



NEWSLETTER #4 / NOVEMBER 2020

DEATH METAL



LACERATION (Usa) Imitation Demo tape. ROTTED LIFE Recs.

Reviewing isn't a crime. Reviewing metal records isn't a crime. Reviewing metal records of bands that talk about bowels isn't a crime. Reviewing metal records of bands that scream about chopped bowels and meticulously torn apart entrails isn't a crime. Reviewing chopped bowels and meticulously torn apart entrails isn't a crime... Or is it?

LACERATION is a nice death thrash metal band located in California, Usa. Their style can remember of DEATH ("Leprosy") in the heavier and thrashy parts, while a lot of fast moments have more to do with DEMOLITION HAMMER, some old NERLICH (The demos) or some old MALEVOLENT CREATION (First CDs). The vocals can sound quite screamy and angry, it might please the fans of PESTILENCE (Van Drunnen era) even if the vocalist doesn't always rip in this territory. On can also hear a couple of blast beats à la early DEICIDE or old ALTAR (Holland), but most is about "death thrash". The style isn't really morbid or too raw and cavernous, this is rather about being kicking and "efficient" (Yes, this word can mean a lot of things), and in this meaning the old DEATH comparison fits quite seriously well (The old MALEVOLENT C. quote works also quite well, even if this aspect of efficiency has more to do with the structure of songs, while the DEATH quote was more about kicking your balls... Well...)

The production is quite clear, perhaps only the drums are a bit too loud (The snare sound works in the heavier moments, but

Blood thirsty zombie watching you

when the tempo is faster I'm not totally sure). LACERATION didn't reinvent the wheel of torture, but this tape sounds quite efficient and the DEATH alike moments were somewhat of a pleasure to hear. It might be cool to check them out live, and breaks a couple of bones from your neck (If you're really drunk). <https://lacerationbayarea.bandcamp.com>



PANPHOBIA (Fra) Fear of death Demo tape. 2019. DUST AND BONES Recs.

Mysterious awakening of bodies at night. Menacing whispers. Putrid feasts. Necrophiliac somnambulism. Panphobia is a new death metal project from the very north of France. The composer/ guitarist previously released the demo of PARIADDOM, which was playing 'strict' Swedish death with a punk hardcore influence, now the style of this new incarnation evolved: While the old swedish death influence remains (very) strong, you'll find fewer punk/ Hc/ Dbeat moments, and you'll also hear more blackened-death guitars appeared. When listening to the 5 songs, I happen to think about old DISMEMBER (The swedeath), early NECROPHOBIC (For some blackened/ Scandinavian guitars), COMECON ("Megatrends in brutality"), I also have been thinking about oold MARDUK for a couple of blackened guitars, and you might perhaps hear a bit of some early ENTRAILS (And maybe a bit of early EDGE OF SANITY in their death metal days, before they went more melodic). There are quite some improvements compared to the demo of Pariahdom: The arrival of Scandinavian blackened "melodies" is a welcome addition, the style is more varied than pure dbeat swedeath, and the production is also better. I could also say, I would have preferred a real drummer in theory, but the machine is fairly well programmed and discrete here, so I don't care too much... To conclude, this demo is a quite good recording, with some interesting ideas, and the composer shows nice improvements, so it could be a quite good idea for deathfans to keep an eye (Or an hear) on the future recordings of PANPHOBIA. <https://panphobia.bandcamp.com>



VIVISECT (Usa) Vivisect Ep 2020. Digital. Self-released.

COAGULATE, RE-MASTICATE, EJACULATE. Coming from New Jersey/ Usa, this new band practices cool and quite putrid old school death metal, and it reminds me a lot the chunks of old AUTOPSY! Then you can also find some good portions of early DEATH (First two albums only) . Most of the musick is based on this old and fast "thrashing" death metal, with some doomier parts, it's often coming with a quite thick feeling. (This said, the musick is less crazy and fucked than old Autopsy). Sometimes, VIVISECT also reminds me of the french band HERPES (R.I.P/ For their first and second demo), I also heard a bit of early ASPHYX during slower parts ("Embrace the death" Lp... When they had a lower pitched guitar tone and more cavern vocals) . Nothing original here, but it's a quite well rounded pile of morbid corpses and bowels; If you're listening to Deaf metal of the dead for the bowelish feelings, you could dig some nice putrid gloryholes with VIVISECT musick in your boombox. BOOM, BOOM, GOOORE! (Ps: I discovered this band on a live tape released by Contaminated tones recs, but this newer release has a cooler production, so I choose to review this one.) <https://vivisecttrenton.bandcamp.com>

GRINDING



SICKNESS

SURGAT (Mex) Nihili Tape 2019. KULTO DE MEDIA NOCHE/ ANALOG OVERDOSE Recs.

SURGAT is a pretty cool extreme metal band from Tijuana, Mexico, and they come here with this third release. Their style is globally an excrement-free mixture of death grind, dbeat/ crust, blackened metal touches, and some thrash roots. During the sympathetic listening you can think about names such as NAPALM DEATH (Utopia/ Harmony for some riffs, or later records for a more modern production), LOCK UP for some blasting parts, mid old BEHEMOTH for fast death metal moments, or

mid old EXTREME NOISE TERROR for some dbeat... (Ok, this isn't very precise, but you got an idea). The riffs in themselves aren't really new, some parts remain a bit classical sometimes, but the band can come up with moments of good emergency, some blackened riffs are quite well-placed, and the whole globally flows without stony problems. Coming from a Mexican band, I would have expected either something very old school and obscure, or extremely brutal and gory, but SURGAT are more on the "death grind" NAPALM vibe... And the quite powerful production helps to make it more "brutal". This Ep is a pretty sweet piece of damage to inflict to your annoying neighbors. The world in itself is enough of a gigantic ass vomiting monstrosities in continuity, no need for the local tiny scrotums to fart out of time! <https://surgat.bandcamp.com>



EVOKER (Australia) Demo Tape. NECROLATRY Recs.

Emerging from the deep fumes of Australian volcanos, EVOKER plays old styled satanic death metal that can remind of early MORBID ANGEL ("Abominations..."), early DEICIDE (First albums or demos), with a portion of regular old styled death tending to thrash metal. My "satanic death" description could let you imagine many fast bestial blastbeats could be found, but many of the tempos are in the mid-paced or fast "thrashing" death metal genres. The mid-paced parts can especially remember of early DEICIDE or even SLAYER (Rather "Hell awaits" I would say). For the fast moments you could think about early DEATH/ MASSACRE, a bit of old MORTEM (Peru) or perhaps some Swedish DM bands that followed the path of REPUGNANT (So not really some Entombed-clones). The vocals have a somewhat black metal approach by moments (It sometimes also can remember the vibe of old Repugnant for example). This is a pretty cool demo, I can't say it turned my internal crucifix inside out (No, I'm not a believer, it's just a word-play AhAh), but this is a pretty cool demo in the old "Satanic death" style and might please underground fans of the genre. <https://evokerofficial.bandcamp.com>

MORBIDITY

More reviews, interviews, and distro at : <https://nihilistic-webzine-distro>

Beast Petrify

THRASHING METAL HELL

From Singapore

... INTERVIEW ...



Hello Al-Fahmi. How are you and what's new with Beast Petrify?

> Hail bro Gabriel, I'm fine, currently Beast Petrify just released "Terrorized Confines", it's our new CD, it's a full-length yet not really an album. It consists of two sections: The first part contains 4 songs of studio tracks with the old line-up (Unreleased songs), it's among the last few songs we recorded with Scyfrul on drums. The second part is with Faiz on drums, it's actually a live set-list that lasted for 35mins. Generally, we have been waiting for labels to release it, but it has been with not much serious parties and that made me feel it just has to be D.I.Y again (But this is an almost pro done release, besides it's on CD-R with a sticker on the CD). In some way it has that underground look, though the rest of the production is

indeed pro-done, from the sleeves, artwork, layout, to the sound. Do check it out guys! Because it's limited to 200 copies only... But of course we're opened to a reissue on CD or in other formats. If there are cool reliable labels to help us with a fair deal with royalty copies, sure we'll go for it! Since it was out (a month) it has been receiving impressively positive response!

What does the name BEAST PETRIFY stand for? Was it the idea of facing a frightening beast and so being petrified with fear? Or was it about some ancient scaring statues in Asia?

> The band name means nothing really much, besides trying to have a fierce name in a unique way. It's like to describe there's still something that could scare the extreme beast itself. It's just about having a name that looks simple, but that comes with something uncommon at the same time.

How to describe Beast petrify's thrashing metal? What about a mix of early KREATOR ("Pleasure..."), with some elements of MEKONG DELTA/ WATCH TOWER, and some touches of IMPIETY? I think this description isn't so bad, but feel free to improve it if you wish!

> Beast Petrify has nothing to do with Impiety, besides both bands come from the same country. They happened to be from the first generation of Metal bands here while we are from the 2nd wave. Besides that, their current guitarist has been my longtime friend and also a sound engineer where we recorded our stuffs since 2006, and we've known each others since the early '00. He's someone who understands very well what Beast Petrify wants to deliver with the sound, etc. Personally, I'm not at all into their musical direction or the goals they're heading for, but I can't deny the recognition they have earned over their hard work, because that's what they're heading for over the years: To be internationally well-recognized as a huge Metal band. For Beast Petrify, we do have a small fan-base which to me is sufficient already, I wanted our music to be spread through good Metal bondings and friendship, which we mostly already gained since the '90s, over trades with international underground networks, cooperating with various bands, labels, 'zines etc. The main concern for me is about songwriting and originality. We didn't really aim for much gigs since we did play some decades ago, but our show has always remained unique in our own directions.

About Kreator, it's one of Beast Petrify's main influences, especially in our early era, and somehow it's still in us... But as you can see/ hear, our style is always varied and opened to various technical and progressive elements, yet it's always about delivering with full blasting raging riffs as well. Besides that, we're very opened to deliver some experimental styles, that is

also a part of our deep passion. It's interesting to mix elements coming from various genres, because I don't like to limit or just put out a template style and follow the same way all the time. In other words our music is more about being unpredictable all the time, as every songs don't really sound the same, no doubt we do have our signatures intact.

We can now say Beast Petrify is an old band, it was formed in 1993, and your first demo saw the light of the day in 1997! I believe we are in touch since the early 00's, and I could see your style develop into something more technical and professional... When you created the band, did you have the goal to become a very technical/ techno thrash outfit? Are improvements always synonymous with hard work? Are you very self-demanding with your guitar playing skills?

> Yes, in the beginning my main aim was to make sure Beast Petrify was an unlimited Thrash Metal band that had elements of Heavy/ Speed/ Death Metal... It slowly included elements of Jazz/ Grind/ Black Metal too. I would have never thought I could deliver much impressive progressive or technical styles in Beast Petrify's music, because I didn't go to school to learn music, especially guitars. I don't really care about TABS or notes until today, it's about the instinct/ sense of music we have developed over lots of listening and the time we spent playing covers very closely... Over the years, we have gained knowledge of how to create such stuff, and we try our best to get away from our influences as much as possible, but it wasn't that easy because whatever we tried was certainly bound to sound a little like some bands... It's just not to be afraid of doing it, while making sure to have a good grip of good riffs, and well-arranged songs... It shouldn't result in disappointment. Anyway, thank for your compliments bro, we're still not perfect yet, it has always been a never-ending progressing journey!

You certainly enjoy listening to technical guitarists, because your music can be really technical by moments... What do you think about Yngwie Malmsteen? Jason Becker? Perhaps you also enjoy early Eddie Van Halen? And if I say the name Trey Azagtoth, was he a big influence on your playing?

> All the guitarists above are my idols, and my all-time favorite guitarist has always been Jason Becker, yet I learned more songs from Yngwie Malmsteen, Marty Friedman and Vinnie Moore. Trey Azagtoth deserves a special respect because his shreds suits well for Death Metal. He's a different guitar player compared to the others mentioned earlier, because they're mostly on real scales, intense speed & complex work in solos, while Trey is a screaming guitar player with great craze of dark anger riffs, he rules in his world.

I think your screamed vocals sound clear and aggressive. Do you think it's necessary to have attitude and conviction in the vocals for a metal singer?

> Yes, I like the real screaming style that has always been used for Thrash Metal vocalists, and at the same time to have the words clearly heard on top of it. Being fierce and straining at times. The energy has to be blown out very well, which also requires technics to not heard our throat too.



You also publish a fanzine called ABYSMAL SCULPTURES, what can you say about it? When did you start the zine, and what were the underground goals? Is it always better for a zine to be published on paper, and not on the web?

> Yes, Abysmal Sculptures 'zine exists since 2002, and before that I was involved in Silent Empire 'zine as well for 5 issues (It leads back to 1998). Interviewing peoples and reviewing music has always been my passion, to get in touch with peoples that share the same beliefs of cooperation. Indeed, over time we get much more mature when publishing and editing our journal work. It's certain for me, I like to own a paper magazine, because it's the original form to be archives... But I'm not really against the cyber ways of media, yet my personal preference will always be on papers.

Ok, what are the next plans for BEAST PETRIFY? Something bestializing to announce to the readers? Thanks for the answers.

> Thanks to you too, bro Gabriel. I hope to just keep releasing stuffs for Beast Petrify, because I still have some unreleased tracks with Scyfrul on drums that I purposely didn't include on "Terrorized Confines"... So beware, those songs are vital too. Keep a look when it's out for the kill! But in the meantime, please catch up with what we already released, check out our website: www.beastpetrify.com and write to us: Beast Petrify, Yishun Central Post Office, P.O. Box 420, Singapore 917614. E-mail: [thrashingbeast\(a\)yahoo.com](mailto:thrashingbeast(a)yahoo.com)

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