

# METALCORE

## MAGAZINE

FREE



31 SAPPHIC ODE INTERVIEW

WELCOME TO ISSUE 31 OF METAL CORE FANZINE!!!

This issue is kinda small and that is due to me adding more stuff to my website. I am gonna be cutting back to publishing a print version about once a year now. It is just so much easier to put stuff (reviews, interviews, etc) on my website than putting it down on paper. Reviews & interviews will go up quicker and there will be lots more interviews & reviews on my page. So feel free to check out my web page if you have not. Everything that is sent in will be reviewed in my review section of my web site as well. Thanks for all your support for the past 17 years and here is to 17 more

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### Interview with singer Julee

#1: How did the band end up forming? Were any of you in any other bands?

Julee: Well, I was introduced to J back in 99. We met in July and the first full-length CD, "Sex Equal Chaos = Art" was recorded in September...the rest was history. Before that I was mingling in my own stuff and back in '97 I played guitar for a punk band called Kriegskinder. I know J, Brad, and Chris were all in many other bands before Sapphic Ode.

#2: Did you have any vocal training or did you teach yourself?

Julee: I had vocal training in college. I studied piano as my major and voice was my minor.

#3: How does a song you guys write come together? Are songs easy for you to write? How about lyrics. Do they come easily?

Julee: One of two things happens; the lyrics come first and we write the music to it, or we come up a really great riff and then we have to plug lyrics into it. We usually don't agonize too much about lyrics. They come pretty easily. The music itself is tougher. We might come up with a few great riffs and it may take many hours of practice to get them to mesh just right.

#4: What was your first show like? Has anything embarrassing happened to any of you while playing live on stage?

Julee: I was really psyched for our first show. I look at the pictures from that show now and I'll think to myself, "Gee, I wasn't wearing as much makeup as I should have". I'll even listen to our first album and say, "Boy, we've come a long way".

Embarrassing? Yes! I've ripped many a garment on stage; some to the point where I've had to hold them on (like our last Halloween show). In the beginning of our career, I was looking at our set list and introduced the band as one of the song names instead. I have that one on tape. I won't tell any of stories about the guys...I don't think they'd appreciate it.



#5: You have quite a wild stage show. Tell us about it?

Julee: Imagine a B-rated horror movie. We have freaky lighting, smoke, costumes, and overall atmosphere. Don't get me wrong, this is not an Ozzy stage setting. There is something else to it that, well, you'd just have to experience. I can't explain it.

#6: Do you feel being a female singer that it helps you stand out from the crowd? Have you had any unusual requests from people at all?

Julee: I never get asked to pay cover when I walk in a club. I don't have to introduce myself. Being a girl, you have to stand out! If you don't, you get criticized by everyone. "She should (or shouldn't) wear this." "She should (or shouldn't) do that". I haven't had too many unusual requests. I've had some off-color requests, but that comes with the territory.

#7: Describe what the band sounds like in your own words?

Julee: Our older stuff is more metal based than it is now. We've slowed down our sound. It's still heavy, but it has a more sinister feel to it. If you can imagine a creepy love song, you're just about there.

#8: Tell us about the first cd you put out? How did it sell and are you still proud of it? Are there still copies left for sale?

Julee: Sex Equals Chaos = Art was our first CD. It is still available on our website [www.sapphicode.com](http://www.sapphicode.com) and at our shows. I'm still proud of it. It's eleven songs of full power music.

#9: You recently put out a new cd. Do you think with this new cd that you will finally get a record deal?

Julee: I love the new CD Proceeds the Rain. I think that it is a full evolvement of our talents and really shows our true style. I really believe that this one will be the one to get us a record deal. We've also been in the studio again and recorded one single "Like a Spider". We'll be distributing that one as well. It's a real kicker!

#10: Is it tough being a band from South Jersey? What are the pros and cons of being from South Jersey?

Julee: Yes and no. Yes there are not really many places we can play that are right here. No, we don't have to travel that far to get to those that we can play at. New York and Philly aren't too far away.

#11: Tell us about your website and what people will find when they log on it?

Julee: SapphicOde.com has t-shirts, cd's, mp3s, photos, bios, fan mail; just about everything that a Sapphic Ode fan craves for. Video is coming soon too.

#12: Do you have a favorite show and a worst show you have played?

Julee: My favorite show was at the Cutting Room in NY. We played for a benefit there. It was a good room. Clean, good lighting, and the atmosphere was very positive. We got a lot of positive feedback that night. I also really liked the Loop Lounge in north Jersey. Ah, good times! My worst show was when a club (not mentioning any names here) double booked and we showed up and found out we were not playing at all.

#13: Do all the band members get along pretty well?

Julee: Would we be together this long if we didn't? I don't think so. We all get along really well.

#14: What are your goals and future plans for the rest of 2002?

Julee: We have new management right now so 2002 looks really good for us. We're looking at some bigger shows. As for anything else, it's never good to know too much about one's destiny.

#15: Any last words or special thing you want to tell me to end this interview?

Julee: Thank you so much for the interview! Vote for Julee for dark woman of the month on [www.darkarena.com/da\\_woda.php?id=Julee](http://www.darkarena.com/da_woda.php?id=Julee)



#1: Where were you born and where did you grow up?

I was born in Michigan I grew up in Kawkawlin MI about 45 min north of Flint. Was and still is a country hick town we had one stop light ,post Office, lots of bars and churches.

#2: How is it living where you live? I know your moving soon. Are you sad at all to move away from where you have been for so long?

I am living in Bay City MI now bigger town has mall stores but sorry to say no real record stores to speak of I actually moved in 1994 or around there. I kept my parents address for the zine they only live about 15 min away for me so really it's no big deal but I just recently started using my home address.

#3: What sort of kid were you? Did you have many close friends? Do you still see or hang with any of them?

I was a quite a shy kid little strange but nothing too wild. Played in the woods a lot catching all kinds of bugs, animals, fishing. I had two close friends when I was younger then I met a local band, starting hanging out with them, they were in a cover tune band called OUTCAST played mostly metal KISS, ALICE IN CHAINS but the bass player Dennis was into DANZIG, SLAYER and FATES WARNING he actually traded his tape for a cool death metal demo by SADUS "Twisted Face" I liked it right away.

#4: Were you always into music? What sort of bands did you first like? What was the first music release you bought?

I was always in to music, I went to a Lutheran school and every one had to sing in the church.

My older cousin Kris was a big KISS fan I used to listen to his records. I always liked metal I did not really get in to my parents music they had country, some rock. My cousin Troy was big into heavy metal JUDAS PRIEST, VENOM some Punk STOOGES. I think the first tape I asked for my mom and dad got me OZZY "Diary of a Mad man" I got MOTLEY CRUE "Shout at the Devil" and then I think AC/DC and WASP. I started taping anything I could get my hands on DOKKEN, ACCEPT, AC/DC then I found IRON MAIDEN I had to get every release.

#5: How did you get into metal music? What was the first band you heard? What was the first concert you went to?

I was always into metal, just went heavier and heavier. OZZY, METALLICA, JUDAS PRIEST, KISS had to be the first band though. I went to a few bars and hall shows with my friend's band I think TED NUGENT was the first concert METALLICA then it was right to TESTAMENT and SLAYER at Capital theater in FLINT MI. Reign in Blood.

#6: What were some early fanzines you read? Do



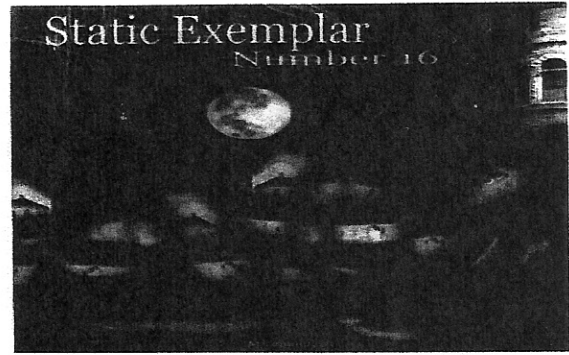
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you still have copies of them today?

METAL MANIACS was my favorite mainstream mag then I think I found Maximum Rock and roll. Then I found one called WAR AND PAIN mag in Saginaw MI they only made two issues I wrote every band and ordered every demo I could get. Black Thorn was next then wild Rags, NO GLAM FAGS. I really don't think there were too many zines out there back then I know I have GRIMORE # 1 still I think I have all my old fanzines.

#7 You have been doing your zine almost as long as me. How do you still manage to do it after all these years? When did you decide you wanted to do your own zine?

The hardest time was issue # 7 I was a heavy drinker and the zine showed it I found mistakes and crossed them out and hand wrote the corrections right over top and printed them that way. I manage because the underground will not let me die, bands have pushed my sorry ass a few times by telling me what a great zine it is that we are honest and that I care about the Underground more than most zines. Actually DECEASED, SLOTH SLAYER, WHERMACHT, AGNOSTIC FRONT, CRYPTIC SLAUGHTER, ALESTER, SADUS, SAVIOR, BATHORY and VENOM and every one else in issue # 1 started the zine I was just buying demos and releases and started writing bands back and telling them what I thought of their release. I wish I could remember if it was SAVIOR or DECEASED wrote me first but they both asked me what I thought of other releases and one asked me if they could use my letter in their promo pack then I thought I already wrote something on all the demos and releases I had thought why not send copies of my reviews to all the bands. Then SAVIOR put my address on fliers " we got honest review send your demo here".



#8: How did you come up with the name for your zine?

SAVIOR told me I needed a name I just kept thinking of metal names but then I thought I don't want to be stuck in one kind of music I liked hard core and punk too. I then thought about something I told my friend when riding in a car he asked me what radio station I like or wanted to listen too I told him I would rather listen to static. SAVOIR made up flier's for issue # 1 Static Fanzine #1 coming soon and I mean a ton like 1,000 plus I made copies.

#9: Tell us about your first issue. How many copies did you print and how much did it cost you? Did you think way back when you would still be doing the zine now?

The first issues layout looked great full size 11 x17 folded over. I had \$500.00 cost \$2.50 an issue so that would be 200 issues I repressed 3 or 4 times but I think it was no more than 200 each time. I thought by now the zine would be full color in every store and I would not have to work making 100,000 or more a year or at least an issue But I thought the music I liked would actually be the mainstream music of today

#10: What are some early interviews you did that you are most proud of?

Issue # 13 I was proud of IRON MAIDEN,



SEPULTURA, NAPALM DEATH. All big name bands. HYPOCRISY, VOI VOD, CAUSE FOR ALARM, MR MIRAINGA, CEMETARY. GWAR was the hardest interview I tried like 3 times to do it in person then one day off guard they called me I was not even ready had no questions at all, asked the same stupid normal zine questions I know, had the questions "tell us some history about your band or when did you form".

#11: Did you feel back then with each issue you were improving the mag? Do you still feel that way now?

I think I was improving with each issue except for issue # 7 and maybe # 8 drinking was more important than the issues and I was dating 2 maybe 3 different women at the same time that's when CIANIDE ( IL.) pushed me back on track and I actually got a few bad reviews yes me. I am never happy with an issue I see things that need to be improved all the time but I used a new printer for issue # 29 and I was most impressed with the quality of the pictures. I have a full time artist for issue # 30, which I hope, works out easier with e-mail interviews too and websites.

#12: For those who don't know, tell the readers a little about your mag. Do you still have NY rangers Fan #2 Jenn Matthews writing for it?

My zine is an all underground honest non-label zine. (Meaning I review labels material and some interviews but would rather interview underground bands especially if I had not heard their music until now.)

Half size and has a comp CD if you want one. I actually have not heard from Jenn in a while. ( Jenn just sent me a show review for issue # 31 and told me she may have a few interviews I will have to keep you posted) Todd is the back bone of the zine and has been with the zine since 1994 now, always get me excited about the zine

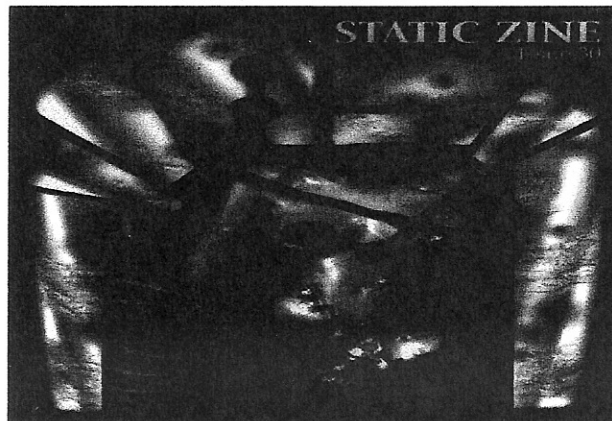
does all the reviews or 95% big help, does the proofing, I cannot spell worth a crap. I think it is a must for fans of the underground. If you have a band and it's metal in any way shape of form I need to hear it.

#13: Do you feel fanzines will be replaced by web zines? Ever thought of stopping the print zine and just doing an on line zine?

I would love to say they will never be replaced I want to do a webzine more like an up date every month on who is going to be in the issue. But look at me I am old school I did not want to give up my type writer until issue # 9 and still did some stuff on the type writer. I thought RECORDS would always be here now it seems they're gone as far as I can tell tapes will not be here much longer.

#14: Do you have a website or plan on getting one soon? If you have one what sort of stuff can people check out on your site?

My web site is ok I lost the person that did it for me so some day I have to have them show me how to up date it has mostly old stuff but I do know how to up date the text now. I love to up date all the reviews I do have a MP3 site called staticexemplar which I have been up loading my comp cds so you can down load the songs for free it seemed like by the time I get the songs up the comp CD is out of print. I will do more when I get my cable modem



your phone lines just suck for that sort of stuff.  
( to find my web site go to MP3.com type  
search static exemplar it will find it.)

#15: Any bands that you haven't interviewed yet that you want to? What was your favorite interview and worst interview?

I hate to say this but I wait for the bands to bug me saying they want an interview before I even think of interviewing a band. I got so sick of writing out interviews and not getting them back I quit writing them out. I would say interviews in person like

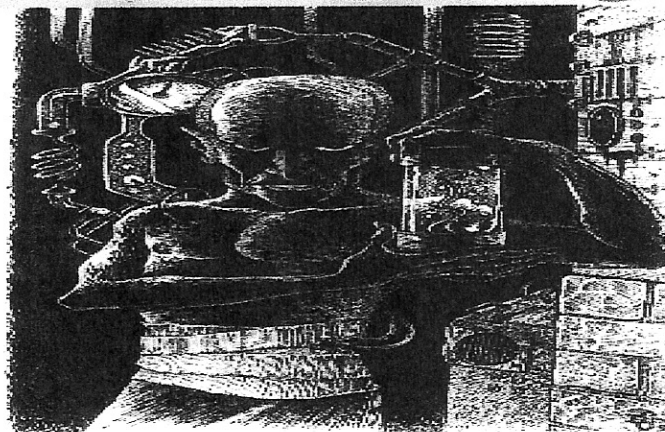
DECEASED, GWAR was the worst interview I did and maybe MR. MIRAINGA because the tape did not record anything at all It was a 45 min interview and I had nothing on tape, pissed me right off because they wanted it for a radio station too.

#16: Your layout is a bit sloppy like my zine. I say fuck em if they don't like the layout. Do you feel the same way?

I want them to tell me what they don't like about it how I need to improve and I think the best one was I was asked to print with a color cover on glossy paper I told them I could do that for them I have the master no problem just send me \$1,000.00 and your issue will be rushed right to your door if you want a year subscription or the next 3 issues send me 2,500.00 that is a \$500.00 savings. If any one wants to do that feel free because I never heard back from them.

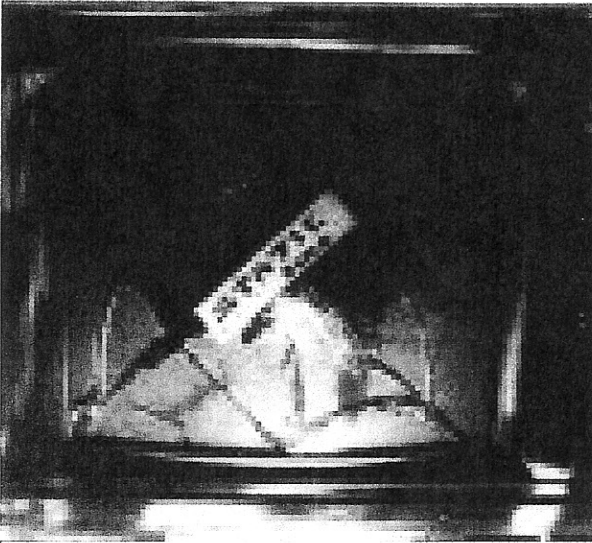
#17: Any thoughts of going to newsprint? Why half size? How many copies do you print and where do you get them printed and how much does it cost you?

Sorry to say this but I hate newsprint messy,



not as bright, dull photos but the best part about newsprint is a lot to read, that 's what a fanzine is about. Learning, you learn by reading. The half size is easier to mail, got tired of the side-stapled issues the ½ size stay together better. I can do it at more than one copy place best part. I press 500 to 1,500 issues. #29 I pressed 500 and 300 were spoken for which was great I have 55 issues left. I think they were \$1.32 each and I pressed 100 CD's, \$1.25 each without a box boxes suck like \$0.41 each Total \$785.00 for the issues and comp CD. For Issue # 30 I pressed 500 sample issues without interviews and sent them all out to bands and distros and pressed 500 main issues. Comp Cd # 15 has a full colored glossy copied cover I pressed 150 Cd's so far. ( re-pressing 50 more soon)  
#18: Where do you see the metal scene headed? Do you feel it was better years ago as you had more quality of bands?

I am not sure there is a metal scene but I have seen it come and go I know I have been receiving more demos on and off. I have not had to write people for material in few years. If I get an e-mail on a band and they sound good I might ask them for a demo. I think the production and quality on the demos has greatly improved but as far as the amount of great bands I am not sure I mean the MICHIGAN DEATHFEST used to rule, all great death acts METALFESTS were good, NOVEMBERS DOOM and CYANOSIS stood out.



OHIO DEATHFEST was good but as far as selling zines it sucked. I used to press a new issue go to a show with 500 and sell almost out I know the side ways issue Deathfest # 3 I sold them all before the show was half over with. Death fest # 2 I moved over 200 without even trying to sell them just trying to get all the bands a copy of the zine. I think people were more willing to buy zines back in the old days then but now it could be just my zine.

#19: How much longer do you plan on doing the zine for? Have you ever thought about quitting at times?

I have to do the zine until I die I made a deal with my brother that when I die he gets to sell T-shirts of my obituary and me in my coffin he feels after I die that's when the cash will flow in by the truckloads. All my videos back issues old t shirts.

I have got pissed off but never call it quits I still don't know If I want to give everyone in the issue a free copy or just start giving out their page. ( I am going to do 500 sample issues with all the reviews and ads just take out the interviews send them all out. ) If Todd quits I will slow back down

but never quit unless every one stops sending me stuff for good then I guess the zine will get very small.

#20: What are your plans for the zine for 2002? Any last words?

I don't know my plans. I know I am sick of NOISE BANDS and they will not be welcome on any future comps and I will not be reviewing them.

# 31 is wrapping up right now hopefully fill up comp Cd # 16 by the time I am ready to press # 31 Dead line for material was March 28th. Still have some ad space. Dead Line for issue # 32 is June 30<sup>th</sup> 2002. I think I want to do 4 issues a year but for 2001 I only got 2 issues out. In 2002 I have all ready got one issue out and #31 3/4 of the way done. It will be easier to get them out I was waiting on cover art all the time hopefully with micko my new artist that will change but I know I will always need art work because I think the issue will keep filling up faster and faster.

Thanks for the great interview Chris



# PRIME EVIL

Prime Evil were a killer speed/thrash band back in the late 80's. Sadly they never got a record deal after putting out 3 fantastic demos. King from Battlezone Records recently released all of the bands material on cd for the 1<sup>st</sup> time. The band sounds as fresh today as they did back then. I got in touch with good friend Mary Ciullo after many years of having no contact with her after I met her at last years NJ metal meltdown and here is an interview with her. I have Prime Evil cds for \$12 and they are more than worth it. Killer speed/thrash metal in the vein of Dark Angel. Buy or be a poser!

CF: HOW ARE YOU MARY? BEFORE WE TALK ABOUT THE PAST, LETS TALK ABOUT THE PRESENT FOR ABIT. WHAT HAVE YOU BEEN UP TO SINCE THE BREAK-UP OF THE BAND? WERE YOU OFFERED ANY OTHER POSITIONS IN ANY OTHER BANDS?

MC: I've been taking up space, like lawn furniture-that about summarizes my activities since we broke the band up. I believe I had some offers to join local bands right away after we disbanded, but they happened too immediately. I don't think I was ready to play bass in a band other than Prime Evil. I probably gave the impression to those that asked and to whom I declined, too. As if I was "too good" for others? Not even. I politely refused because I couldn't put my heart and mind into a new (to me) band. That absolutely HAS to happen if you want your project to be successful.

CF: HOW DID PRIME EVIL FORM AND HOW DID YOU JOIN THE BAND?

MC: I don't know and I don't know respectively. Well, let's see. ..I believe Prime Evil formed in January of 1986 and existed for a year before I joined in January of 1987. The only members that got through the first year were the 3 guys started it: Mike Usifer-guitar, Gary Day-guitar and Andy Eichhorn-vocals. I think even Gary quit and re-joined over the course of 1986. I ended up joining the band because a mutual friend of Andy's and myself introduced us at a Slayer show of all coincidental places. Shades of all things to come.

CF: WHAT WERE THE EARLY DAYS OF THE BAND LIKE? DO YOU REMEMBER WHERE YOU PLAYED YOUR FIRST SHOW? WHAT WERE SOME EARLY COVER TUNES YOU DID? DID THE BAND SOUND LIKE PRIME EVIL IN ITS EARLY FORM?

MC: My early days in the band were like a train wreck-they had no drummer. I'd go up there to practice and there was NO means of timekeeping-it was kinda silly. I almost told them that "I'm sorry I can't do this", cause they'd give me a tape with guitar playing Only on it and want me to "learn" it. When I finally expressed difficulty with the situation, Andy asked me a question: "Well do you know of anybody that plays drums?" So I said "Yeah, but you're gonna have to call him yourself. I wanted to jam with him last summer, but he turned me down. He won't get into a band with a chick." Looking back, it's amazing that Prime Evil even happened. Anyway, Andy called the drummer Tad Leger, told him what we were wanting to do...and he agreed to play with us, me included. Oh boy. We played our first show at someone's house party, in the recreation room. Our set was always the same: half Prime Evil originals, half Slayer (83-86) covers. That's all we could play together. We probably sounded like a car crash too. I know that's what all the girls at the party thought. You could tell by the way they scattered from the room. Great sight!

CF: HOW LONG WERE YOU TOGETHER BEFORE YOU BUT OUT YOUR FIRST DEMO? WHERE DID YOU RECORD IT AND WHAT WAS IT CALLED? WERE YOU HAPPY WITH IT AT THE TIME?

MC: 4 months. Not nearly long enough looking back. We recorded it at a studio in Dutchess Country, NY called 'Electric Reels.' Andy was attending Dutchess Community College at the time, working on his degree in communications. Part of the requirement was to complete an apprenticeship program of some sort, so Andy was working nights at the studio as an assistant engineer. He made the arrangements, booked the time and got us a discount. We did everything in a day, except the mixing (mistake.) We were arguing quite loudly by the end of the session. Tad was an hour and a half late, we ran out of tape, my voice cracked doing backing vocals in the song "Prime Evil", Mike was mad because his friend said his solos sounded exactly like Kerry King (Slayer) in front of everyone. Andy recorded a songs worth of solos on the wrong take...joys of analog recording! Was I happy with it at the time? I was happy we were done and I could go home...I'd had it by then! On yeah-my car practically ran out of gas on the way back-Andy had to taken it to go get dinner food.

CF: HOW DID YOU GO PROMOTING THE TAPE? WHAT AS IT LIKE PLAYING SHOWS BACK THEN? DID YOU TRY AND USE THE TAPE TO GET SIGNED?

MC: Andy was just happy to just give the tapes away, which got me a little upset. We sent them to magazines and fanzines-For that we read and filled our pockets with them when we went to shows. Yeah, the intent all along was to try and get signed.-that was our goal from day one. We couldn't play shows for a long time cause Tad quit us to join Toxic. We were approached by a drummer that went to college with Andy; his name was Todd Gukelberger. He was in a hardcore band called 'Leprosy' that I had only heard of. I was skeptical the day we drove up to his house to jam/audition him, but my skepticism was COMPLETELY unfounded. Todd's skill level was terrific, he is one of the best musicians I've been lucky enough to play with. Outstanding talent. Never has heard of a clock though....

CF: You then released a very popular 2<sup>nd</sup> demo. How did that come out? You became very popular within the underground. Did you think with this tape you would get signed?

MC: By the time we recorded the demo your talking about "The Manifestation", I felt we had improved considerably as a band. It was now 16 months since our first self-titled demo and we were practicing regularly, writing and playing area shows periodically so that helped. We didn't sound like a mess anymore. As you said, it was strong enough to put us on the underground map, but ultimately not convincing enough to get us signed.

CF: I KNOW YOU WERE COMPARED TO DARK ANGEL A LOT. DO YOU THINK THAT WAS A FAIR COMPARASSION? WHAT WERE SOME OF YOUR FAVORITE BANDS AND SHOWS YOU SAW BACK THEN?

MC: I guess comparing us to Dark Angel was somewhat fair, they were real fast-we had some fast stuff too. I mean at the time, I myself praised Dark Angel to the highest cloud, so although I didn't agree with the comparisons I didn't find them insulting neither. You probably already know the answer to this, but my favorite bands then were both Dark Angel and Death. I listened to both bands everyday. When they both did a tour together in April in 1989, oh man I just thought that was the greatest thing since sliced bread! My friends and I traveled more than a 1000 miles in a week just following the tour in the Northeast. The 2 bands didn't get along, but that was none of my affair. Their job was to play, my job was to go right up front, suffer the damage and be metal. It was delirium!

CF: HOW WAS THE MORAL OF THE BAND AT THIS POINT AFTER STILL NOT HAVING A DEAL? LOOKING BACK WOULD YOU HAVE DONE ANYTHING DIFFERENTLY?

MC: The moral of the band was not necessarily low, but it could have been better. Although "The Manifestation" demo did not net us an album contract like we wanted we were getting offers from indie and upstart labels to release one or all of the demo songs on other formats than tape or to appear on compilations. While all the attention was nice and much appreciated, with the exception of tape complications, we always politely declined. Well-except in one instance. A then employee of Combat Records (George Grant) asked us if we wanted to contribute to an LP he was compiling that was to be called "Give Me Liberty or Give Me Death." Seeing that as a possible way of getting in good with the likes of Combat Records, a label we would have signed with had they asked, we agreed. I paid to have an open-reel tape of the song "The Manifestation" made and I mailed it to George, signed his little agreement to give him permission to use our song. Needless to say, that was the last we heard from George. So, looking back would I have done differently? Yes I would have said "no" to George and saved myself the hassle.

CF: CAN YOU RECALL ANY FUNNY REVIEWS THE BAND GOT? DID YOU SAVE MOST OF YOUR REVIEWS AND STUFF?

MC: You could say I was a mild archivist, I saved whatever I saw. Among some of the funnier things I read was a zine called "Amplified Assault" saying: "These guys are more than just heavy and mean, they're heavy and about as mean as a sociopath strangling a defenseless young child with a fishing line! I'd recommend this to one and all, but in reality this is really for those deranged animals who watch movies like Faces of Death for its comical value." A zine called "The Rage of Violence" said "This demo ends with "The Sin of Innocence." This song would have made Ghandi jump into the pit and kick ass. Check out the lyrics to this one; this is one of the PRMC favorites." "The Book of Armageddon" even said, "Now here's a band after my own heart." I gotta say, overall the press was very kind to us.

CF: I KNOW YOU DID AN INDUSTRY ONLY DEMO. WHAT LABELS DID YOU SEND IT TO? WAS THERE ANY SERIOUS OFFERS? WHAT DO YOU THINK WAS THE PROBLEM WITH THE BAND NOT GETTING SIGNED?

MC: I can't remember every label that we sent the demo to. Let's put it this way: if Andy or I had heard of it, they were remotely linked with metal music and we had their address, then we submitted a tape. Most companies were even proper enough to send their Xeroxed, format rejection letter... but some couldn't even be bothered with that. I don't know exactly what you deem a serious offer, but I would say we had several cases of "interest". Robert Kampf from Century Media was in America for the Foundations Forum and he made arrangements to come watch us rehearse. He saw Demolition Hammer rehearse while here too... and that's who got the contract. Opps. We had 2 chapters of teasing from a Canadian label called Maze Music. Their president Zoran Busik had the bright idea to open a US office in the NY area and call the subdivision "Kraze America". They got this guy John Morris from Brooklyn, NY to operate A & R from their office located on Long Island. To give you an idea of the level of genius we are considering here, John solicits 2 area bands with a following: Biohazard and Repulsion 9ex Carnivore). The label can only handle one contract mind you. John tells Repulsion they can have a contract if they change their name cause a certain grind band from Michigan already has the rights. Anyone reading this who was born in 1970 or earlier will know who I am talking about, all others check Ebay. Anew, Repulsion does just that (you've heard of Type O Negative right?) and signs to a real label, which leaves Kraze to pursue Biohazard, who they sign. Then the label decides they will imminently be rich and proceeds to actively court a number of other unsigned bands with a good following; simultaneously. They sign one (a Great one, at that) from NJ called Ripping Corpse. The label could clearly not afford the plans they were undertaking. They had 2 contracts from 2 different A & R guys (Stuart Morales being the second) back and forth with Prime Evil alone, and they were actively jerking around Sheer Terror from Yonkers, Fester 9 from FL) and a lot more than I'll ever know about! I obviously know why we were not signed to Kraze, but I don't believe I know why no other label signed us. Maybe it was because of me. (maybe we had some idiot A & R people-chris)

CF: YOU ALSO PUT OUT A 7" ON RAGE RECORDS. WHY A 7"? HOW DID IT SELL? I GUESS COPIES GO FOR A NICE CHUNK OF MONEY NOW HUH?

MC: Why a 7"? Why not? We hadn't put out a public release in more than 3 years when Ed Farshtey (wonder where he is now-chris) and Joe Pupo from Rage Records suggested the idea to us. Ed didn't even have to finish asking me, cause I was always the strongest supporter of the vinyl format. My bandmates agreed to the idea, but with a little stipulation. I couldn't provide Rage a band photo where you could see Todd Gukelberger, the drummer who played on the included songs (Terminal Dementia and Global Degradation). Todd had quit the band by then and one of the founding members refused to release something bearing Todd's likeness. I got to pick the vinyl color (red like the cover of The Manifestation demo) and although you can't see him, Todd is represented by the 7" release anyway. He drew our band logo and the maze of twisted, tortured ghouls that are on the cover. Ed says he made a 1000 of the singles and the numbering got messed up when he and Joe did it by hand, so dual serial numbers exist.

He also said all the copies were gone in about 3 or 4 months, the fastest moving 7" he did. I honestly don't know if their value has increased over time-I never thought about it

CF: WHAT LED TO THE BREAK UP OF THE BAND? WERE YOU SORRY TO SEE IT END? WHAT WAS YOUR FAVORITE TIMES AND WORST TIMES WITH THE BAND?

CF: Members quitting was what led to us breaking up. We planned it, we didn't fall about or have a falling out. In November of 91 Todd comes to practice one night and dropped a bombshell on us-he said he was leaving and that this was his last rehearsal. After the second "false alarm" we had with Maze/Kraze, I think he got discouraged. He said he wanted to continue his higher education by going to a Graduate Art College that was out of the area. If Prime Evil had signed a record contract, then he would have stayed with the band for however far we went. But when that didn't happen, he couldn't see any sense in staying with a band that was costing him money and playing in a scene where the music industry didn't want us. Although I hated what he was saying and I knew what him quitting the band meant, I could hardly argue his point. We taped rehearsal that night so we could teach our newer material to whoever his replacement would be. (the songs are on that cd.) There was never any thought about breaking the band up at that point. Mike Usifer called a drummer friend the next day, told him what happened and within 24 hours we had a new drummer. His name was Matt Mayfield, he had been in a hardcore band called "Violent Plague" and was a longtime Prime Evil fan. About 5 or 6 months went by, but we couldn't play out cause Matt was not tight enough with us yet. It was during this time that the 7" was released. In June of 92, Gary Day makes an announcement at the end of practice that he is leaving Prime Evil and he does not wish us to continue to use his material. Gary and Mike wrote or co-wrote almost every note of Prime Evil's music, so Gary leaving created this 40% musical hole. Gary said he no longer enjoyed playing in the band, that it was like a job he went to after his day job. We had already scheduled a show for July in Manhattan, NY with Incantation and like 5 other bands that we did not want to cancel. Andy had to be vigorously encouraged to keep his plan to play the gig as our last show ever-when he heard how we sounded as a 4 piece, he wanted to cancel and

fold up tent right there. But we did it, with the thought we would be a band right until the last song. We told no one beforehand, made no announcement, just a very humble ending. Matt cut his thumb badly just a couple days before the show-he practiced with us and played the show with a huge bandage. I don't know how he held onto the stick... our songs weren't exactly a waltz! Was I sorry to see it end? Oh yeah. Easily one of the best experiences of my life. I had

a lot of favorite times with the band it's hard to pick one. Playing out of town and getting a strong reception was always gratifying to me personally. I just felt good seeing that something I was involved with was giving someone else a good time. The worst times mellow with time, I suppose... the worst things I can remember actually had to do with Andy. We never rehearsed nearby where I lived, so I always had a bit of a drive (an average of an hour) to get to practice. Well I have a real fear of thunderstorms. I have had it my whole life. If the weather was violent or going to get violent, I'd have to call Andy to tell him I was afraid to go to practice. Andy was non-tolerant of this, he gave me a lot of grief. I felt like a pud because I was scared to go outside. When we were learning "Sin of Innocence", I asked Andy if we could use some different words in place of a few derogatory vulgar ones he had written. We got in a big argument at practice in front of everyone over that. He told me if I didn't like it, I could just quit. They'd get someone else. I figured if I didn't quit, they'd just kick me out me out anyway for being a girl. For the next few months I went to practice everyday fully expecting to be fired. They didn't boot me out and I didn't quit... so I suppose that is a good thing.

CF: I KNOW YOU DID SOME WRITING FOR SOME MAGZINES. ARE YOU STILL DOING THIS? HOW DID THE BAND COME UP WITH THE NAME PRIME EVIL? HAVE YOU PLAYED IN ANY BANDS BESIDES PRIME EVIL?

MC: I didn't write anything for any fanzines. I never wrote articles, biographies or reviews. What I did do was conduct and/or contribute interviews to "Voices from the Darkside" and "Snakepit." Some of the interviews I conducted and transcribed myself, others were transcribed by me with someone else doing the interviewing. I edited and contributed other writer's biographies too. The only time something was printed by me was actually written by me was something like this here: an interview where I was answering. I can't write, I can't compose music and I'm horrible at public speaking-but I feel like I am at least some organized, clerical and have grammar skills. That's why I did a lot of mail and wrote a lot of the written interviews for Prime Evil. The only things I've done public music-wise since the band broke up was to sit in a couple of times during 96 with Incantation (I did a promo and 3 live shows) and I did a demo with Malicious Onslaught in 97.

CF: WHAT DO YOU THINK OF THE WHOLE COMPUTER AND INTERNET THING? HAVE YOU SEEN ANY PRIME EVIL WEB SITES AND WILL THERE EVER BE ONE?

MC: Home computers and the internet are nice, but I don't have any of that stuff. At present, I still consider the PC to be a luxury, not a necessity... speaking for myself, of course. I use a public access computer for information periodically, and occasionally I send email or buy something through a friend's computer. Your kind of asking the wrong person about knowledge of any P.E website. Ansy Eichhorn would know that. And I surely don't have plans to build one, if one goes UP, it sure won't be from the mouse of Mary.

CF: I KNOW YOU COLLECT RECORDS. ANY ITEMS YOU'RE LOOKING FOR? WHAT IS YOUR FAVORITE ITEM YOU HAVE IN YOUR COLLECTION?

MC: Yeah, I collect records. I especially like picture discs and colored vinyl. I have a short list of wants that changes very often as I locate things and decide there is other items I'd like to have. There's a record I've been looking for a long time that I've never been able to find. Noise Records of Germany re-issued "Terrible Certainty" by Kreator on red vinyl. I've haven't ever seen one. The favorite item in my collection? Hmmm-that's a tough one, cause there's a few. "First Strike" by Def Leppard... don't laugh. While on the subject, there's someone I'd like to thank for getting me records I'd never own, were it not for: Chris McLaughlin. Thank you! I really appreciate all your assistance.

CF: I KNOW THE SCEN HAS CHANGED OVER THE YEARS. DO YOU THINK IT HAS CHANGED FOR THE GOOD OR THE BETTER?

MC: I agree with you, but it's tough to say, because one person's good or better if someone else's bad or worse ya know? It's easier to get a deal, because there are more indie companies. It's harder to get recognized, because there are more indie companies with releases out. It's easier to record and produce your material because technology has advanced, brought the price down and put it in the musician's hands. There's more "bands" that are one or 2-man projects because technology has made it unnecessary to assemble a line-up. People use to gladly go to a concert with a headliner and one support band and deem the show a great deal. People will gladly stay home with friends, drink burn/trip and watch bootleg concert videos of a dozen different bands nowadays because it is less trouble. Like I said how it was/how it is/how it will be is all a matter of opinion... it depends on the individual. I will say one thing-enjoy whatever it is that you have, however little it may be... anything is always better than nothing at all.

CF: WHAT ARE SOME NEW BANDS THAT YOU LIKE AND OLD BANDS YOU THINK PEOPLE SHOULD SEEK OUT?

MC: Earlier metal bands I always liked are Motorhead and Venom. Bands that started in the late 80's that I still call favorites today are Immolation and Incantation. I guess a band is only "new" once, then never again-so that's a tough call. Bands that I really like with just one album out are Souleaper and The Ravenous. Some bands that crush whom aren't household names (yet!) are: Dim Mak, Severance and Scepter... from NJ, TX and IL respectively in case anyone needs to know.

CF: HOW DID IT COME TO BE THAT YOUR STUFF FINALLY CAME OUT ON CD? WERE THERE ANY OTHER OFFERS? DOES THE WHOLE BAND KNOW ABOUT THE CD? IS THERE ANY LEFTOVER SONGS YOU LEFT OFF? ANY CHANCE OF A LIVE CD OR RE-UNION SHOW?

MC: This is kind of a long story. To avoid angering myself, I'll try to explain it in concise terms. Sometime in 1997, Jeroen of Damnation Productions from The Netherlands called me several times to ask if I'd allow him to release the first two Prime Evil demos as a 2-side 12" EP. I thought that was a great idea, being the dedicated vinyl supporter I am. I checked with those who actually wrote the material because I would never give permission for someone else to use music that I never wrote. Everyone thought that a re-release would be nice, but why were we not re-releasing it on cd? Why on vinyl only? I explained that there remains a huge and loyal vinyl market in Europe where the label was located and where they would probably be selling most of the 500 copies that they were planning to press. Besides-if we did this 8 song ep, perhaps someone in America would license it for cd at a later date. SO we agreed it would be okay and I told Jeroen to proceed. I got together some pictures and artwork, plus I had the first and second demo transferred to digital format. That turned out to be a lot of work! Well, that project never "caught on fire" and in the meantime I was asked twice by Jeff at Bad Posture Records did I want to do a Prime Evil cd? I told him we already had a deal pending with Damnation, but we asked him what he had in mind. He suggested a collage for a layout, to use a colorized flyer

For a cover and to have a musical hodge-podge of demo songs, covers and live tracks. I mentioned the proposal to Andy and he was really keyed on having our material on cd... but, like myself, wanted a finished package that was polished and professional looking. I

asked Damnation to be excused from the ep project and they agreed no problem. As for doing a cd layout, because I'd saved so much band memorabilia I had a good idea and I'd have stuff for a nice booklet. Because I don't have a computer and no layout experience, I had no idea how to get started. I asked our first drummer Tad Leger if a prior offer to help was good and he said "sure." I told Bad Posture we'd give him a ready to print/press cd. Since Prime Evil never had an album release when we existed, I thought this would be our only and last chance to show ourselves to the public. I wanted to put our best possible foot forward. I had the rest of the music prepared for digital format and I provided text files along with artwork scraps for Tad to create a cd package layout. If you ask me, Tad outdid himself-made the packaging look about 300% better than I was hoping for. After making some changes that Jeff requested, we finally finished the job and submitted everything to his printer. Well that was the last we ever heard of Jeff. He and his partner abandoned the project and said nothing to us. SO I offered the whole thing to Damnation as a cd and they said they would like to do it, except they had other projects planned for release before ours. Fair enough, I thought. After waiting for more than a year, they informed me that their plans changed and that they wouldn't be releasing it after all. I then offered it to King from Battle Zone Records because he inquired about Prime Evil's material in the past. I realize hindsight is 20/20, but I think I should have worked with King in the first place. He was professional, prompt and had the cd out and for sale within 4 months of me bringing the files to him. Whew! Good job. Every song Prime Evil did is on there-no covers, no live stuff. I wanted to be complete, but not cross over formats. The quality of the recordings depends on where/how it was done. Some is studio, some is rehearsal. I included all the lyrics too-cause Andy was writing towards the end of the band was so well-researched and constructed... for what he had to say it was much too intelligent and meaningful to be trashed. Yeah, we divided up what King gave to us out of the 1000 he made. I would not rule out a live-only cd one day, but don't hold your breath. Same deal with a re-union show-it's not impossible, but it's highly unlikely.

CF: ARE YOU 100% HAPPY WITH THE RELEASE OF YOUR MUSIC ON CD? DOES IT SOUND WEIRD TO HEAR YOUR MUSIC ON A DISC? DID LOTS OF OLD FEELINGS GO THROUGH YOU AS YOU WERE REMASTERING THE SONGS?

MC: I am 100% happy that P.E. now has a reasonably complete collection of music available. I am not 100% happy with the fact that the packaging is missing some information that it should have, but I obviously can't do a thing about that now! For anyone that has it, and cares, here's what supposed to appear on the back tray cover, under the photo: 2001 Battlezone Evil Music (ASCAP) All Rights Reserved. Unauthorized Duplication is a Violation of Applicable Laws. And all that should be in a bright red box. So we have a cd out with no record identification, no copyright statement and no publishing disclosure. All the important info to identify and protect ourselves does not appear, that kinda bothers me. Besides that, it makes the cd look like a bootleg and that it's not. The feeling I experienced as I was having the music mastered-and keep in mind this was done by 2 different engineers doing 2 different groups of songs at 2 different times-was worry. Mastering is very expensive and very time consuming. I was wondering how I was gonna pay for it! Once I got the finished product in the mail though, I opened one, fired it right in the cd player and blew down my house with it! After all the work, the letdowns and the waiting... at long last it felt SO worth it. What a wonderful feeling of satisfaction.

CF: ANY CHANCE OF SHIRTS BEING RELEAED? WELL HER EI INTERVIEWW WAY BACK IN ISSUE 13 AND HERE I AM INTERVIEWING YOU AGAIN. P.E. RULED BACK THEN AND STILL DO TODAY. ANY LAST WORDS AND THANKS FOR DOING THIS CHAT WITH ME I HOPE THE READERS WILL SEEK YOUR MSUIC OUT ON CD.

MC: I don't have plans to screen shirts-why you need one, Chris? (damn right mary if you have one send it-chris). Yeah you edited lots of what I said for that interview in issue 13! You interviewed me to take the place of a spoken interview you had done with my singer Andy, guitarist Gary and drummer Todd. That you lost! Probably better off though-I saw those 3 right after they talked to you and they were all drunk! But I'd like to thank you for all your kind words and your support past and present, Chris. I'm glad you enjoyed what we had to offer as a band. Last words? You almost snapped my hand in half when you shook it at Metal Meltdown in NJ. Please be careful, I need that hand. Again on behalf of myself and the Prime Evil-thanks for the attention. Much appreciated.

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# REVIEWS KRISSHADES

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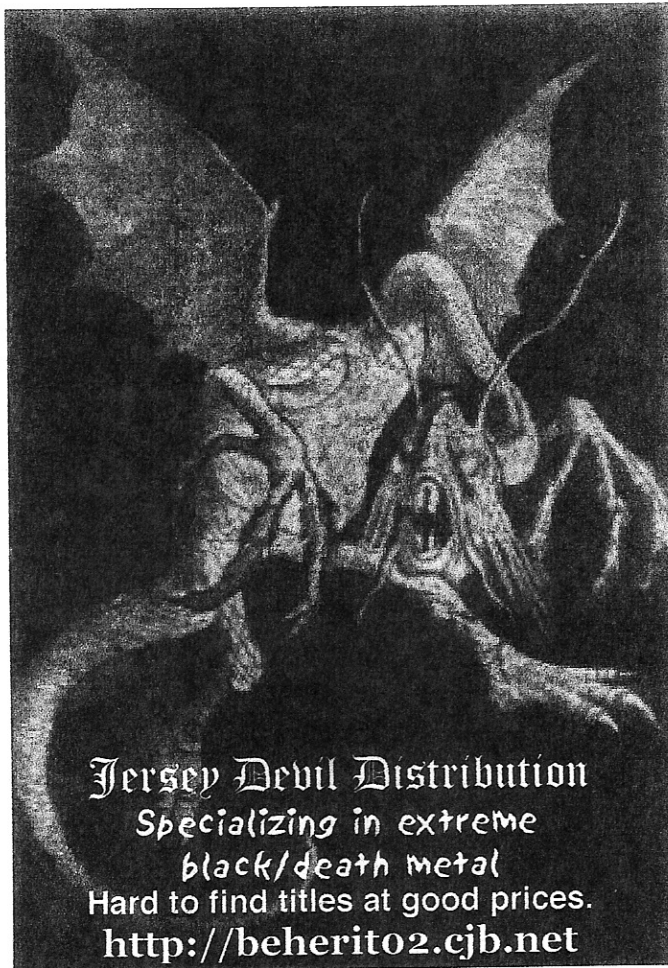
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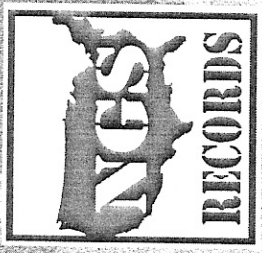


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# MEDIUM #2

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## CDS

- ABSOLUTE DEFIANCE**- 'Systematic Terr...'  
**ANDROPHAGOUS** - 'Blood Soaked Freaks'  
**ADMORTEM** - 'Ad Extremum Supplicium'  
**ANARCHUS/CSSO**- split  
**ARGHOSLENT** - 'Arsenal of Glory'  
     - 'Gallop Through Battle Ruins'  
**ANESTHESIA**- 'Satisfied'  
**APOCALYPSE** - 'Coldbringer'  
**ABOMINANT** - 'Ungodly'  
     - 'The Way After'  
**AURORA BOREALIS** - 'Northern Lights'  
**AGATHOCLES** - 'Humarrgance'  
     - 'Mincecore History '89-'93'  
     - 'Live in Leipzig'  
**THE ABORTED** - 'Industrialized Nation'  
**ABORTUS** - 'Judge Me Not'  
**AMORBITAL** - 'Invidia'  
**ABORTION**- 'The Truth Hurts'  
**ASHEN LIGHT**- 'Necbh Beneca'  
**ANCIENT CHINESE SECRET**- 'Caveat...'  
**THE ANCIENTS REBIRTH**- "Damnnated..."  
**AGENDA/EPAJARJESTYS**- split  
**ADOPT** - 'Tapah'  
**ANTAIOS/STIGMATIC CHORUS** split  
**ANARCHUS**- 'Still Alive (and still too drunk)'  
**ANWYL** - 'Bloody Mary'  
**ATANAB** - 'The Garden of Sad Souls'  
**ANTISOCIAL BEHAVIOUR/EFIL**- split  
**ANEMIA** - 'Stupidity of the Lambs'  
**AGHAST/TEKKEN**- split  
**ALIENATION MENTAL/MALIGNANT TUMOR**- split  
**AGATHOCLES/SUPPOSITORY**- split  
**AVERNUS** - 'Where Sleeping Angels Lie'  
**AGARTHI**- 'At the Burning Horizon'  
**AVENGER** - 'Fall of Devotion'  
**APOPHIS** - 'Heliopolis'  
**BRUJERIA**- 'Mextremist Hits'  
**BLACK AUTUMN** - 'Synthetic Deity'  
**BELZABET**- 'Before Nightfall'  
**BURNT BY THE SUN**- 'Burnt by the Sun'  
**BLOOD DUSTER**- 'Cunt'  
**BURIAL**- 'Mourning the Millenium'  
**BLOODBATH**- 'Breeding Death'  
**BLOODY GORE**- 'Stench of Your...'  
**BLOCKHEADS**- 'From Womb to Genocide'  
     - 'Human Parade'  
**BRUTALITY REIGNS SUPREME**- 'Back From the Dead'  
**BROKEN EDGE** - 'Cold Lies'  
     - 'No Fame, No Name, No Shame'  
**BRICK** - 'Secured in Darkness'  
**BODYBAG ROMANCE** - 'Gin Crusher'  
**BRODEQUIN** - 'Festival of Death'  
**BRUTALITY REIGNS SUPREME/GRUESOME STUFF RELISH**- split-  
     - 'Brothers in Gore'  
**BEATEN BACK TO PURE**- 'Southern...'  
**BETHLEHEM**- 'S.U.I.Z.I.D.'  
**BETHLEHEM**- 'Profan Fetmilch'  
**BLESSED IN SIN** - 'Opus Luciferi'  
**BENIGHTED**- 'Benighted'  
**BLINDED BY FAITH**- 'Veiled Hideousness'  
**BLOOD**- 'Gas, Flames, Bones'  
**BLOODBATH RECORDS** - comp  
**BK-49** - 'Zombified'  
**BETRAYER** - 'My Twisted Symphony'  
**BLOOD STAINED DUSK**- 'Thy Legions...'  
**BLOOD STORM**- 'Pestilence From...'  
**BLACK CANDLE**- 'Nightfire'  
**BRAINDEAD TRIBUTE** - Indonesian comp.  
**BIZARRE VINYLs** - comp  
**BLACK DAWN**- 'Blood for Satan'  
**BURIAL**- 'Enlightened With Pain'  
**CONSPIRACY OF SILENCE**- 'Faceless'  
**C&BT/FILTH/DOWNTHROAT/NCC** - split  
**COCK AND BALL TORTURE** - 'Opus(sy)'  
**CRUCIFER**- 'The World Dies'  
**COLERA** - 'Pela Pazeau Todo Mundo'  
**CAD** - 'Deadnaton'  
**CONVENT** - 'The Truth Revealed'  
**C.U.M.**- 'Encyclopedia of Serial Murders'  
**CRIPPLE BASTARDS**- 'Almost Human'  
**CEREBRAL TURBULANCY**- 'Forces...'  
**CATHOLICON** - 'Lost Chronicles of War'  
**CABAL**- 'Midian' (digipak)  
**CHOKESLAM / BLEEDING FACE** - split  
**CEREMONIUM** - 'No Longer Silent'  
**CRUST X GRIND**- compilation  
**CONQUEROR** - 'War Cult Supremacy'  
**C.U.I.**- 'Forensic Necrovulvectomy'  
**CHAOS BRUTALITY/FISHY/CRITISM ARMAMENT** split  
**CROMM CRUAC** - 'Senecio'  
     - 'Meadows of Madness'  
**CIANIDE**- 'Divide and Conquer'  
**CORRUPTION** - 'Ecstasy'  
**CEREMONIAL EMBRACE**- 'Oblivion'  
**CORE** - 'Through Chaos and Disharmony'  
**CARCASS TRIBUTE**- 'Requiem of Revulsion'  
**CADUCITY**- 'Whirler of Fate'  
**CENOTAPH**- 'Heart and Knife'  
**C-56** - 'World Full of Crime'  
**CAUSTIC**- 'Rebirth of Procreation'  
**CSSO**- 'Are You Excrements?'  
**CUMDEO**- 'Threads of Imagination'  
**CROSSED OUT**- "90-'93"  
**CONFESSIONS OF OBSCURITY/OUTCAST/IMMERSED IN BLOOD**- split  
**CEREBROCID**- 'Delusion'  
**COERSION** - 'Delete'  
     - 'Forever Dead'  
**CANGRENA**- 'Demoniak Transition'  
**CASTLE**- 'Castle'  
**DOMINUS XUL**- 'The Primiceni Xul'  
**DAMNATION**- 'Resist'  
**DOMAIN**- 'Pandemonium'  
**DOMAIN / DEMONIZED**- split  
**DEPRESSION** - 'Chronical Depression'  
**DOWNFALL**- 'Meine...'  
**DISFIGURED CORPSE**- 'Mega Ultra Brutal...'  
**DISASTAROUS MURMUR** - '...And the Hu...'  
**DISFIGURED**- 'Prelude to Dementia'  
**DARGAARD** - 'Dissolution of Eternity'  
**DEHYDRATED** - 'Ideas'  
**DISCORDANCE AXIS/CORRUPTED/324**- split  
**DEAD AMERICA**- 'Bleed the Human Heart'  
**DEFACER** - 'Nocturnal Mysteries'  
**DESCEND / ALL THAT IS EVIL**- split  
**DECREPIT** - 'Acrimonium'  
**DESTRUCTOR** - 'Maximum Destruction'  
**DEEDS OF FLESH**- 'Trading Pieces'  
     - 'Inbreeding the Anthropophagi'  
**DISSENT**- 'Hybrid'  
**DOMINION**- 'Souls Redemption'  
**DEPRAVED SEXUAL** - 'Depravity and Pleasure to Suffer'  
**DEMONICON**- 'Condemned Creation'  
**DEMENTIA** - 'Answer'  
**DWOLE**- 'A Requiem for Euphoric Nihilism'  
**DEMIONIN** - 'Dark Inside'  
**DYING FETUS**- 'Killing on Adrenaline'  
**DARK STORM**- 'Four Lucan Emperors'  
**DEAD PIT**- comp  
**DEISEAL**- 'Relationship of Hate'  
**DEFCON ONE**- 'Worlds Beneath'  
**DECOMPOSED/PSYCHOPATHIA**- split  
**DEATHWITCH**- 'Monumental Mutilations'  
**DELAYED ACTION BOMB**- 'Beyond the Mirror'  
**DIM MAK**- 'Enter the Dragon'  
**DER GERWELT / NARGATHROND** split  
**DEADBODIESEVERYWHERE**- s/t  
**DISSENTER**- 'Bloodlust&Blasphemy'  
**DEAF&DUMB/IMPERIAL FOETICIDE** - split  
**DRAIN OF IMPURITY**- 'Sordid Acts of Torture'  
**DECEASED**- 'Up the Tombstones'  
**DEPRICATED**- 'Deriding His Creation'  
**DEMONCY**- 'Joined in Darkness'  
**DISGRACE**- 'Superhuman Dome'  
**ELECTROCUTION**- 'Acid but Suckable'\$2  
**ENDURA**- 'Black Eden'  
**EYE SEA** - 'Bludgeon'  
**ENTER SELF** - 'Awaken in Agony'  
**EXCITER**- 'Heavy Metal Maniac'  
**EXHUMED**- 'Slaughtercult'  
     - 'Gore Metal'  
**ETERNAL CONSPIRACY**- 'Dark Perversities'  
**ENTIRETY** - 'The Moth of Hate'  
**EXHIBIT A**- 'Sensory Iteration Training'  
**EDITOR**- 'Zero Option' \$ 4.  
**EZURATE**- 'Inferno Dominato'  
**EVEN SONG**- 'Mysterium'  
**ELYSIUM**- 'Such a Sweet Embrace'  
**EXPLODING ZOMBIES** - 'Several Severed Heads'  
**EMPIRA**- 'Angeltears'  
**ERYTROSY** - 'Delight'  
**ESQARIAL**- 'Amorphous'  
**EARTHCORPSE** - 'Taste the Sin'  
**EARTHCORPSE** - 'Born Bleeding'  
**EVIL INCARNATE**- 'Blackest Hymns of...'  
     - 'Blood of the Saints'  
**EPIDEMIC CAUSE**- 'Far East' \$ 2  
**FUCK ON THE BEACH**- 'Betrayed Again'\$2  
**FORLORN EMOTION** - 'The Sweet Decline'  
**FOUR SEATS FOR INVALIDS**- 'Biovirus'  
**FROZEN DAWN RECORDS** comps 1-5  
**FROM THE DEPTHS** - 'Elysium'  
**FUNERAL RITES**- 'Necroerater'  
**FIESTA COMES ALIVE**- comp  
**FANGORN** - 'Pentatonischc Furien'  
**THE FIRSTBORN**- 'From the Past Yet to Come'  
**FUGUE** - 'Proof of the Man'  
**FERMENTO**- 'Symbols of Decreptitude...'  
**FROM COLUMBIA WITH HATE** - comp.  
**FAERGHAIL** - 'Horizons Fall'  
**FORADISI**- '(Out of Myself) Planeta Terra S.A.  
**FURIA TRIBAL** - 'Sistema Nervoso'\$2  
**FROSTMoon**- 'Torden King'  
**FLESHOLD**- 'Pathetic'  
**FENRIS**- 'Offerings to the Hunger'  
**FOREST OF IMPALED** - 'Demonvoid'  
**THE FORGOTTEN**- 'L'aldila'  
**FLESH FEAST**- 'Flesh Feast'  
**GROMS** - 'Ascension'  
**GRIM FORCE** - 'Circulation to Confusion'  
**GOLIAH**- 'Reflection' \$ 2  
**GRENOUER**- 'The Odor o' Folly'  
**GODSTOMPER / IRRITATE** - split \$5  
**GROG** - 'Odes to the Carnivorous'  
**GURKKHAS**- 'A Life of Suffering'  
**GOREHOG / VENERAL DISEASE**- split  
**GASP**- 'Drome Triller of Puzzle Zoo People'  
**GOATS**- 'Collective Unconscious'  
**GOBE BEYOND NECROPSY** - 'Noise A Go-Go'  
**GODS OF EMPTINESS** - 'Disobediencie'  
**GRONIBARD** - s/t  
**GRINCHURN**- 'Fink'  
**GOMORRAH** - 'Caress the Grotesque'  
**GOAT OF MENDES** - 'To Walk...'  
**GODLESS TRUTH** - 'Burning Existence'  
**GODLESS TRUTH**- 'Desperation'  
**GOREROTTED** - 'Mutilated in Minutes'  
**GARDENS OF GEHENNA**- 'Mortem Saluta'  
**HE'S NO GOOD TO ME DEAD** comp \$ 4.00  
**HORDE OF WORMS**- 'Wormageddon'  
     - 'Dreams and Dying'  
**HELL ON EARTH / HILL OF THE DEAD**-split  
**HEMLOCK** - 'Lust for Fire'  
**HYPNOS**- 'Hypnos'  
     - 'In Blood We Trust'  
**HAEMORRHAGE**- 'Anatomical Inferno'  
     - 'Grume'  
     - 'Loathsongs'  
**HIMINBJORG** - 'Third'  
**HELLNATION**- 'Cheerleaders for Imperialism'  
**HARKONEN**- 'Charge!'  
**HARSH**- 'Reality'  
**HAISHA / MIZUKO** - split  
**HOLOCAUST** - 'Hellfire Holocaust'  
     - 'Demonic Bible'  
**HASTUR**- 'Danse Macabre'  
**HERMAPHRODIT**- 'Major Mix'  
     - 'Obraben...'  
**HELLCHILD**- 'Circulating Contradiction'  
**IRAVEN / GRIMORIA**- split  
**INBREED**- 'Bastards Forest'  
**INHUME**- 'Decomposing From the Inside'  
**INCINERATOR**- 'Thrash Attack'  
**INTESTINE**- 'Gastrointestinal Pathology'\$5  
**INNER THOUGHT** - 'Perspectives' \$5  
**IPSUM** - 'Behind the Mask'  
**INCRIMINATED/ FULCRUM CREAK** split \$ 2  
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**IN THA UMBRA** - 'Descend Supreme Sunset'  
**IMPALER**- 'It Won't Die'  
     - 'One Nation Underground'  
**IN ARTICULO MORTIS**- 'Henyism'  
**IN-QUEST**- 'Battlehymns'  
     - 'Operation Citadel' new!  
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**INHUMATE**- 'Growth'  
**JUDAS ISCARIOT**- 'Dethroned, Conquered...'  
**KILARA / HELLCHILD** - split  
**KRABATHOR**- 'The Rise of Brutality'  
**KABAK**- 'Decomposing Cerebral'  
**KRIEG**- 'The Church' \$ 5  
**KADATH**- 'Cruel'  
**KOROZY**- 'Long Road to the Land of the Black'  
**KEVORKIAN SOLUTION**- s/t \$5  
**LUST**- 'In the Name of Lust'  
**LIFELESS** - 'Reconciliation'  
**LIBER SPIRITUUM** - 'Frugativi et Appelativi'  
**LOST IN TWILIGHT**- 'Planeteer'  
**LAST DAYS OF HUMANITY**- 'Hymns of...'  
     - 'Sounds of Rancid Juices Slashing...'  
**LIBIDO AIRBAG** - 'Barrel Blowjob'  
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**LORDE OF ALL DESIRES** - 'The Scent of...'  
**LANDFILL**- 'Assassins'  
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**LUNATIC GODS**- 'Sitting by the Fire'  
**LEUKORRHEA** - 'Hatefucked and Tortured'  
**LOS TERRIBLES**- 'Los Terribles' \$ 2  
**LOBOTOMY** - 'Against the Gods/...'  
**LE RUE DELASHAY**- 'Musick in Theory...'  
     - 'The Court Composer'  
**LEGACY OF HATE**- 'The Killing'  
**MOLESTED**- 'Draum'  
**MARDUK**- 'La Grande Danse Macabre'  
**MUTILATED CHRIST / NAHUAL** - split  
**MORDETH**- 'Animicide'  
**MESRINE**- 'Going to the Morgue'  
**MANOS**- 'Living Burial'  
**MORGAIN** - 'Sad Memories of Faries'  
**MUCUPURULENT / INFECTED PUSSY**- split  
**MORTUARY DRAPE**- 'Tolling 13th Knell'  
**MENTAL HORROR**- 'Proclaiming Vengeance'  
**MONTEALS' CRUST FUCKS**- comp  
**MINDSNARE** - 'Hateful Attitude'  
**MURDER CORPORATION** - 'Whole Lotta Murder...'  
     - 'Bagged and Tagged'  
**MORBID SAVOURING** - 'Autopsy Lust'  
**MORTUARY**- 'Hazards of Creation'  
**MAYHEM** - 'Live in Leipzig'  
     - 'Grand Declaration of War'  
**MANGLED TORSOS**- 'Godless'  
**MESIRINE/TRAUMATISM/NYCTOPHOBIC**- split  
**MANIPULATED SLAVES** - 'Burst into Blue Flame'  
     - 'The Legendary Black Jade'  
**MONOLITH**- 'Use Only As Directed' \$ 2  
**MANIFESTO**- 'Infernal Racket comp'\$2  
**MIGRA VOLENTA** - s/t  
**MANGE**- 'Disillusioned'  
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**MACHETAZO**- 'Carne de Cemetaryo'  
**MEMORIAL**- 'Enter My Megaron'  
**MISURA**- 'Shame of the Nation' \$ 4  
**MOTORSAGENSERVICE** - s/t  
**MELANCHOLY PESSIMISM**- 'Evil Planet'  
**MURDER BY STATIC** - 'Stitchface Scar Experiment'  
**MORTICIAN** - 'Domain of Death'  
**MISERY / EXTINCTION OF MANKIND** - split  
**MALIGNANCY** - 'Intrauterine Cannibalism'  
**MALIGNANCY** - 'Motivated by Hunger'  
**MERCILESS CORE** - comp  
**MORTUARY OATH**- 'Once Upon a Dreary'  
**MYSELF AM HELL**- 'Myself Am Hell' \$ 4

MUTANT- 'The Aeonic Majesty'  
MEATAXE- 'Straightedge Thrash Violence'  
MURDER RAPE- 'Evil Shall Burn...'  
MYSTICA- 'Blinded by My Blood'  
M.PHREAL- 'Lie' \$2  
NECRO SCHISMA- 'Erupted Evil'  
NAHUEL II- comp  
NOCTUARY- 'For Salvation...'  
- 'When Fires Breed Blood'  
NIGHTSIDE- 'The End of Christianity'  
NORDEN- 'Glory in Flames'  
NUNSLAUGHTER - 'Hell's Unholy Fire'  
NOTIS INVOCAT - 'Depressive Vox Clamantis'  
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N.Y.A.B.- 'From Endorsement.'  
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NECROPHAGIA - 'Season of the Dead'  
NECROLOGY- 'Malignancy Defined'  
NOMICON / SARNATH- split  
NYCTOPHOBIC- 'Insects'  
NAME YOUR DISPLEASURE- comp  
OFFICIUM TRISTE- 'The Pathway'  
OBSCENE EXTREME 2000- comp  
OBSCENITY- 'Intense'  
ONTARIO BLUE- 'Waiting for Rain'  
OPEN- 'Long HIV the Pope'  
OPAQUE - 'Resolve'  
OCCULT- 'Violence and Hatred'  
OXIDISED RAZOR- 'La Realidad es...'  
PENTAGRAM- 'Reborn 2000'  
PIGSTY / CATIVEIRO- split  
PIG DESTROYER- 'Prowler in the Yard'  
POEMA ARCANIA- 'Arcane XII'  
PREJUDICE- 'Reality' (bel)  
PREJUDICE- 'Waiting for the End' (can)  
PERNICIOUS - 'Bloodlust'  
PUTRID SCUM - 'Putrid Scum'  
POLYMORPH - 'Innocent Suffering'  
PAGAN WINTER - 'Infernos'  
PARRICIDE - 'Crude'  
- 'Illtreat'  
PUBLIC DISTURBANCE- 'Possessed by Hate'  
PAZUZU - 'End of Ages'  
PUNISHED EARTH - 'Frankenstein'  
PANDEMIA - 'Spreading the Message'  
PURGATORY- 'Damage Done By Worms'  
- 'Blessed with the Flames of Hate'  
PERVERSIST - 'Necrophilharmony'  
PESSIMIST- 'Cult of the Initiated'  
- 'Blood for the Gods'  
PHOBIA- 'Serenity Through Pain'  
PULVERIZER- 'Second to None'  
PROFANITY - 'Slaughtering Thoughts'  
PORNO COMA- 'Ambassadors of Embaras...'  
PREJUDICE- 'Broken Promises' (usa)  
PSYCHOMANCER - s/t  
PENTAGONIA- 'And the Sky Bled Gore'  
PSYCHOPATHIA- 'Real View of the World'  
POSTMORTEM- 'The Age of Massmurder'  
PAGANIZER - 'Promoting Total Death'  
PLAN E- 'Songs For a Rainy Day'  
PERPETUAL - 'Hei Memoriam'  
QUIET FLOWER- 'BNR' \$ 2  
RHYMES OF DESTRUCTION - 'Sun Revolution'  
REGURGITATION- 'Tales of Necrophilia'  
REPROBATION - 'The Color of Gore'  
RAIDEN- 'Killing Fist'  
RESURRECTED - 'Fairless to the Flesh'  
- 'Raping Whores'  
REGURGITATE - 'Carniverous Erection'  
ROT - 'Sociopathic Behaviour'  
REVILE- 'Within the Garden'  
REINFECTION - 'They Die For Nothing'  
REPUGNANCE - 'Maximum Perversion'  
ROT/SUB. CADAVERIC DECOMPOSITION- split  
REVEREND POKY BUNGE- 'Butt Outta Hell'  
REMAINS OF THE DAY - 'Underlying Frequency'  
REVILE - 'Within the Garden'  
RURLD SAALYS - 'Never Forgotten' 3' cd \$ 3. 00  
ROSSAMAHAAR - Imperium Tenebrarum

REVENANT- 'Death of Art'  
ROTTING HEAD - 'Backwardness'  
ROOTS V - comp Root of All Evil Rec's,  
RED HOT BURNING HELL- comp  
REINCARNATION- 'Void'  
ROTTEN SOUND- 'Still Psycho'  
- 'Drain'  
SORCERY- 'When Evil Rules'  
SOUTHERN WARRIORS CULT VOL.1- comp  
STHYGMA- 'Khalimaa'  
SERBERUS- 'Our Dying Grace'  
SKEPTICISM- 'aes'  
- 'Lead and Aether'  
SQUASH BOWELS- 'Tnyribal'  
SIGH- 'Imaginary Sonicscape'  
SENTINEL BEAST- 'Depths of Death'  
SKYTHRONE - 'The Way...'  
SPLATTERED CADAVER- 'Merciless Butc...'  
SUMMONING - 'Stronghold'  
SUFFOCATE - 'Exit 64'  
SELF HATE - 'At the Beginning God...'  
SLAMFIST - 'Skullsmasher'  
SEXORCIST - 'Welcome to Your Death'  
SEASICK - 'Bestie Mensch'  
SOMNUS - 'Awakening the Crown'  
SEA OF TRANQUILITY- 'The Omegan Ruins'  
SVARTSYN- 'His Majesty'  
SLUDGEI- 'Behaviour Modification Theory'  
SHAMASH- 'Eternal As Time'  
SOLARIS- 'Holland is Made of Tofu'  
SANTIMONY- 'Eternal Suffering'  
SEA OF TRANQUILITY/PAX MORTIS- split  
SAXORIOR- 'Portent of Eternity'  
SCULPTURE - 'Like a Dead Flower'  
SEIRIM - 'Empire of the Dead'  
STIGMATIC CHORUS / ANTAIOS- split  
SUMMON - 'Baptized by Fire'  
- 'Fire Turns Everything Black'  
- 'Dark Descent of Fallen Souls'  
- 'No Thoughts From the Sky'  
SUB.CADAVERIC DECOMPOSITION -s/t  
SWAARRM / FUGAKU- split  
SOLSTAFIR- 'Til Valhalla'  
SAKARATUL MAUT- 'Sakaratul Maut'  
SATANS BLOOD- 'Christians to Ashes...'  
SWAARRM - 'Against Again'  
SOILS OF FATE - 'Sandstorm'  
SKIMMED - 'New Insanity'  
SUBTERA - 'Discord'  
SOULLESS - 'Darkening of Days'  
SCRAMBLED DEFUNCTS - 'Catacomb Ab...'  
SOUL DEMISE- 'Beyond Human Perception'  
SUFFERING SOULS- 'Twilight Ripping...'  
SUHRIM - 'Unidentified Flying Bodyparts'  
SHADOWBREED- 'Only Shadows Remain'  
STONEHENGE - 'Scum Brigade'  
SERPENT OBSCENE- s/t  
TWIN OBSCENITY- 'For Blood, Honour...'  
TRAUMATISM - 'Truclent'  
TRANSgressor- 'Recollected Limbs'  
THEATRE OF THE MACABRE - 'Paradise...'  
THY INFERNAL- 'Wartords of Hell'  
TERRORIST- 'Collision'  
TERROR SQUAD - 'Wild Streams of Sin'  
TALES OF DARKNORD- 'Dismissed'  
TEMPERANCE- 'Krapakalia'  
TUMULUS / MOCK- split  
TON - 'Plague'  
TEARS OF DECAY - 'Redemption'  
TRAUMA- 'Daimonion'  
- 'Suffocated in Slumber'  
TOTAL WAR- 'We Are...Total War'  
UNDERTHREAT- 'Hipostasis'  
UPON A DARK HORIZON- comp  
ULFHETHNAR - 'Beyond Their Mortal...'  
UPPERCUT- 'Shroud Shifter'  
UNDGRND DESTRUCTN SERIES- comp  
UNHOLY GRAVE / MASS SEPERATION- split  
UTOPIE- 'Instinct for Existance'  
100%UNIAO- comp  
VOICE OF DESTRUCTION- 'Bloedriver'  
VAMPIRIC MOTIVES / NEUROPATHIA - split  
VIOLATION- 'Moonlights Child'  
VASTION- 'Cold Eyes to Nothing'  
VACUUM - 'Climbing My Sky'  
VIKING CROWN- 'Unorthodox Steps of...'  
VIRULENCE - 'Dormant Strains'

WHITCBLADE- 'I'  
WHILE HEAVEN WEPT- 'Love Songs for...'  
WITCH-HUNT- 'Souls Enshrouded Fire'  
WACO JESUS - 'Destruction of Commer...'  
WARLUST- 'The Final War'  
WAYD- 'The Ultimate Passion'  
WALHALLA - 'Firereich'  
WIZARDS OF GORE- Impetigo Tribute  
ZOOPLHIA - s/t

#### SHIRTS

DECOMPOSING SERENITY- shortsleeve- has  
tour dates on back as if at all the shows were at  
local morgues! xl only \$ 8  
SUMBLIME CADAVERIC DECOMPOSITION-  
shortsleeve...you need this!!!! \$8  
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#### NEW ITEMS

AUTOPSY- 'Ridden With Disease'  
ARMAGEDDA- 'The Final War'  
AGMEN- 'Damnation'  
BLOODVOMIT- 'Up From The Grave'  
BRUJERIA- 'Mextremist Hits'  
CARPATHIAN FOREST- 'Black Shining Leather'  
CORRUPTED- 'Lienadose De Gusanos' dbl cd \$12  
CRYPTOPSY - 'Whisper Supremacy'  
- 'And Then You'll Beg'  
CIRCLE OF DEAD CHILDREN - 'Exotic Sense...'  
- 'Starving the Vultures'  
CORPSEFUCKING ART / GORETRADE split  
DISINTER - 'Demonic Portraiture'  
- 'Welcome To Oblivion'  
DECOMPOSING SERENITY - 'To Draw Blood'  
DRUNKEN ORGY OF DESTRUCTION -s/t  
DAGORLAD- 'The End of the Dark Ages'  
EMBER TIDE - s/t  
HAEMORRHAGE - 'Morgue Sweet Home'  
- 'Emetic Cult'  
HYPNOS - 'The Revenge Ride'  
KRISIUN - 'Conquerors of Armageddon'  
- 'Ageless Venerous'  
LYMPHATIC PHEGGM/NEURO-VISCERAL  
EXHUMATION split  
MAGNACITE - 'Safety In the Workplace'  
MASSGROUND - 'Emblem Stay Evil'  
NUCLEAR DEVASTATION / CSSO /  
TOTAL FUCKING DESTRUCTION split  
NIGHT IN GALES - 'Sylphlike'  
OBSCENITY - 'Cold Blooded Murder'  
OMNIOUS GATHERUM - 'Rectifying Human ...'  
PARAMAECIUM - 'Within the Ancient Forest'  
THE SEVENTH GATE - 'None So Bloody...'  
S.A.A.E.I. - 'Coup U Even Mee?'  
S.A.A.E.I./ PSYCHONEUROSIS split  
SERENADE - 'The 28th Parallel'  
THRONEUM - 'Old Death's Lair'  
VICTIM - 'Cocktail of Brutality / Faces of Death'

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BARCODE THE WORLD comp.  
TERMINAL CONFUSION - Earth, Evolution...  
GOTHIC - B.C.F.E.A.  
DISCARD - 'Firmly Clenched Fist'  
MORDETH - 'Cybergods'  
AUTUMN DAWN - 'Empinnes'  
CODPEACE -s/t  
SPINEWRENCH - s/t  
SOLACE IN THE SHADOWS - 'Of Darkness...'  
ADVERSARY - 'We Must Be In Hell'  
VIRUS - 'Bottled Babies'  
CAUSTIC - 'Moments in the Infinite'  
VRYKOLAS - s/t  
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#### EXTREMIST RECORDS RELEASES

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Raging grind-death/grind.  
EXR011-DROGHEDA/MORTICITE SPLIT CD-  
Grind- crusty grind.  
EXR012-DROGHEDA/INTENSE HAMMER  
RAGE SPLIT CD- Grind- death/grind  
EXR013-DROGHEDA/BRUTAL INSANITY  
SPLIT CD- Grind-death/grind  
EXR014-NUCLEAR DEATH- 'Bride of In-  
sect'/'Carrion for Worm' CD-Death/grind.  
EXR015-EXTREME DECAY- 'Progressive  
Destruction' CD- Old school grind  
EXR016-SPINEGRINDER- 'A Visual Symphony  
of Horror' MCD- Cyber grind.  
EXR017-EXISTENCE/BRUTAL INSANITY  
SPLIT CD- Hc/gc-death/grind.  
EXR018-EMANCER-UTOPIAN ILLUSIONS CD-  
Raging blackness.  
EXR-019-ABSEMIAMORBOPRAXIS CD-Death/  
gore/grind..Includes cd-rund video.

#### NEW ITEMS

A.D.E.S.: 'Roico'  
- 'Pronto Lo Veres'  
ABYSMAL- 'The Pillorian Age'  
BLACK MASS- 'To Fly With Demons'  
BLOOD REAPING- 'Feasting on the Weak'  
CRYPTIC REVELATION- 'The Truth is...'  
CULT OF DAATH- 'The Grand Torturers of...'  
CARPATHIAN FOREST- 'Strange Old Brew'  
CORRUPTED- 'Lienadose De Gusanos'  
CANDLE SERENADE- 'Nosferatus Passion'  
CREATED TO KILL- comp  
DAMNABLE- 'Completely Devoted'  
DESPARRAME- 'Mundo De Perros'  
DARK SANCTUARY- 'De Lumiere...'  
DIABOLICAL- 'Deserts of Desolation'  
DECAPITATED- 'Nihilty'  
EMBRACED, THE- 'The Birth'  
ENGRAVE- 'The Rebirth'  
FIRSTBORN, THE- 'From the Past...'  
FORCE FED- 'Be the One'  
FEEBLE MINDED- 'Hate Feelings'  
FLESHTIZED- 'Here Among Thorns'  
GRABNEBELFURSTEN- 'Von Schemen...'  
GODKILLER- 'Deliverance'  
HIN ONDE- 'Songs of Battle'  
ISACAARUM- 'Cunt Hackers'  
INTESTINAL DISEASE- 'Whore Splattered...'  
IMPURE- 'In Disrespect to Mankind'  
INSISION- 'The Dead Live On'  
KINGS EVIL- 'Deletion of Humanoise'  
MITHRAS- 'Forever Advancing Legions'  
MALEDICTIVE PIGS- 'Bloodshed'  
MANIAC BUTCHER- 'Live in Open Hell'  
NAMELESS- 'Portuguese Bastards'  
NOCTURNAL WINDS- 'Of Art and Suffering'  
- 'Everlasting Fall'  
NOW NOISE, THE- 'Raging Mad Insanity'  
PATHEON- 'Jar Die Freiheit'  
PORTAL- 'Forthcoming'  
PURULENT- 'Patalogia Grotesia'  
- 'Garavous Pedophilia Tales'  
PUTRIFIED- 'Bodybits mcd \$5  
PROPHELATION- 'Paving the Road...'  
PROTECTOR - 'Leviathan's Desire / Golem'  
ROTTEN MINDS- 'Necrogallery'  
ROTTENNESS- 'Blasphemous Gore Enjoyment'  
- 'Inhuman Ways of Depravity'  
SQUASH BOWELS- 'The Mass Rotting'  
SLEEPLESS- 'Winds Blow Higher'  
SERENADE - 'The Serpents Dance'  
TENGORAK- 'Konsentrasi Massa'  
TAAKE- 'Nattestad'  
TOCCATA&BULLA- 'Concebidos en la Tierra...'  
USURPER- 'Visions From the Gods'  
VEDIOG SVAOR- 'In the Distance'

**Tell us about yourself? Where did you grow up?** GREETINGS AND FELICITATIONS, CHILDREN OF TECHNOLOGY! I grew up in a very small town in the state of Lower Saxony in Germany. We moved there when I was 10. Before that I had lived in a small city nearby. In that area about 80% of all people work at Volkswagen and their providers, which obviously has a huge impact on society in general. There aren't really any poor people. Anyway, growing up there was totally awesome. My town was surrounded by woods, open fields, etc. so I grew up in a relatively "green" and crime-free environment. On the other hand, it was close enough to a few neighboring cities to help me get a healthy dose of bad influences, hahaha. I'd grow up there again, if I had to. **What sort of kid were you? Did you come from a big family?** I was the kind of kid my mother dreamt she'd never had, hahaha. Actually, I helped her develop very close relationships with the principals of all schools I had the pleasure of attending. I bet they gave her frequent visitor passes after a while. I guess I never got quite used to the concept of traditional schools. You could say I was an extremely free spirit at that time. Then, after 10th grade, I just couldn't take it anymore and quit school, at least for the time being. I started working for the IRS the same year and spent my first 2 years there at their internal university (school, again, fuck). After a couple of years I got sick of that, too, and decided to emigrate to the U.S., so I sold everything I had and convinced a good friend of mine to join me. We arrived with our backpacks, a couple of thousand bucks each and without any elaborate plans in Boston on April 16th, 1991. We were actually heading for NY, but the flight to Boston was a lot cheaper so we just said: "Ah, what the hell. That's close enough." and went there. Adventure, here we come! Anyway, to cut it short, after 4 months and 21,000 miles on the road, visiting 44 states + Canada + Mexico we were back in NY, left our trusty Chevy Impala at JFK (is there a fine for that?) and hopped a flight with Pakistani Airlines to Amsterdam. I started attending highschool a few days later and that's where I spent the next 3 years. Since I had previously worked the government paid me a couple of hundred bucks every month during that time so I didn't have to work on the side, which, of course, I didn't. By the way, I have only one younger brother, so I guess we're a dying breed. **Were you always into music? What were some early bands you got into?** Yeah, I guess you could say that. I had a horrible taste at first, though. I have to admit that the names of the crap I listened to when I was a kid, escape me. Disco, most likely. All I remember is that my aunt gave me a cassette for my 9th birthday with ultra brutal bands like Bee Gees, Donna Summer, etc.. Shame on me. Hahaha. Later I got into the Beatles, Rolling Stones and Elvis. Don't laugh, I'm serious. Hahaha. I was so innocent. :) **How did you end up getting into metal music? What did you think of metal music when you first heard it? Was it easy to get your hands on underground music and zines?** I got into metal by listening to the Monday Rock Show on BBC, which was broadcast through BFBS (British Forces Broadcasting Service out of Berlin, which was still an occupied city at that time) and reached my chambers in reasonably good quality. I must've been 13 or 14 at that time. The first LP I bought was "Love at First Sting" by the Scorpions. Later followed pretty much everything Maiden ever released and then I got heavily into Bay Area Thrash. Metallica (before they became a girly band), Testament, Dark Angel, etc. - you name them. Those were the times! Then I started experimenting with some heavier stuff. I still remember the first time I listened to "Pleasure To Kill" and thought it utter crap. Man, was I wrong. I have to admit that it also took me a couple of months before I was able to fully appreciate "Reign In Blood", which is still the most brutal album ever released, if you ask me. All those so-called brutal death metal and grind bands can go to hell, for all I care. You'll never be able to beat the masters, so you might as well stop trying and get real jobs, hahaha. I never understood why that crap's so popular in the U.S. anyway (Is there a relation between this and elevated levels of Bud consumption? - Hahaha). Back in the eighties about 50% of all releases were actually good or at least listenable and I spent pretty much all of my money on music. I discovered that there was a huge underground scene around '87 and started buying all zines I could get a hold of and hundreds of demos from all over the planet. During the following year and a half I spent most of my free time getting in contact with as many fellow metalheads as possible and... **How did the idea for a record label come about? How long were you thinking about it for and how long till you finally put a release out?** In 1989 I started Magic Demo Distribution (later MDD). At the beginning I only distributed demos (nomen est omen), mainly from U.S. bands like Coldsteel, Demolition Hammer, Maelstrom, False Prophet (those guys RULED!!!), etc.. I actually managed to meet some of those guys in NY in '91, which was really cool. One day we went to this underground festival at the L'amour Rocks where pretty much all the local bands hung out (does that place still exist?). We stayed at Gary's (Vosganian of Maelstrom) house during those first two weeks in NY. Greetings, if you read this. Seeing BodyCount at CBGB's was also brutal. Oops, I'm babbling again. Anyway, later I added zines, 7" and CDs to my growing roster of bands. At that time I already wanted to do a real label and release my own bands, but I never really got my shit together. I finally sold the company when I immigrated to Mexico in '94. A couple of months later X-Rated Records was born. **Was it harder than you thought? How did you come about signing your first band? How many cds did you print and how much did it cost you? Is it still for sale and how many copies are left?** DEFINITELY. Running a label ain't easy and I wouldn't recommend it to anybody. It took us about 1 1/2 years of hard work before we finally managed to get our first release out. That was Witch-Hunt's "Prophecies of a great Plague", by the way. We did only 1,000 copies of that release and they have long been sold out. It cost us about \$2,000 to get the CDs pressed. At that time I was in touch with some interesting bands, but we just couldn't get anything done, mainly because our economic situation didn't allow us to pay for any recordings. So we needed a good band that was willing to come up with the studio money themselves. The guys from Witch-Hunt got a good deal somewhere and that's how things started. I wish I could re-release some of our earlier stuff like that Witch-Hunt MCD or the Garden Of Shadows MCD or the Nightsky Bequest album, but I simply can't afford it. If anyone's interested in buying the rights get in touch and we'll work something out. **How did you go about promoting the release? Was it easy or hard to get distribution for it?** In the beginning we sent promos to every single zine and radio station we could get hold of. Then we realized that many never saw the light of day or didn't play them and redefined our strategy. We always printed between 5,000 and 10,000 flyers to promote the releases, b/w at first, later full color. I think that on average we spent around \$4,000 on promotion for each of our releases, which is totally insane when you consider that we never sold more than 1,000 copies. We never had any real distribution for any of our releases, as we couldn't afford to pay for zine ads at that time. Obviously, nobody buys your shit when you don't advertise. Flyers don't do shit to help you sell your music. Later (during my time in Fort Lauderdale), we actually spent a shitload of money on advertising, but without any significant results, either. I don't know, I guess things weren't meant to be. **I know you moved to Florida from Mexico. Was it hard for you being based in Mexico? Why did you make the move to Florida? What were the good times and bad times about living in the states? Do you regret the move now?** First of all, I've never regretted anything in my life. Más vale pedir perdón que pedir permiso. I've done lots of really stupid things, but they all helped me grow as a person. Of course, it wasn't easy running the label out of Mexico, but I was rather well-known around here so at least there was a steady level of sales every month. I moved to the States because a very good friend of mine offered to finance all of my label activities. In total, he must've given us about \$40,000 during the last couple of years and he never wanted the money back in the first place. That obviously helped a lot and enabled me to keep going and to invest heavily in advertising during the year 2000. Things didn't work out due to a couple of reasons. First, we lost money when Implosion Publishing (FL) went belly-up without delivering our product, we then had the same two releases (XRR003 & XRR006) done through Media Services from Omaha ([www.mediaomaha.com](http://www.mediaomaha.com), [mediaomaha@aol.com](mailto:mediaomaha@aol.com)). Unfortunately, there were some printing errors and we sold a lot less than expected, because people didn't like the way the CDs looked. Then, I decided to give them another chance to make up for it (and also because they offered me a discount) and that time they switched the masters for our Under Moonlight Sadness and Rossomahaar releases, which resulted in me having 3,000 CDs worth shit. So far, they have refused to return

my money. As a matter of fact, they don't even answer my mails anymore. This is the main reason X-Rated's been kind of on hold for the past 14 months. Let this be a warning to everybody. Don't ever give them your money under any circumstances. I know that many people have never had complaints about them, but are you willing to take that risk? I hope those fucks catch Anthrax. **Your now back in Mexico. Why the move back? Is there still a US office in Virginia or has that been scrapped? If so why did it go under?** I moved back for a variety of reasons. The two main ones being that I couldn't get visas for my wife and daughter and X-Rated's failing financial health. There was no way I'd be without my family any longer and I simply didn't make enough money to support myself and to send some back to Mexico. There never was a real office in Virginia. That's just Erik (Sayenga, of Witch-Hunt and Dying Fetus) who offered to help me out when it became clear that I was going back to Mexico. Well, at first we kind of planned to keep the label going from there, but Erik's way too busy with his bands and also we didn't sell enough so he didn't have any money to work with. I still have a couple of thousand CDs at his place that I'm bringing back to Mexico little by little. I have lots of stuff from other labels as well, so if anyone's interested in buying large quantities let me know and I'll get you a list. I'd be willing to sell them for \$2 a piece, with a minimum of 200 copies. If you feel like starting a label or mailorder then this is your chance. **What releases do you have out now and how many copies are left of each?** Here's my complete list:

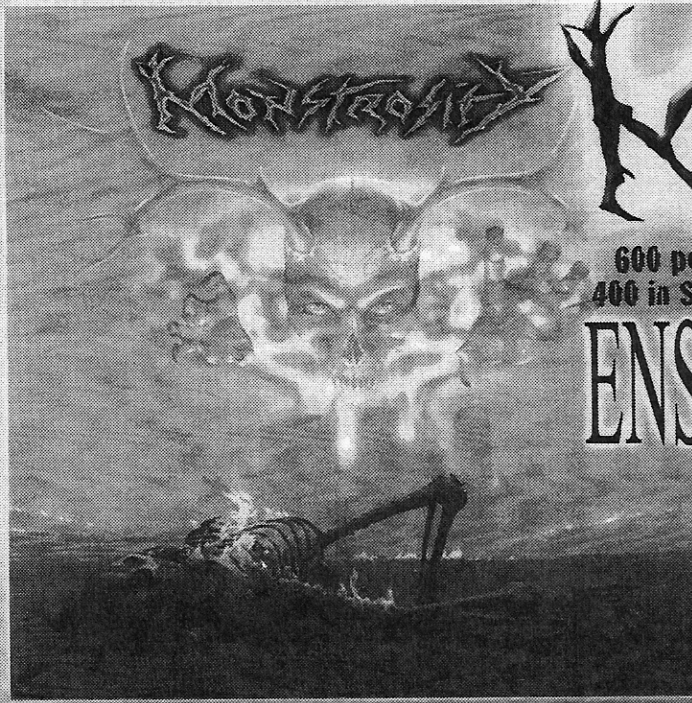
XRR001 WITCH-HUNT (U.S.A.) "Prophecies Of A Great Plague" – Sold Out.  
XRR002 GARDEN OF SHADOWS (U.S.A.) "Heart Of The Corona" – Sold out.  
XRR003 WITCH-HUNT (U.S.A.) "Souls Enshrouded Fire" – About 1,000 left.  
XRR004 NIGHTSKY BEQUEST (Bulgaria) "Of Sea, Wind And Farewell" – About 50 left.  
XRR005 AGONY LORDS (Mexico) "Nihilist Passion" – About 120 left.  
XRR006 DESOLATE (Bulgaria) "Eventide Of The Orb And Heavens" – About 1,100 left.  
XRR007 UNDER MOONLIGHT SADNESS (Mexico) "Geneticsis" - 1<sup>st</sup> edition – About 1,200 left.  
XRR007 UNDER MOONLIGHT SADNESS (Mexico) "Geneticsis" – 2<sup>nd</sup> edition – About 100 left.  
XRR008 ROSSOMAHAAR (Russia) "Imperium Tenebrarum" - 1<sup>st</sup> edition – About 1,200 left.

If I ever manage to scrape enough money together to release more CDs then I'll most likely work with Mexican bands. There are a lot of talented bands that probably will never get a chance to do a decent album, which is a damn shame. **Do you have a website? If so please tell us the url and what people will find when they go there?** Yes, I do. The X-Rated and Skullflower websites can be reached at xrr.de.vu. The X-Rated section has info + soundfiles from my bands, an updated mailorder catalog, hundreds of links and a space for the dedicated record collector. On the Skullflower site you'll find samples of my available art & all the stuff I've published so far (complete designs for Desolate and Rossomahaar CDs + flyers, bios, etc.). I do all kinds of design and layouts and have very reasonable prices so check it out. **Are you still signing bands? How many cds do you get per week? Do you listen to them all? What sort of bands are you looking for?** I'm not signing at the moment due to my financial situation. If I had money, I'd definitely keep releasing CDs, though. As a matter of fact, there are a bunch of bands on my want list like Estuary Of Calamity (U.S.A.), Mortuary Oath (U.S.A.), Argentum (Mexico), Antiqua (Mexico) and my alltime faves The Chasm (Mexico / U.S.A.). On average I only get about 5 promos per week these days, as people know that I'm not signing. I listen to everything at least once. I've always been trying to find bands that are dedicated and try to offer something new or special within the confines of their respective styles. I mean, you can't really be totally original anymore, since everything's been done before, but there's still a huge difference between being the 1,000<sup>th</sup> Cannibal Corpse copy band and one that even though they chose a style that many others also play tries to offer something different. Do I make myself clear? **How did you come up with your label name and have you gotten any flak from it or did anybody think it was a porno record label?** I wanted an original name that somehow represented what the label was supposed to be about. I'm not talking porn here, but rather something that's intended for people with a somewhat mature set of mind, but not necessarily restricted by someone's age. I never wanted to do kiddie metal (read: flavor of the week kind of bands), even if that most likely would've sold a lot better. At the beginning, I had to take a lot of shit for the name, but then I think people realized that X-Rated doesn't always mean porn. Besides, what's the point of calling it "Sodomized Rotten Guts Records", "Iwishhadalifesolwouldn'thavetoinventfakemedicalnames Records" or "I'matleast10timesmoreevilthanyou Records". Hahaha. **Do you make a decent living from the label? Will you now stay in Mexico? How many hours do you put toward the label per week? How many people work at the label and what does each one do?** I do not and never have made a decent living from the label. I always spent too much money on promoting my bands and sold too few CDs. One of the main problems has been that even though my releases got relatively good reviews nobody seemed interested in buying them and you can only trade so much, you know? I will stay in Mexico now as this is where I belong. To be honest, I never got quite used to the American way of life, nor to those nazi cops in Florida. I'm even on some wanted lists there now for not paying a traffic ticket and some court fees for when I was thrown into jail (for trespassing on a PUBLIC sidewalk). There's no chance in hell I'm ever gonna live in the U.S. again. Land of the free - my ass. Thanks, but no thanks. Plus, the food sucks and I don't really want to live in a country where people drink Bud because they like the taste. Hahaha. Don't get me wrong, I have some very fond memories of all the times I was in the U.S. and was treated with exceptional friendliness by people who had never met me before during my travels. Total strangers invited me into their houses or to go fishing with them and stuff like that and I'm really grateful for it. Before I forget, let me send a big "FUCK YOU" to the owner of the Culture Room in Fort Lauderdale. That dick actually wanted 20% of my sales for letting me sell my stuff there. Greedy bastard. On the other hand, I drastically reduced the time I dedicate to X-Rated from about 80 to 5 hours per week (except for this interview, which took me about 10 hours to finish). I don't want to wake up one day, realize that I'm forty and that I wasted my life trying to get the label off the ground. I gave 11 years to underground metal and that's enough. At the moment, the label consists of me, myself and I. We were never more than three people to begin with and also I've always been the guy behind it so it's not that much of a change really. **If you could re-release any 5 cds what would they be and why? Do you think the underground is as strong as it used to be? Do you regret signing any of your bands now?** That's a tough one, but that would have to be Paradise Lost "Gothic", Slayer "Reign In Blood", Mercyful Fate "Don't Break The Oath", Iron Maiden "The Number Of The Beast" and "Highway To Hell" from AC/DC. Why those? All of them are very special and also totally different from each other. It's kind of like having soundtracks for many different emotions in your life, you know? Actually, when I started the label, my goal was to make enough money so I could buy the rights for Paradise Lost's "Gothic" from Peaceville or Music For Nations or whatever label owns them and re-release it. Oh well. I think the underground is both weaker and stronger than it used to be. It's stronger, because people from more countries are getting involved, whereas a couple of years ago it was mainly the U.S. and Europe. This, obviously, has also resulted in tons of good bands popping up all over the planet. Unfortunately, that very same fact has also brought one of today's underground's biggest problems. There are so many shitty and unoriginal bands around that it can be really tough finding the pearls sometimes. At first, it surprised me how many unworthy bands got contracts with medium sized and even big labels, while so many good ones will never get that chance, but then I realized that talent never really mattered in the first place. People are sheep and as such will buy anything you want them to, if you just tell them often enough. I do not regret signing any of my bands. As a matter of fact, I'd sign them all again, if I could. All of them deserved a contract when I signed them and no other labels were interested at that time so I did what I had to do. **Any bands that you had a**

**chance to sign, but passed and they went on to be a big band?** Not really. I really wanted to work with The Chasm and Usurper, but somehow I never got my shit together (not for the first time). I've always wanted to work with Daniel & Co., back to the time when I was still in Germany. Those guys rule! Anyway, I was talking with Oscar (The Art Records) when The Chasm needed a label for their "From The Lost Years..." album, which was originally supposed to be released through a U.S. label and we wanted to do a tape version, if I remember correctly. I was broke, though, their CD deal didn't come through and it was finally released domestically (i.e. in Mexico) through The Art / Reborn Records. Before that I was in touch with the Usurper guys for the release of a limited edition 7". Unfortunately, the last domestic vinyl manufacturer went belly-up at that time and it's virtually impossible to import 500 7"s from the U.S., as import taxes were (and still are, despite NAFTA) ridiculously high. I was also broke again. **What are your plans for 2002?** Work a lot, 'cause my Mrs. and I plan to buy a piece of land next year. We'll most likely have bought a new car by the time you read this and it's gonna take about a year to pay it off. I know, that sounds horribly un-metal and grown-up, but I don't intend to turn into one of those frustrated and lonely old bums you see at metal gigs everywhere. **Do you feel fanzines are still important to a record label such as yourself? How much money do you spend on promotion for each release? Where do you get your cds pressed and how many do you press? Is spreading flyers a dead thing now?**

I think fanzines will continue to play an important role in the underground, but not necessarily in their printed form. During the last couple of years we could witness that many of them ceased to exist as physical publications and went online, which kinda complicated things for those among us who liked to read zines while taking a crap, but which has proven to be very beneficial in general. You still get the same info, don't have to pay a dime and the information is a lot more recent. I'm totally pro e-zines. We did 1,000 copies each of XRR001, 002, 004 and 005, 1,500 each of XRR007 and 008 and 2,000 each of XRR003 and 006, if I remember correctly. XRR001, 002, 004 and 005 were done in Mexico, all the others in the U.S. through a certain rip-off company that is mentioned elsewhere in this interview. I think the good old tradition of spreading flyers has become rather obsolete. Why would I want to spend money on printing 10,000 flyers when I can send out 10,000 e-mails for free? I know, still not everybody has net access, but then, if you don't then you probably don't have enough money to buy my releases anyway. So what's the point? Spreading flyers has never brought me any sales, just more Eastern European and Southeast Asian zine and radio zine editors asking for freebies. I'm not being racist, just stating a fact (so don't give me any of your bull). I'm not the fucking Salvation Army for crying out loud. **If the label folded what would you want to do/ Any thoughts of ever being in a band or doing a zine?** Well, actually, the label no longer dominates my life so I'm pretty free to do whatever I want. I'd love to play in a band, but I've never had the patience to learn an instrument and I definitely can't sing. Doing a zine? Hell, no! Not in a thousand years. Too much work and too little payback. My deepest respect goes to all of you zine people out there. I don't think I ever reached that grade of dedication. I guess I'll just keep doing the label on the side. I have a real job now (I'm a college professor - don't laugh, I'm serious) and I intend to keep it that way. You know, I can't just tell my daughter one day: "Sorry, sweetie, but you're not gonna eat today, 'cause daddy didn't sell enough CDs." Plus, I have to pay my bills just like anybody else. My personal situation simply requires a certain economic stability. There's no way around that. On the other hand, I've been heavily into digital design lately. I did all the artwork & layout for Desolate's "Eventide Of The Orb And Heavens" and the re-release of Rossomahaar's "Imperium Tenebrarum". At this moment, I have about 40 covers for CDs and zines available + a bunch of other (non-metal) stuff that I'll eventually print out and frame. I've been giving away zine covers for free as a means of promoting my work, so there'll be a few of my designs popping up on zines all over Latin America in the near future. Also, I'm in the process of setting up an exhibition of my stuff at a local art gallery. It'd be great if I could make a few extra bucks doing something that I really love. Making money's secondary, though. If nobody wants to buy my shit, then I'll keep doing it anyway. **Any cool rare stuff you sell or are looking for?** No and no. I sold about 50% of my vinyl collection when I left Germany and I intend to keep the rest. Shit, I had Merciful Fate's "Nuns Have No Fun" MLP and sold it. Anyway, the last time I actually bought a CD was at the 2000 edition of the Milwaukee Metalfest where I found a Holy Terror double CD containing both "Terror And Submission" and "Mind Wars". I usually don't spend any money on music anymore. My classics collection is rather complete and I try to do some trades here and there so I don't lose touch with all the new shit that's coming out. Also, I've come to realize that you don't really need that many CDs. You don't listen to most of them more than 3-5 times anyway. When you're totally honest you'll see that you'll only need about 50 on a regular basis. For example, just today when I turned on the computer and the stereo and started looking through my music I picked 5 CDs that would help me through this interview - one each from Sepultura, Slayer, Judas Priest, Black Sabbath and Holy Terror. Quod erat demonstrandum. **Any last words you want to say. Thanks for the interview.** First of all I'd like to thank you, Chris, for giving me this chance. About time, hahaha. Second, Under Moonlight Sadness re-released their second album with borrowed money by themselves last year, even though, officially, it's an X-Rated release and you can get it through me. And yes, this time it's their music on the CD and NOT Rossomahaar's. I urge you to check them out, as they're one of the best bands I've seen and heard in a long time. Also, if they ever manage to play in the U.S. then go and see them. They rule live! Fourth, I'd like to thank all those who had to wait for their packages for their comprehension. I'm doing my best to get the remaining ones out as soon as possible. Last, but not least, I'd like to thank all of you people reading this and I hope you didn't find it too boring. Here's my complete contact info: X-Rated Records, c/o Mathias Kietzmann, Apdo. Postal 1-2023, Cuernavaca, Mor., 62001, México. E-mail: [xrr666@gmx.net](mailto:xrr666@gmx.net) or [xrr666@yahoo.com](mailto:xrr666@yahoo.com) or [xrr@toughguy.net](mailto:xrr@toughguy.net). Web: [xrr.de.vu](http://xrr.de.vu) (coming soon). I was thinking about using a witty quote to finish this interview, but that's become rather common these days so I'll leave it for next time. Have a good one.





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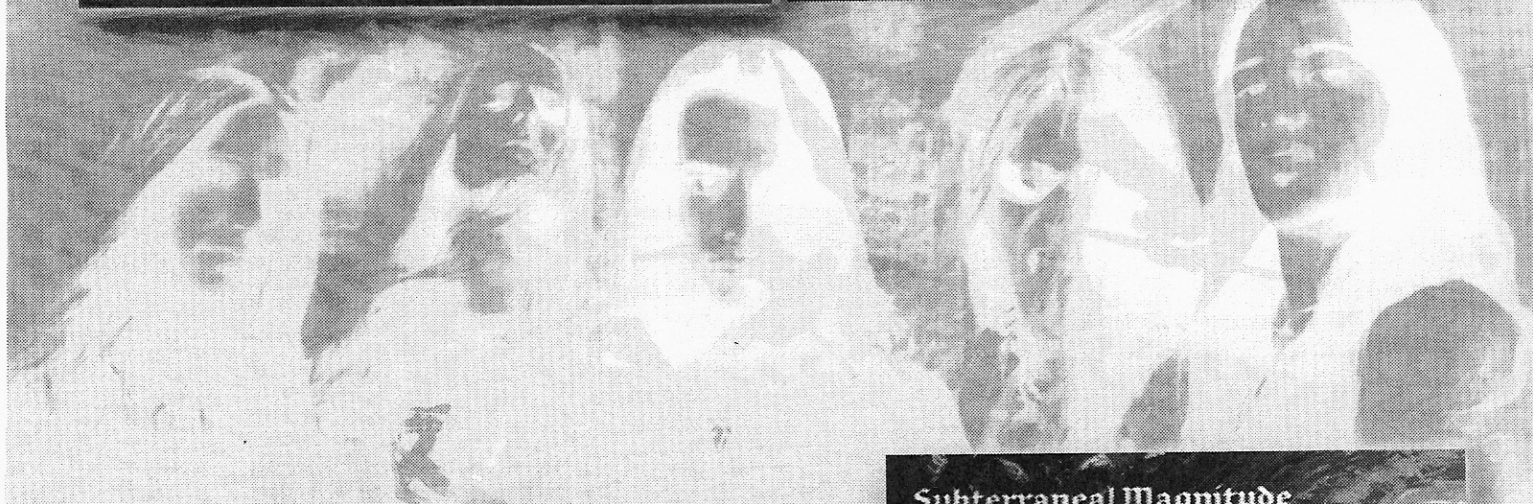
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