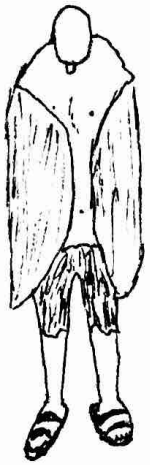


Sentenced:Amok (Century Media) One of the many bands these days to 'take a new outlook on death metal' is Finland's **Sentenced**. And it seems that these bands always are able to put out something good, and so is the case here. Though most definitely not for extreme **Suffocation** fans, "Amok" should please the death metal audience. The vocals are deep but not as harsh as before, occasionally incorporating a female's voice, as well. The guitars are less 'deathly', being very melodic and featuring good soloing. Though some can say **Sentenced** has wimped out, they have taken the time to write very original music that is worth the listen. 'Phenix' and 'Dance on the Graves (lil' siztah')' are excellent. 💣💣💣 3/4

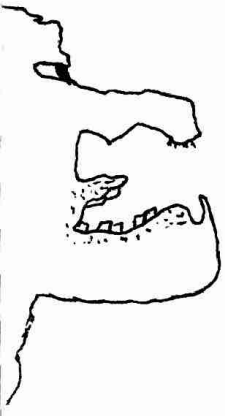


Sinister: Diabolical Summoning (Nuclear Blast America) This album is why Nuclear Blast signed **Sinister**. After a fairly average debut, they came back with a whole new approach: write good songs. Well, they exceeded that, writing great songs. The guitar

A REAL LIFE DIABOLICAL SUMMONING
Hey you!
Grr... Roar! I'm evil. C'mere!

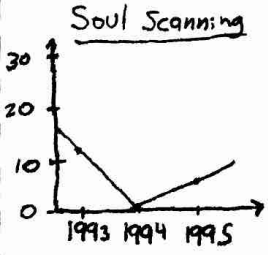


sound is highly original, lacking the excessinve distortion many other bands stick to. It is a sound that is, for lack for a better word, ripping. The rhythms are so very memorable and lots of cool effects are used throughout. And the drumming! Always keeping time and the bass drums are very clear and precise. Another plus is that I can actually hear the bass! Very few vocalists can be called 'original' anymore, but Mike makes a pretty effort. He doesn't shriek, just uses the deep growls. But not too deep; lighter than Chris Barnes, (**Cannibal Corpse**, for you who should already know that), but they are very full. 🐾🐾🐾🐾🐾

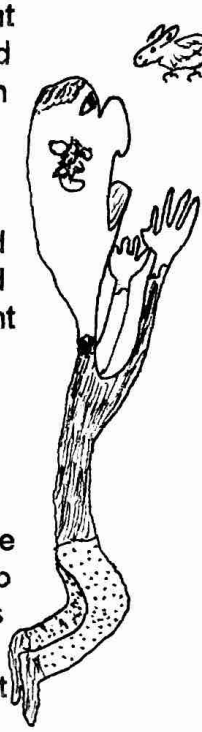


Skeletal Earth: Eulogy for a Dying Fetus (Pavement Music) There are some definite punk influences on this release that keep it from being what is known as 'death metal.' Plus, their guitar sound is not as distorted, while still being good. Tons of 'make you want to jump up and doing something obnoxious' rhythms are packed into the 19 songs, all of which have something good to offer. Be it fantasizing about killing some asshole in the KKK on 'Generations of the Lame' or making fun of a woman in the corporate world for sleeping with all her supervisors in 'System Slut', there's always something for everybody. That's why you <u>all</u> should support this death/thrash/punk band with a vengeance. 🐾🐾🐾🐾



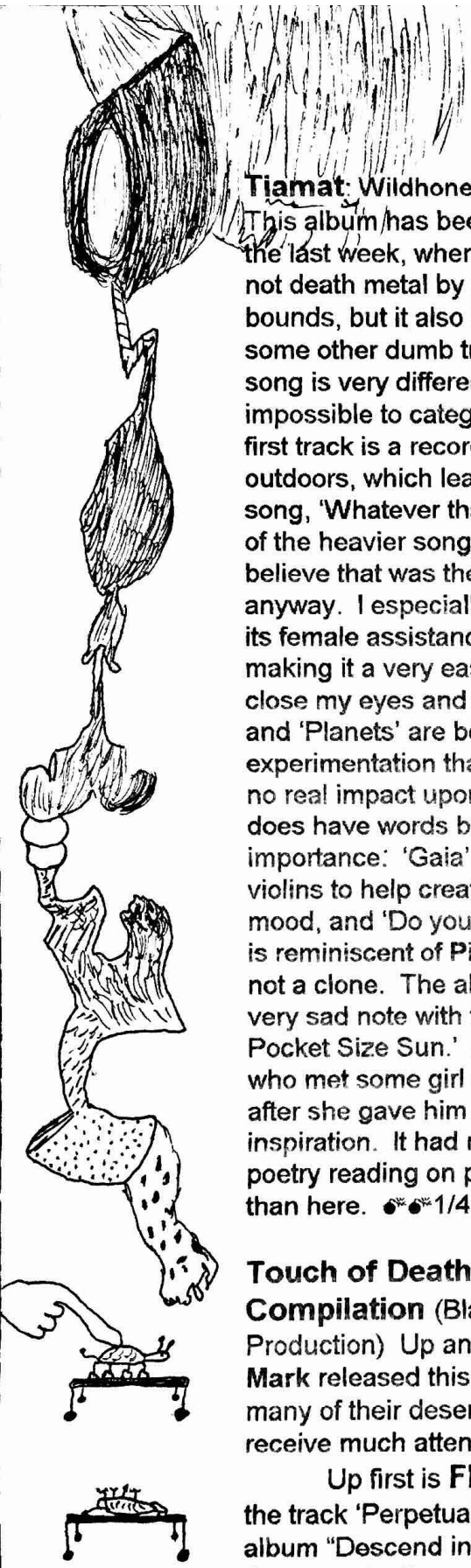


Souls at Zero: Six t six (Energy Records) Following these guys since they were **Wrathchild America**, I have seen the progression in their musical style. Early on, it was straight ahead thrash, but slowly they blended in their other influences, beginning on **Wrathchild America**'s "3D." This E.P. is **Souls at Zero**'s second release on Energy, and the four originals tap into the band's frustrated side. The two covers, 'I Against I' and 'When the Shit Hits the Fan,' also vent some of the anger evidently felt by these musicians. Though I find this a little too slow moving at times, it's not a bad listen, especially for some one who likes metal not as extreme as death. The vocals are understandable but less than clean, and the guitars do have an edge, though the distortion is not ear-shattering. My favorites are 'Don't Ask' and the fabulous 'I Against I.' 🐾🐾🐾1/4



Therion: Of Darkness... (Deaf Rcords) Aren't I lucky! I got this CD at an outlet store for only two dollars! Plus, it's really good. The guitars are chock full of great riffs and rhythms with fine sound quality. I'm fond of the solos as well. I do not care for the vocals, which resemble those of Immolation fame, but like me, you'll get over them. The drummer, while not Vinnie Paul, holds the band together well, which is what you want. The bass isn't focused on much either, but then again, this is a great album. And when I'm listening I hear all the good stuff, I don't miss what's not there. 'Megalomaniac' and 'Asphyxiate with Fear' are standouts from an album that already stands out from the rest. 🐾🐾🐾🐾





Tiamat: Wildhoney (Century Media) This album has been torturing me for the last week, when I first got it. It is not death metal by great leaps and bounds, but it also doesn't try to follow some other dumb trends either. Each song is very different, making it impossible to categorize Tiamat. The first track is a recording of the outdoors, which leads into the first real song, 'Whatever that Hurts.' It's one of the heavier songs, but I don't believe that was the goal of the band anyway. I especially like 'The Ar,' with its female assistance on vocals, making it a very easy song to just close my eyes and enjoy. '25th Floor' and 'Planets' are both more sound experimentation than songs, leaving no real impact upon me. 'Visionaire' does have words but is of no importance: 'Gaia' effectively uses violins to help create the floating mood, and 'Do you Dream of Me?' is reminiscent of **Pink Floyd**, but is not a clone. The album ends on a very sad note with the endless, 'A Pocket Size Sun.' It's about some guy who met some girl and kissed her after she gave him some sort of inspiration. It had more place in a poetry reading on public access T.V. than here. 1/4

Touch of Death: Black Mark Compilation (Black Mark Production) Up and coming **Black Mark** released this a while ago, but many of their deserving bands do not receive much attention.

Up first is **Fleshcrawl**, with the track 'Perpetual Dawn' from the album "Descend into the Absurd." Great production on this one, allowing me to hear the bass(!) without diminishing any of the band's power. After a slow, melodic start, the song gets kicking into full flight and just keeps going. Not groundbreaking, but certainly well thought out and above average. 3/4



A pretty good effort comes from **Agressor**. It's a fairly average band with a song that would not be anything, except for the chorus, which is a real 'get-up-and-go' event. I feel 'Primeval Transubstantiation' from "Towards Beyond" to be **Agressor's** finest moment, which substantiates why not to buy their album. 1/2

Sweden's **Cemetary** has a very **Dismember**ish feel about them, but the annoying tone is absent, luckily. I am fond of 'Where the Rivers of Madness Stream,' from its interesting time changes to drum fills satisfying my ears. Unfortunatley, the rest of "An Evil Shade of Grey" most likely suffers from the same illness as **Agressor**. 3/4



See the review of **Seance**'s albums on page 22. This particular song was the brilliant 'Who will not be Dead' off of "Forever Laid to Rest".

Half-hearted **Rosicrucian** lifelessly regurgitate old thrash with occasional classical guitar interludes. The awful singer sounds like he's been sedated and is trying to sing just as the medicine kicks in. Some growls do nothing to help this very old school garbage in an effort to salvage the past. How ironic, I'd rather be 'Within the Silence' than hearing "Silence". 1/2



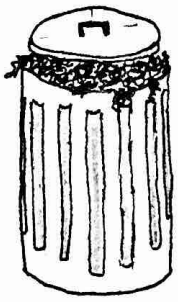
Now kiddies, if you're going to try to play thrash, be sure to get the vocalist from **Invocater**. His





aggressive style is a combination of Phil Anselmo and the guy from **Dark Angel**. The rest of the band doesn't make the grade, though. With a silly intro more fit for a cheesy death metal band than a cheesy thrash band, "Excursion Demise"'s 'Excursion Demise' has a couple cool parts, but that just doesn't hack it. 1/2

Oh, goodie! A 'necro-' band! This time it's **Necrosanct** with their speedy 'Solace' from "Incarnate". It's actually pretty good, with good guitar tone that 'really shreds'. It's really short, but better than long, drawn out garbage like the next band. 1/2

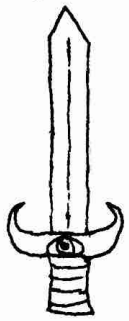


Tribulation is stupid! Just so damn stupid! I guess they're trying to appeal to a wider audience by saying they were 'Born Bizarre' and wear a "Clown of Thorns" on their heads. Ha-ha, huh-huh. Look, you fools, if you want to appeal to a wider audience, write good songs, don't proclaim what a bunch immature wusses you are!

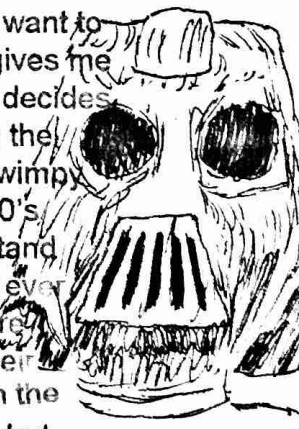


Edge of Sanity ends my tirade for now, but Quorthon beware! 'Enigma' starts off fast but goes into this odd hymn singing part for twenty seconds. Then the body of the song resumes. A floating passage with a melodic guitar and 'emotional growling' lead into more speed. The chorus repeats and you have yourself a highly satisfying (and original) death metal song! See their album reviews on page 10.

In pain I endure **Bathory**. I have listened to 'Blood and Iron' for the final time, readying myself to warn you from 80's rock usually found on Noise Records. It's one of those damn, great European battle songs, with the forces of nature upheaving in horror as man conquers everything with his extra-special sword which has the eye of God engraved on the handle. Qourthon's voice is as out of key as ever, showing why he has to refrain from doing any shows.



VADER: The Ultimate Incantation (Relativity/Earache) If this is the ultimate of death metal, I don't want to hear anything else; plus, this gives me a headache. For once, a band decides to use some frets higher up on the fretboard, (or they just have a wimpy sound), but it sucks! Lots of 80's thrash twists and turns don't stand well here and I hope you don't ever have to hear this. The solos are contests seeing who can hit their whammy bar the most times in the alotted amount of time. Deep, but weak vocals further the embarrassment, and the drummer, well, he's just there. I hope George Lucas sues them for copyright infringement.



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