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NEWSLETTER  
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# NIHILISTIC HOLOCAUST

GORE

## WE HAVE THE ETERNITY

666

# OLDSKULL

SUFFERING

ZOMBIFIED

**OLDSKULL INTERVIEW**  
DEATH METAL FROM FRANCE  
IN THE WAY OF THE EARLY 90's

It was a long time we thought about having 2 guitars in the band, to open new technical horizons to our compositions. Beginning of 2023, release of the Ep "The Defeat Of Humanity", followed by a few concerts including « Une Nuit En Enfer » for the 20 years of the festival (Date shared with MISGIVINGS, CONVICTION and VENEFIXION).

**You practice a death metal the old way and influenced by the 90's, we can recognize the spirit of this epoch very well. Listening to your last MCD I hear between others : DEATH ("Leprosy"), BOLT THROWER, BENEDICTION, some more Scandinavian influences, a touch of PESTILENCE and maybe GRAVE at the time of "Back from the grave"... Tell us a bit about the ancient band that you love and influence yourselves in the compositions for the old skulls.**



**Hello, can you write a little history of OLDSKULL? The band isn't new, I think you had released a demo at the time of myspace (In 2009), but I believe you have been dormant for a few years...**

OLDSKULL began as a 3 piece band in 2003: Seb (vocals), Manu (Guitar) and Hervé (Drums). Around 2005 we recruited Damien on bass and we could play our first concert. Then Yann (Bass) joined us in 2006, thanks to his experience we were able to move forward new composition and play a few gigs. A four tracks demo was released in 2009. Then, we have been searching for a little different way of composing to be more efficient. We did a few good concerts such as the XTREME FEST in 2015, and even played with SKELETAL REMAINS at the Pavillons sauvages. No, the band has not been dormant. We continued to compose songs, to deepen our style and way of playing. Following a concert at the Club in Rodez in 2019 (A date shared with MERCYLESS, RITUALIZATION and SAVAGE ANNIHILATION), Nico joined the band as second guitarist.

OLDSKULL counts 5 members so this is as many different influences, however we all find ourselves on the golden era of Death metal from early 90's such as: Unleashed, Disincarnate, Hypocrisy, Luciferion, BoltThrower, Death, Morbid Angel, Carcass, Morgoth, Sinister, Napalm Death, Memoriam, Cannibal Corpse, Grave, Benediction, Entombed, Deicide, Resurrection, Vader, Pestilence, Obituary, Malevolent Creation, Dismember, Gorguts, Asphyx, Demolition Hammer... But also some good thrash: Protector, Possessed, Sepultura, Slayer... We all have our own influences in other styles but Death metal remains OLDSKULL's reason of existence. One shouldn't forget France also owns cult bands that released timeless death metal classics such as Loudblast, Mercyleless, No Return, Aggressor and Massacra.

## TO KNOW YOUR FLESH

BLOOD

band of death



**How would you describe the musical evolution compared to the first demo ? First of all I hear the more powerful production, then you new songs seem to be more efficient in the style, and it also appear to be more inspired (Than the quite old remembrance I have of the old Myspace tracks)...**

Thirteen years separate the two recordings therefore more experience was gained by each musician at the level of composition, then we updated our way of composing by sharing files online: Meeting each others on a regular basis became more complicated since half of the musicians also play in other bands. Oldskull also went from one to two guitarists in 2019, it allows to lighten the songs or on the contrary to make the sound more massive when necessary. The integration of Nico allowed us to dare including more melodic parts, to try some kind of leads. We think the main evolution since the first demo lies at this level. We chose a path towards more moderated tempos, to give way to accelerations or effective relaunch. Concerning the integration of Nico: It was an excellent idea because two guitars are essential for some riffs! Finally we are all friends since a long time and it's very important to be a part of Oldskull.

**So you have released a new CD as a self-production. Tell us about the different steps that led to the final product (Composition: How long did it last? Recording: Where was it executed? Cover: Who took care of it? etc). How can peoples obtain a copy of this release?**

The composition has evolved a bit since our beginnings. The moments of reunion around



our instruments are less frequent than before. Driven by the COVID period, we have experimented remote work. Finally it's quite efficient, when we get together in the rehearsal room, we also have material to work on and bring to life. For the composition it's very random, hard to give an average length, some songs were written fast enough (Until the last breath for example), others took longer. Two years ago we were contacted by a film director from Toulouse, who offered us to compose a track for his short film. From this positive experience was born the song "Good blood" and the desire to record the Ep. The recording took place at the DISMALSOUND STUDIO, but Manu (Lead guitar) did a huge post recording work to arrive at the result of the Ep. The cover was drawn in pencil by someone we know then a graphic designer provided the final touch. To get a copy of the Cd contact us on: <https://www.facebook.com/oldskulldeath> To get the Ep as digital download or streaming: <https://oldskull1.bandcamp.com>

## OLDSKULL

**I see two members of the current line up are a part (Or were involved in) TRASHNASTY and NECROCULT. Have they always been a part of the band, or is it more recent? Who takes care of the composition the most: Is it a team effort?**

Manu is still a part of NECROCULT (Vocals/Bass). Following the split of TRASHNASTY, Yann also played in EXILE FOR LUNACY that he left since then, to fully devote himself to OLDSKULL and DEFÉKT (Crust punk), in which Hervé also plays drums. Manu is the main composer, then we refine the songs together during rehearsals. But the riffs and ideas come from everyone. For example the opening riff of "In the name of science" was found by Seb (Vocals).

**OLDSKULL is a quite flowered band name, I find it would suit very well a perfume shop or a store for decorative tissue flowers AhAh... It probably comes from on word play on the words "Old school", but do you give it another meaning? For example "Old school" might as well be the cranium of a narrow-minded and quite grumbling old death metaler AhAh**

Yes that's it, this is a quite average word play on the terms Old school. The skull has a strong image in death metal and the morbid side of things more generally. We are over forty or more...

**the morbid** so we are old skulls. The advantage is the older we get the more the name of band takes its full meaning... We were always interested in old school death metal and we tried to compose a music that respects this identity, so this word play seemed to be obvious to name the band.

**You are located in the South of France, while I'm in the North... Even if we have access to the internet, we can't be informed about everything... Tell us if you have a nice local scene, with bands worth the earshot, and bars worth the beer mug?**

The local underground scene has always been active, but we cruelly lack of networks with the other areas to organize concert exchanges with other bands. It always works by word of mouth, for example we met Vayron during a concert in Tarbes, we hooked up well and they offered us to play in their area in Dordogne. Yes the south of France owns a good scene

with associations and bands that move their ass. It can be in the Tarn with the asso Profusion, the bands Defekt, Spit the curse, Necrocut, Exile for Lunacy, Pestiferum, or the pyrenean scene with the assos Be gore in bigorre, Troopers of doom or Pyrenean metal, the bands Asile obscene, Smashed, Tentation. And the Toulouse scene with snakebite prod, Corporal punishment and Noiser. There are a lot more on the east, west, north and south of Occitanie we probably aren't familiar with and that keep the underground extreme scene alive. Concerning the bars, we only know the Celtic Pub in Tarbes were we played recently, in Albi it's dead. In Toulouse there's also l'usine à musique, the Rex etc, but rather than bars it consists of structures dedicated to concerts.

**Are you familiar with the Thai band that bears the same name? They also play death metal the old way (I have their first Ep "Oldskull of death" that was very cool)... On one hand the fact two bands play a quite close style and bear the same name is a bit bothering, on the other one they're located far enough I would say... What do you think about it? I don't believe you plan to make a career in metal (Especially for death metal in France, to achieve this you would have to sell your underwears, or more Ah Ah) but well...**

They caught our attention by covering BOLT THROWER during their concert, and we listened to their album before which is not bad at all. They also play good death metal. There are also polish and German bands that use the name Oldskull. We thought about changing the name

for a while to avoid confusion, especially since this word play is becoming more and more common. But we never found anything hard-hitting, then Oldskull suits us well and it seems that we started before the other bands mentioned. It's the same than for Incubus: There's the good one, the true one, then the other one... They're from Thailand so there's not much risks of confusion, we discussed a name change several times in the band but as explained above OLDSKULL suits us so well .. and the band was created 10 years before the Thais so ...

**Do you think it's still possible to create a music to be both original and deeply inspired**

**in metal in 2023? Some bands that practice more modern styles are able to compose musics that sound original/ different, but I find the emotions globally remain "on the surface"... At least I can't find the emotional intensity and depth of soul of old school metal from back then... It's a bit as if when trying too hard to be original/ complex/ never-heard we lose the spontaneity and sincerity... Are you listening to old school music only, or are you hears also tempted by more modern genres, or styles that don't belong to metal?**

According to OLDSKULL : If you have the right riff with good vocal lines, double bass drums and a big two times, that works! Then tastes and colors... We are all conscious about it therefore our influences lie in the past: The peak of death metal leads us back to 1993, so for us anything composed after this date will sound good... But many will have a taste of ever heard... But yes, there remains a lot to be done in this kind of music, we believe in it! The founding idea of OLDSKULL was and remains to play "traditional" Death metal in its original conception, to resume your words: sincerity and spontaneity. The same thoughts arise for each new idea: Does it sound like death metal? Is this riff good sounding? Is this break efficient? Etc... Concerning what we enjoy listening, each has its small preferences but once again we all agree on 90's Death.

**What are the current and future projects of the band?**

In the close future : New compositions and a «video clip»! To play more concerts and to keep on progressing in group cohesion. Today and tomorrow : To keep on offering a sincere death metal and all the more to perpetuate the death metal tradition!



PEOPLES DIE IN THEIR SLEEP

ancient death

<https://oldskull1.bandcamp.com>

# REVIEWS FROM THE LIQUID CRYPT



## **PUTRIDITIUM (Fin) Visions from beyond Demo tape. 2022. MORBID CELLAR Recs.**

Hey, here's a very cool demo of Death metal, mixing the old school "traditional" style with some doomy touches, and some technical parts or quite researched guitars, but the whole remains in an old styled approach and atmosphere (Nothing seems to be post 1996 here: Cool). At the first carnal approach, some parts sounded similar to old AUTOPSY (2nd album "Severed survival"), but the style of the Finnish cavelords isn't so drunk'n fucked, it's globally closer to early DEATH for the most old school parts (A la "Leprosy") but also for a somewhat "technical" side that might be closer to "Spiritual healing" or some very early "techno death" demos from mid 90's. You have your share or thrashing "tuka tuka" beats, and if you enjoy this kind of rhythms you could tap the feet on the floor! But you also have something else: The guitar work can be quite interesting, sometimes if sounds quite epic, not so far from the first DARKTHRONE album (The DM one), but with a different atmosphere...

There are also quite "majestuous" polyphonies and perhaps remains of very early "brutal death" (For some strange tones).

At first I also thought they were influenced by mid old INCANTATION, due to the first song's blastbeats and vocals... But the tone isn't really about cavern obscurity here. The atmosphere is warm, burning and somewhat "classy" (By moments). This is a first demo, and you can kinda feel it at the level of the recording (The four songs have a somewhat different production), but it doesn't bother my crackling skull and I'm used to listen to underground demos. "Visions from beyond" sounds like a promising recording, so let's keep an eye on their next death metallic compositions!

<https://www.facebook.com/Putriditium>

## **COLUMBARIUM**

### **COLUMBARIUM (Bel) Rivers of Blood Tape single. 2022. DUST & BONES Recs.**

I'm not the biggest fan of doom, but when I'm in a doomy mood and feels the gloom, it's always nice to hear such kind of slower, somber sounds...

Especially when some death metal influences crossed the path of the composition. On this two tracks "single" tape, the Belgian band COLUMBARIUM practices classical doom/ death doom, with something that catches my attention: Great low placed vocals coming a somewhat "pitch" effect that makes it sound lower, and great! (In the way of the "World eater" Bolt thrower "slogan", if you see what I mean). On a purely musical point of view, I would say the riffs are close to the old English doom style: With some heavier guitar chords, some more epic parts, and also cleaner moments. This is pretty okay to listen to, with some quite cool parts, but I would have preferred to feel a bit more of death metal (death doom crushing) in the riffs. What makes it great for me, are the vocals! I will let the doom experts judge with their mourning hears. Until then, keep on rotting in the doomed world. <https://columbarium.bandcamp.com>



### **SIMPULMATI (Indonesia) Opera merah CD. 2022 Self-released.**

Indonesia is quite famous in the underground world for its brutal death metal, influenced by the bru-bru-bru American genre, and perhaps also the noisier/ gorier Mexican variation... But in the case of this new band, the style is different: I would describe the whole as blasting death metal with a technical side and some epic moments. All in all, this can sound as a mixture of old NILE, mid old PYREXIA (For the most brutal moments), mid old SUFFOCATION (Think about the early 00's releases), with something of old GOD DETHRONED (Second album for some "epic" riffs), and some early 90's MALEVOLENT CREATION (First albums) for more old school patterns. The production is quite powerful, perhaps the guitars are a little too "compressed" in the heavy/ middle frequencies (Not sure about the word), but it sounds quite heavy and tastes better than your cold/ plastic/ sterile/ robot/ modern productions! So, I don't complain. This is a quite good album in the style, I believe those who enjoy semi brutal and semi technical death with an epic side might enjoy the travel to Surabaya (Their hometown). Open the underground gates, and keep it wide opened like the legs of the elder Asian goddess! <http://simplumati.bandcamp.com>

## **RUINED AGE**

### **RUINED AGE (Usa) Hellscape Demo tape 2022. Self-released.**

What you DIServe is what you get DIStributed in the head! Very nice old school punk hardcore/ crust in the dbeat manner, with a DISliciously raw sound. DIS, DIS, DISTRUCTION. Quite punching and somewhat DISgusted sounding. This is simple as the old days (No prog dbeat bullshit here!), but the production wic has a somewhat very early 90's DISTorted taste, and a few rock'n roll guitars, give it a taste of old DISFEAR. I dig the fast parts, it DIStributes the facial punches quite well, and shows this is not DISneyland! Some mid-paced punk HC parts the old way (DISCHARGE) are also DISclosed, it's not a DISpleasure, but I prefer the fast/ fast/ fast. Pretty cool demo in the style, if you DISagree you can always DISappear in fucking DISneyland! <https://ruinedagela.bandcamp.com>

# 666 Eternal Perdition



## ETERNAL PERDITION (Swe) Burnt offerings CD. 2022. BESTIAL INVASION Recs.

Eternal perdition is a satanic death metal band from Sweden. They changed of name somewhere between the release of their previous demo and the recording of this album... I reviewed this previous demo from 2018, that came out under the name DISGUSTOR, and the style didn't change a lot: This is old school evil death metal in the veins of very early MORBID ANGEL (Abominations and Altars) and early DEICIDE (Rather the old AMON days) for the main influences. Then fans of underground exploration might also hear some old EXHUMATOR (Belarus), ABHORER (Full-length album) in fast parts, perhaps the other AMON (From Switzerland) for some mid-paced evilness, or maybe very early CENTURIAN (First demo) in the fast blasting parts. Similarities with DEGIAL (Swe) might also be drawn. Compared to the previous demo, the production is better and makes it easier to appreciate the crucifixion (It keeps some raw/evil textures but makes it easier to comprehend). More musically speaking, perhaps the "thrash" elements are a bit less present, and maybe there are a bit more leads and mid-paced parts in the spirit of mid old MORBID ANGEL (This is only a detail, and I might not have noticed if I didn't re-read my older review in comparison). The music isn't all fast and blasting/ bestial, the tempos and kinds of riffs are varied in a satanic DM context... This is welcome as it helps to develop some atmospheres (Check out the last song with classical choirs), but if you're a very "nervous" guy you also get your share of "commando" blastbeats in the face. Nothing new on a matter of evil riffing or suffering, those who don't really enjoy OSSDMBC (Old School Satanic Death Metal Burning Crucifixion... AhAh) might not really get in the turmoil of souls, but here the wheel of torture keeps on turning and breaking bones in an efficient manner. This is a good/ quite good album in the style, fans of the genre could be interested to lend their ears to ETERNAL PERDITION without religious contraindications. LUBRICATE THE CRUXIFIX. LUBRICATE, BEFORE THE FINAL INFLAMING. Label: <https://www.bestialinvasionrecords.com>

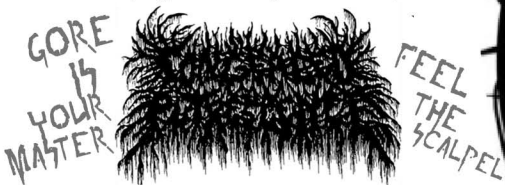


## AMBULANCE (Mex) Rehearsal Demo 2021. Tape. SINDROME Recs.

You like to vomit voluptuously? You like to be voluptuously vomited upon? You enjoy to be voluptuously vomited upon in the morgue by the ugly and hungry surgeon? Then keep on reading. Some peoples might complain I review a bit too much of goregrind lately, and they might be partially right,

but it's something I find quite fun and easy to do recently... So don't shoot the ambulance and enjoy the rottenness :-)

AMBULANCE is a new goregrind band from Mexico, which plays it quite old school and reminiscent of very early CARCASS (Mostly "Reek of putrefaction" and the demos). This sounds quite filthy and ugly, like an old demo... But the music doesn't suck as you can find some real riffs, and even a couple of (!) leads. I guess some gore integristas might hear more "gore death grind" than "real goregrind" here, since you don't find the end 90's/ early 00's clichés of the gore (Grooves etc)... But to countervomit, I might say the vocals are a bit too loud in the mix sometimes, so I think other peoples might not hear the riffs easily (At least I did). While listening to the rancid corpse mastication, I also heard potential similarities with early DEAD INFECTION (First album), early GENERAL SURGERY (First MCD, for the vocals) and possibly maybe (Don't say Björk) a couple of old Finnish DM riffs. Well this is a very underground, but also cool demo in the style. So fans of underground and slashing bowel crepitation might be interested. <https://ambulancegore.bandcamp.com>



## CONGEALED PUTRESCENCE (Usa) Within the ceaseless murk Tape Ep. 2022. CALIGARI Recs.

Turn the scalpel upside down, in the patient's belly. I'm now the crazy surgeon, let's have evil fun... Blaspheme the intestines! Let's blast beat in his bowels, from the inside!

Here is a very cool Ep whose body parts can be stocked in the middle of death metal, gory death grind and perhaps "gore" in general. This is in fact strongly influenced by old CARCASS ("Symphonies" and a bit of "Necroticism...") for various reasons such as the riffing, lead guitars, vocals, production, and more... Some moments really reminded me of early EXHUMED (What they did before the albums) and it's really nice coz this is my favorite epoch of the US band... I also felt a bit of Incantation (The cleaner releases' blatbeat parts, perhaps "Blasphemy") and some guitars might sound a little like old Finnish death (The bizarre stuffs). Well, even if some parts are blasting into the gore don't expect total goregrind vomit chaos, because the music of CONGEALED PUTRESCENCE sounds more death metal influenced, a bit more technical and also quite well produced. There are some great riffs in there, some epic "pathological" guitars, some kicking fast and obscure... The songs are quite well composed (The right body parts placed at the right moment, so Mr Frankenstein feels xier for the upcoming terror party)... While reading these words you might imagine this demo is the perfect pathological experience, but I feel sometimes it sounds a little too "technical" or "clean/ polished" to open the abscess in full... But well there are enough great parts to satisfy my starving desire for pus. It's a very cool Ep for fans of old (But not early) CARCASS/ IMPALED/ EXHUMED & the carcass likes... <https://congealedputrescence.bandcamp.com>



# Prescience

PROGRESSIVE  
THRASH DEATH  
INTERVIEW



**Hello, I hope things are metallizing in the East of France. Are your bolts well oiled?**

Gabriel : The bolts are trimmed, the nuts screwed on, and the rings tightened!

Jean-Gauthier : The warriors of the world are united, to the sound of thunder and steel!

**When you want to describe the music of Prescience to someone who isn't familiar with the band, which words do you use ? Rather technical thrash? Progressive thrash? Old school technical thrash? Or perhaps you pull other words out of your wallet to catch his attention?**

Gabriel : I try to use in priority terms that accurately describe our sound. At first I tended to describe our music as "Progressive Thrash". Over time I realized that the music I wrote had a significant part of death in itself. Our music is certainly influenced by groups like Voivod, Coroner and Vektor but also by Death and Atheist, for example. This is why nowadays I tend to describe our music as "Progressive Thrash-Death". I stick to "Progressive" rather than "technical", because I am before all interested in surprising structures, mixtures of styles and thematic developments. Virtuosity doesn't really interest me.

The emphasis is put on complexity rather than technicality. This may seem like nitpicking, but I think there's a real difference in nature between, let's say, an

Edge of Sanity and a Necrophagist (which I appreciate for different reasons).

**"Out Of The Grave" is your first recording and it dates back to 2019. Are you still satisfied with the result? Why do you consider it simply as a demo, and not a MCD or an Ep? I find the result to be very good for a first shot, and there's nothing to be ashamed of... Were the feedbacks satisfactory?**

Gabriel : I think there is an important difference in nature between a "demo" and an "EP". Both formats are short, but the demo has a more "amateur" approach. The performances are generally a bit more approximate, the recording quality average and the distribution medium is often "homemade" (CD-R or cassette). An EP comes with a professional quality in all respects, but its length is reduced. I'd like to point out that I am not making a value judgment, I appreciate both formats. We always envisioned "Out of the Grave" as a demo, a first recording made with the means at hand, just to be able to share our first compositions with our audience. From this point of view, I think the demo played its role perfectly. We got a lot of feedback, most of it positive. Quite a few comments on Youtube, a few reviews in fanzines. We didn't expect it at all. It's always very touching to read your art is understood and appreciated by other peoples. So I'm quite satisfied with the result. Even if there are approximations, I find the whole thing has character and we can perceive the ambition of the band. That being said, we plan to re-record certain tracks for our future first album, because we believe that it deserve to exist in a more accomplished form.

**Since this first demo you must have had time to move forward with the composition... But we all had to undergo covid in the meantime, so nothing is certain... Can you tell us what your new pieces sound like? Are they in the same style than the ones of the demo, or a bit different? Maybe faster? More dissonant? More progressive?**

Gabriel : Covid was a bad blow for the group overall. It's hard to find the motivation to move forward when you can't rehearse or play live. But during this difficult period, I still found the energy to work on new ideas. Today I can say the writing of the first album is globally finished, even if there are two or three things left to finish (a few lyrics and a few solos are still missing). Concerning the new songs, it's difficult to talk about it in general. I always tend to approach each new composition as an autonomous story, with its own internal logic. And I try not to repeat myself. It's very important for me to be able to create surprise in the listener. Even on the demo, this is something you can already notice, because the three tracks are quite different. The new songs remain in a style close to the one of the demo, so this is a thrash-death base with progressive elements, but perhaps with even more ambition. The last piece that I composed is especially progressive and lasts longer than 10 minutes. I infused a lot of Jazz and Fusion influences into it (It's a style I have studied a lot over the last 3 years), but it remains 100% Prescience.



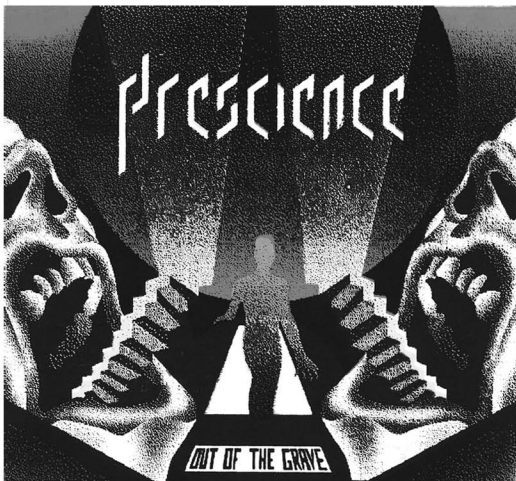
**Concerning the meaning of your band name, I was going to ask a question based on a quite foolish interpretation ("Is prescience a science that existed before science itself, a kind of more archaic researches" AhAh.. ), but fortunately I did a research which informed me Prescience is form of gift of anticipation, of ability to see the future... Why did you choose this name? When you think about it, it could be quite stressful, even tortured, to know the future in advance, because you wouldn't necessarily be able to change it...**

Jean-Gauthier : Initially the group was called "Bone Crushers", but this name no longer fit what the group had become over time. The desire to create a narrative, concept album, with a plot, implied a name that perhaps sounded a little less like classic thrash. We all thought about it a bit and finally my proposal that was accepted, Prescience. Nothing to do with documentaries on the "great ancients" or TV UFO documentaries, nor with the slightly weird alchemist circles.

First, the choice of name. At one time, I wrote articles for several websites, mainly in music and cinema. I had the chance to cover the FEFFS (Strasbourg Fantasy Film Festival) several times, and while attending a Joe Dante masterclass, the word "prescient" stuck with me. He used it when he spoke about the ability of artists to sometimes place elements in their works that shew a little gift of anticipation, or a lot of luck. This word stayed with me, a bit like how you sometimes meet a nice person. Firstly because it kicks, and it sounds good. Since our lyrics deal with death, with the journey of a soul, and its death... And who knows more exactly? "Prescience" could so stick to the narrator of the lyrics, who is interested and tries to envisage the great after that constitutes death, the end of all things... a certain vision of what eternity could be.

Gabriel : Furthermore, "Prescience" is a short name, in one word, it's easy to remember. And the word is the same in French and English. So it fits perfectly.

**I checked your Metal-archives, Facebook and discogs pages, but there were no mention of other bands in which the musicians participated... Perhaps nothing was recorded by these previous groups? Or maybe you don't consider them good enough in hindsight?**



Gabriel : Indeed for a part of the musicians in Prescience, it's the first « true » musical project. "True" in the sense it is a project that aims to be serious, with a real artistic ambition. And not a group of people who would just jam together or only play covers. The only exception is Christophe (guitar) who has a little more experience and plays (and has played) in other groups. In particular, he has a Punk band called Samba Léküy.

Jean-Gauthier : As far as I'm concerned, it I was new for me. I have been surrounded by musicians throughout my life, whether in my immediate or more distant family. I know I have always been attracted by the stage, and when the opportunity presented itself, I was hesitant at first, but I surprised myself liking it. The integration wasn't necessarily easy, rather because I wasn't relaxed enough... I found everyone to be a good musician, it took time for me to fully feel at ease, to understand the role of the singer, even more in a musical style which isn't necessarily my favorite basically. Finding the right tone, the right stage posture, etc.

**You enjoy technical and also dissonant music, so I wonder if you also look a little further than technical thrash and metal for your listening, or your influences... Do you like 70's prog rock? (King crimson... And especially "Red") or 80's post punk? (The beginnings of Killing joke for example), or do you find more appeal in other styles?**

Gabriel : Yes, totally. Speaking for myself, I would even say progressive music is my main source of inspiration. This is the style I grew up with, and it has greatly influenced the way I listen to and compose music. When I was a teenager I listened to a lot to King Crimson, Yes, Pink Floyd, Rush, Mahavishnu Orchestra, Magma... Then more modern, heavier things like Dream Theater, Porcupine Tree, Riverside, Haken, Leprous. To finally reach "Metal Extreme" with Opeth, Enslaved, Death, Cynic, Atheist and so many others. So we can totally say I got into Metal through progressive music. Concerning Killing Joke and Nu-Wave in general, it's a style I appreciate but I wouldn't say it was foundational for me. And once again, the artists who influenced me the most in this style are the most experimental or offbeat, like XTC or Oingo Boingo for example.

Personally, my last great musical trip is jazz. 5 years ago, I listened to "A Love Supreme" by Coltrane and it completely blew me away. The freedom, the intensity, the depth of expression. Since then, Jazz music has never left me. At the moment I'm listening to Thelonious Monk quite a bit, especially the album "It's Monk Time". I love this artist, he's completely offbeat, radical and with a unique musical language. It's very inspiring. This said, the intro to one of the new songs came to me while listening to Monk, in fact.

**You do enjoy CORONER, it can be heard, that's cool! For a while there has been news circulating about a new album... But I think the style will be closer to "Grin" than to the first records, which were more to my tastes... What do you think of it? Are you rather enthusiastic about the idea, or not specially? What are your favorite Coroner albums?**

Gabriel : We are hearing about this hypothetical new Coroner album for a long time. I also think the style will be close to Grin. A more refined, groovy metal. With Industrial Metal influences. It would fit in with Vetterli's projects after Coroner, for example his albums with Kreator or 69 Chambers. I really like Grin, so I wouldn't have a problem with that. But bands' comebacks after a long hiatus are always hazardous, I think. Globally I appreciate the whole Coroner discography, I find each album has something unique that is worth the hear. If I had to keep just one it would probably be "Mental Vortex". This album achieves being catchy and refined while remaining progressive, which is quite rare.

Jean-Gauthier : I come much more from hardcore, neo (especially Deftones) and that scene. I remember that one of our first musical discussions with Gab revolved around the "best Swiss band". I have always had an attachment to this rather incredible scene considering the size of the country: For me the Young Gods are at the top. I have other favorites like Nostromo and Underschool Element. But when he heard my statement about the Young Gods being the best Swiss group, Gab told me about

Coroner. I knew the prestige of the band but I didn't listen more than that. I mainly started listening to Mental Vortex again and again.

We were doing a cover of "Divine Step", and I can't count the times we had to listen to it to make it our own. Afterwards, I started listening to the whole discography, and liking it. We actually talked about it again this summer. For me, I think it would be hard to choose just one, but at the top I would say it's No More Colors, which has a good kicking side. Grin is also fabulous, and we all have a love story in the band with "Paralized, Mesmerized". Recently I re-listened to Punishment for Decadence, which I find just as grandiose.

**At one time Strasbourg was kinda the stronghold of grind and brutal death with SKULL FUCKED Prod and its festival, at another time it was more of an old school metal area with old**

**fashioned death and black (like Bloody sign, Necros...). But in 2023, what's good in your region? Which styles pre-dominate? Which associations are worth looking into?**

Gabriel : Death and grind still take an important place, especially in the Alsatian scene. We have leaders who are still active and regularly play concerts, like Mercyleless and Inhumate. And more recent bands like Warkunt, Necroscum or Haut & Court continue this tradition. In the East we also have a very active Hardcore scene with many different styles. It goes from brutal beatdown to more math or emo things. In Strasbourg for example, we have projects like PIED-BOUCHE or Jeanne which illustrate this diversity. Regarding associations: In Strasbourg we have Music Shoot, Murder by Decibel and Kawati (which organizes the excellent Itawak Fest festival every year). In Colmar there is the Aching asso. And it's funny you tell me about Bloody Sign. For the story, I took a few guitar lessons with their former guitarist (Kalevi)

**If the spirit of Prescience's music had to be symbolized by the work of a painter or illustrator? Which one would you choose? Would you rather go to the experimental Germany of the 80s, the heroic fantasy of the 70s?**

Gabriel : I have always been a big fan of Costin Chioreanu's work. His universe is sinister, strange and at the same time esoteric, psychedelic and cosmic. I think it would fit well with our music. I really like the visuals he did for SIGH (Graveward), Grave (Out Of Respect For The Dead) and the video he did for the song Iconspiracy by Voivod.

Jean-Gauthier : For the lyrics, if I think of a visual impact, apart from literary influences... The visual has a great impact in the mental films I have while writing: I would say the work of Gaspar Noé on Enter The Void, a stellar aesthetic in the style of 2001 by Kubrick, it's unavoidable, and a little hint of Giger for the suffocating anguish.

**What are the future plans of the band? You can present the available merch, then conclude the interview...**

Gabriel : To begin with, we would like to have a full line-up again, because we are currently missing a bassist. It's in the way since we are in the process of holding auditions. Once that's done, we'll get down to finishing our first album. All the songs are composed and we have even started working on pre-recording demos. We really hope to be able to go in the studio during 2024...

Fingers crossed! Regarding the merch, the second pressing of the demo is still available on our bandcamp page. It is a unique, entirely handmade item, screen-printed and folded out. So it's definitely worth the detour!

Gabriel and Jean-Gauthier: Thank you for the interest in our music, and thank you for these precise and informed questions.



<https://prescienceband.bandcamp.com>  
prescienceband@gmail.com

compacted repugnance (the pulp)

mechanical incubator of carbonized human remains

SUDDEN FALL