



BOOTHAEVEN'S magazine issue five, winter 2021. Interviews with Vanguard, Invulche, Raw Brigade, Crucified, Phantom Lure and Headsplit Records. Other contributions by Freddy Alva, White Filth and Bjorn Dossche.

next? = what's next?

Boothaeven's Magazine

one-two = three-four = what's next? = what's next?



Magazine five

Yet another issue of Boothaeven's Magazine; seems like we have one for every Spice Girl now.

I was thinking about leaving it at that for an introduction, and I probably should have. It would have been suitable for a year wherein a lot of things were reduced to the bare minimum, but I decided to let it deteriorate from this point on after all.

Like you, I assume, I didn't fancy 2020 all that much. But then again: things could have been worse and for a lot of people they were. Plus I got to spend a lot of time walking, running, (re)discovering music, reading books and zines or watching silly internet videos.

By doing the latter I came upon a duo called 'the death metal detectives'... There's no good reason for bringing this up really, but since I did it anyway, I should mention that I find their criteria for reviewing music a tad weird. For instance: 'Can you lift weights to it?', or 'Can you drink to it?'. Isn't that peculiar? I mean, generally speaking when one's able to raise something heavy above his head, then there's no reason why that person wouldn't be able to do the exact same thing when a certain song is playing. Obviously what they imply is that some songs are better fit for doing certain things. For instance: Rampage - great band to lift weights to, Sunn O))) - not so much (unless you're about to lift one massive thing just once.))

Or music to run to? For years Charles Bronson and Floorpunch have been my go to bands for setting the hard pace. 2020 brought me two new faves: Rated X and Raw Brigade Dude, I even run with Nike Air Max 90 now.

Music to guarantee social distancing to? Face it, most of us have no problem accomplishing that. Maximum volume yields maximum results.

Music to cook to? Tempting to play the vegan hardcore card here, but I won't since we're having a Vanguard interview on the next page.

That being said, when in the mood for fast food, I'd opt for The Descendents EP that is suitably titled 'Fat' and I'd have the track 'I like food', just to sing along: "I like food, food tastes good, I like food, food tastes good".

Music to become nauseous to? Check out the playlist in the Crucified interview, brrr, feeling sick to the stomach just by thinking of hearing it. On the same topic: quite the accomplishment from Headsplit Records to once again claim the word 'sick', even in a year that was all about diseases.

OK, enough with the sickness; music that makes you feel better instead? According to Bandcamp user Bookuman1 Tiny Mouses' Little One's Journey is just that: "the musical version of homemade chicken noodle soup with those super thick noodles. And like the soup it's a

medicine to help you feel so much better", or even more poetic "It's a warm blanket and a kiss from your grandma in a musical wavelength". Don't you just wanna hear that? Out on Phantom Lure, interview is this zine.

Music to counterfeit to? Gruesome, for sure. Are they still active, or are they Dea... nah, to easy that one.

Music to read an Invunche interview to? Leeway's 'Born to Expire', for no particular reason, but everything tends to go smoother when Leeway is on. Give it a try, I'll fix you an Invunche interview in this zine.

Music to fall asleep to? I don't like to fall asleep to boring music; seems like a waste of quality time. Gimmie, Gimmie, Gimmie the first 27 Revelation records instead and I will go gently into that good night.

Music to listen to when making a zine like this?

- Chubby & The Gang - Speed Kills. Spoiler Kills it. NWOBHC, Oi!, Oi!, Savoy!

- Kūka'ilimoku's EP. Aloha, they do blackened punk in Haiti now? Too bad the project got picked up by Goatwarex; this EP is still affordable though.

- Shagor's Sotteklugt, ofte de Bergtatt van de Lage Landen.

- Payday's Second to None. No, you needn't to adjust your turntable speed to 45rpm, it really is such a foul NYHC-styled SxE stomper.

- Vital Spirit - In The Faith That Looks Through Death. When one slips a dash of Morricone in your atmospheric black metal.

- Heavy Discipline LP. Hardcore, good ol'hardcore.

Haha, yeah, you got me, filling up a complete page with utter gibberish, just to sneak in a lousy compiled playlist. It's all about them comps this time!

Cheers, here's to getting vaccinated! And thank you for showing interest in the zine; I truly appreciate it!

Boothaeven's Magazine.
Ghent, Belgium.

Contact: lowiegeers@gmail.com



VANGUARD

"We are militantly vegan, of course."



Interview with Flint Beard

Life Force pictures by Jeff Lasich (Start Today zine)

Among others Vanguard cites Seven Generations as an inspiration. Seven Generations has a song called 'Vanguard' and Vegan Reich has a record titled 'Vanguard'. Is the name an homage to these bands or is it coincidental?

Yeah, Seven Gen is definitely, for me at least, the single biggest inspiration for Vanguard, along with Earth Crisis and One King Down. I've gotten lucky enough, through traveling and playing hardcore here in the states, to become good friends with those guys, and am definitely an unashamed fanboy of their band. So yeah, when we were thinking about what to name the project, that was one of several reasons that we stuck with Vanguard. Vegan Reich didn't really enter into the thought process at that time to be completely honest, as it was more a decision based on the double meaning of paying homage to Seven Gen and also a play on the Leninist idea of the need for a Vanguard in the course of a revolution.

Yet, it's hard not to link Vanguard's logo to the 90's hardline movement. Vegan Reich's first EP included a pamphlet defining the hardline ideology as:

"A belief system, and a way of life that lives by one ethic - that all innocent life is sacred, and must have the right to live out its natural state of existence in peace, without interference. This single ethic ensures that all life, from a fetus or a grown human (black, white, male or female), to an animal, or its habitat is guaranteed equal rights, with liberty for all, regardless of someone's personal bias against them."

Do you consider Vanguard a contemporary hardline band from that point of view?

Actually, we are intentionally and consciously NOT a hardline band, and we don't subscribe to hardline ideals. While I can see why you'd draw the parallel, as others have as well, we always try to make it

abundantly clear that our belief system definitely doesn't include any sort of pro-life nonsense, eco-fascist nonsense, or any of the other problems within hardline that unfortunately saw a lot of its adherents gradually slide towards very problematic right wing beliefs later in their lives.

We are militantly vegan, of course. But we are not a straight edge band, that being one major difference; and we are vehemently pro-choice and anti-fascism, two facets of what we believe to be the same overarching and intersectional battle that everyone on the radical left should be fighting.

Our struggles, whether they are for animal rights, civil rights, class consciousness, etc. etc. MUST be intersectional. This war has many fronts, and we believe that the hardline ideology is and was a problematic and counter-progressive belief system that we definitely do not endorse or espouse.

In regard to our AR15 "V" logo, we actually were inspired to make that design from an old Animal Liberation Front logo that has appeared in multiple pieces of literature and merch, which showed two rifles in a similar position but instead facing the opposite direction and with an "A" behind them, as a play on the Anarchist "A" symbol. While we don't subscribe to the tenets of hardline, we do vehemently support the ALF, and we thought this would be a cool way to pay homage to the battle that they fight on the front lines, while being a win/win in that it makes the Vegan "Circle V" logo and is a "V" for Vanguard.





At times the HC-scene has been hard on people dropping out of SxS. Personally, to some degree I think believing in a drug free life style and, say, drinking a beer every now and then isn't mutually exclusive per se. I find it a lot harder

to respect a band abandoning their convictions related to a cruelty free and compassionate life style. How can one put that belief in a perspective whereby consuming animal products isn't problematic any longer. Would you agree?

I think that straight edge, as a personal philosophy, should be a lifetime commitment... and in embracing that radical and intentional sobriety, one can open the gates to so many more radical philosophies that in turn make the whole world a better place, as opposed to just one's own mind and body. That being said, if someone decides that straight edge isn't for them anymore, and they decide to step away from the lifestyle for personal reasons, that's their own business and I wish them well. As long as they aren't hurting anyone else with that choice, and as long as they don't start trying to paint straight edge in a negative way, then I have no issue with people deciding to live their lives differently.

Our other band, Life Force, actually has a song about JUST this subject, written about the all-too-common phenomenon of people deciding to break edge and then weirdly becoming these very loud-

mouthed anti-edge critics, as if it wasn't a lifestyle that they know is still revered and closely held by so many. I have a very hard time respecting anyone who not only breaks a lifetime vow, but then turns around and shits on people who *didn't* break that vow, out of some misplaced sense of indignant (potentially guilt filled) righteousness.

Regarding the vegan half of your question, that's an entirely different story. The difference between straight edge and veganism is that the former is a *personal* choice, and the latter is a choice that affects the health, freedom, and wellbeing of *thousands of others*. Like I said before, I can

respect someone who decides to close their chapter on straight edge and move on in a different way, as long as that choice doesn't hurt anyone else. However, there is no way for me to respect someone who WAS vegan but then decides to go back to being a carnist. Reason being, if you WERE vegan, then you explicitly know and are hyper aware of the evils of the animal agriculture world, the absolute horrors that are committed against animals so that people can eat their flesh and secretions. If you know those things, and then willingly choose to go back to contributing to those horrors, I have absolutely no respect for you or your blatant lack of integrity and empathy.

A few years ago my wife and I did a road trip through Texas and the Southern States. Finding diners serving vegan dishes wasn't always easy. Au contraire, that whole 'beef, big burger, BBQ'-thing isn't just a caricatural cliché... Are people in your surroundings open to your beliefs? On a side note: in Houston we went to a small place called 'Soul Food'. It was encouraging to not see the typical progressive, young, white clientele in a sold-out all-vegan diner.

Unfortunately, your experience here in the American South is pretty common any time you're outside of a major metropolitan area. The populace at large is still pretty unaware and distrustful of vegans as a demographic.

Luckily, as you mentioned, where I live here in Houston is always praised as one of the vegan friendliest cities in the US. There are TONS of vegan restaurants here, and they cover basically any and every type of food you can think of. The interesting thing about those restaurants here, and as you say I think this is in pretty stark contrast to a lot of other cities, is that a HUGE majority of the vegan spots here in Houston are POC owned and operated. The vegan

community here is owned, promoted, and patronized by I'd say at least 75% people of color. So veganism is very accessible here, and is available to everyone, not just well-to-do white suburbanites and hipsters, which is incredible.

We could turn the previous question around too: I'm sure a lot of folks you love aren't vegan. Do you find it difficult to see people you consider to be 'good' to be ignorant for the ethical consequences of their actions? On top of that: the fact that they know you, and by extension the concept of veganism, makes it even more troubling in a way (because the 'we were in the dark'-argument disappears).

The way I think about this is as follows: there are three types of person. Group One are the people who are ignorant and/or uninformed, and they genuinely either don't know or haven't yet grasped in any real way the effect that their non-vegan lifestyle affects them, the

planet, and the animals that are being killed on their behalf. Group Two are the people who ARE informed of those things, who do grasp those issues, and who are vegan because of it. And Group Three are the people who know of those things, who are aware of their impact, but then choose to continue contributing to the systems of horrific exploitation and murder of animals because they don't care. Fuck Group Three, unequivocally.

Luckily, I think basically everyone who I know that isn't vegan falls into the first category. I think that they just genuinely don't understand, and try as I might with some of them, that cognitive dissonance is VERY strong, as I'm sure you know. Maybe that's wishful thinking, and wanting to see the people I love as something other than the obviously evil monsters that occupy Group Three, but I don't think so. I think that everyone learns and understands things differently, and if

presented with the right argument that finally clicks, everything else usually cascades and clicks into place once their eyes have been opened.



In the Vanguard track "Defeatist" I actually address people from Group Three, saying:

"The wool has been lifted, and you've seen the torment, there's no going back in good conscience. Try as you might to hide from the shame, 'defeatist', 'fool', 'traitor', those are your fucking names. To prioritize personal greed above the innocent lives of those you enslave, is to coat your hands in blood red paint, and you deserve ten times their suffering, a lifetime of misery."

Obviously, you believe in a band's ability to inform and even educate an audience. What were the most inspiring songs for you personally?

There are so so many answers to this question. I think that if I had to pick a few standouts, it would be the following:


"Ritual" by Seven Generations. This song is literally the reason I am vegan, and made me see the horrors that resulted from my choices.

"Straight Edge" by Minor Threat, and "Forever" by Throwdown. These both were operative in my youth in making me see that radical sobriety through the straight edge lifestyle is not just an option, but definitely the best option for me.

Lastly, I have to include "Watch Me Rise" by Have Heart, a song that I have memorialized on my body with a tattoo because of its message that was so operative in my life at a time when I was being absolutely decimated by the weight of existing with depression and mental illness.

Without having played a single show nor having released a demo prior to it Vanguard releases its first record on New Age, a household name in the hardcore scene. Persuasive personalities or just a great 'pitch your idea' tutorial? But hey, New Age, how cool is that?

We got very lucky to have the opportunity that we do with New Age. Our other band is already on the New Age roster, and just released our debut LP titled "Hope and Defiance" on the label, so we definitely had an "in" with the



label thanks to all the work we put in with Life Force prior. That being said, the label definitely has discerning taste, and doesn't just release anything by people they know, so I like to think that the quality of the Vanguard tracks are what sold them on signing both bands. It's a huge honor to be a part of such a historical label, that's for sure!

What would be your favorite New Age release and why?

I keep coming back to it over and over again, but I have to depart from the typical answers to this question, which I'm sure usually fall back on the "classic" releases from the label, in bands like xCHORUSx, Turning Point, Outspoken, etc. While all of those bands were INCREDIBLE, and I love them all don't get me wrong, my vote for favorite has to go to "To See The End" by Seven Gen. Like I said, I'm a fanboy hahaha.



THIS IS A UK PIG FARM.

CAN WE REALLY CALL OURSELVES A NATION OF ANIMAL LOVERS?

A kinder world begins with you.

I noticed 'Rage of Deliverance' comes in a lot of different color options. Are you guys into vinyl collecting? What would be your favorite pick of the Rage of Deliverance assortment?

Yeah we are super lucky that New Age was down to humor us getting wacky with the colors! I don't

think anyone in the band is a crazy collector, but we do all collect to one degree or another, and we were super excited to make some crazy colors.

As far as personal vinyl gems that I've grabbed myself: I have a HUGE Have Heart vinyl collection, my favorite of which is a crystal clear /20 "friend's only" pressing. I also have The First Step demo 7" and a Coke Bust demo 7", both of which I think are super cool.

When looking at the RoD colors, I'd be lying if I said that one of the second pressing colorways we're dropping isn't my favorite. It's a coke bottle clear record, with splatters of red and yellow overlaid on the B-side with a white screen printing of the ALF Archangel design. It's insanely fucking cool.

The cover of the record has that 90's metalcore feel (à la Earth Crisis); 'just' an old fashioned painting with a narrative to it (which is great by the way). Was that the plan?

Yes, that was very much the vibe we were going for. Obviously, we pull lots of influence from that era of metallic hardcore, both in sound and ethically, so we wanted to pay homage to that by going with art that would give people a feel for what we're all about.

Do you (still) love hardcore (as much as you used to)? What are some of your fondest memories related to the genre and its subculture?

I will never stop loving hardcore. That being said, as I've aged in the scene, having been an active participant now for 17 or so years, I have been made aware of factions and facets of the scene that I absolutely despise. I don't let those things ruin the genre for me as a whole, but there are some

parts of the culture that are not just regressive and un-needed, but that I believe should be actively expelled and rallied against. However, that's probably a whole other essay I could write on that topic alone and I won't rant here hahaha.

I think the fondest memories I have are easily all tied to two things: touring and traveling for a "legendary" reunion show. I always say that everyone should do two things in their lifetime: everyone

should be forced to wait tables for a year of their life, and everyone should go on tour at least once. The reason I include touring is because it is a life experience that is so relentlessly fun, informative, frustrating, and ultimately can show you who you are, who your friends are, and what the world is like outside of your bubble. It's amazing. And then, of course, traveling for reunions means you get to travel to a new place, eat new food, and see a legendary band that you never thought you'd see, what's not to like!

According to a study conducted by MacInnis and Hodson (2015) vegans are viewed more negatively than other minorities like atheists, immigrants, black people or gay people. Only drug addicts were evaluated more negatively in their study. Furthermore Vanguard also promotes socialism. That's not much of an issue here in Europe, but I don't think it's as conventional in the States. Do you guys receive a lot of hate messages? Could you give us an anthology of some of the dumbest comments on the band so far; after all we all like to read a nice death threat every once in a while?

Yeah, being a vehemently leftist, vegan, anti-theist band in America... whew. That's a good way to tape a sign on your back that says "the general public is not just afraid

of me, but they hate me and openly talking about wanting me to die too". I wish that wasn't the case, as I believe that all three belief systems not only go hand in hand, but they also all lead to a happier, healthier society for everyone, but you can't change everyone's mind. Just gotta fight the good fight and let the hate roll off your shoulders.

Amazingly, we haven't gotten a ton of hate mail! I'm kind of upset, I wish that we got more sometimes to be honest hahaha. In Life Force we had a run in with Proud Boys threatening us online, and we invited them to a fest we were playing to try and defend their

diet fascism in person to a large group of us armed soy boys, but alas, they didn't show up. Big surprise. We've had a few snarky messages and comments about socialism/communism, but nothing super crazy. Maybe in the future! Hahaha.

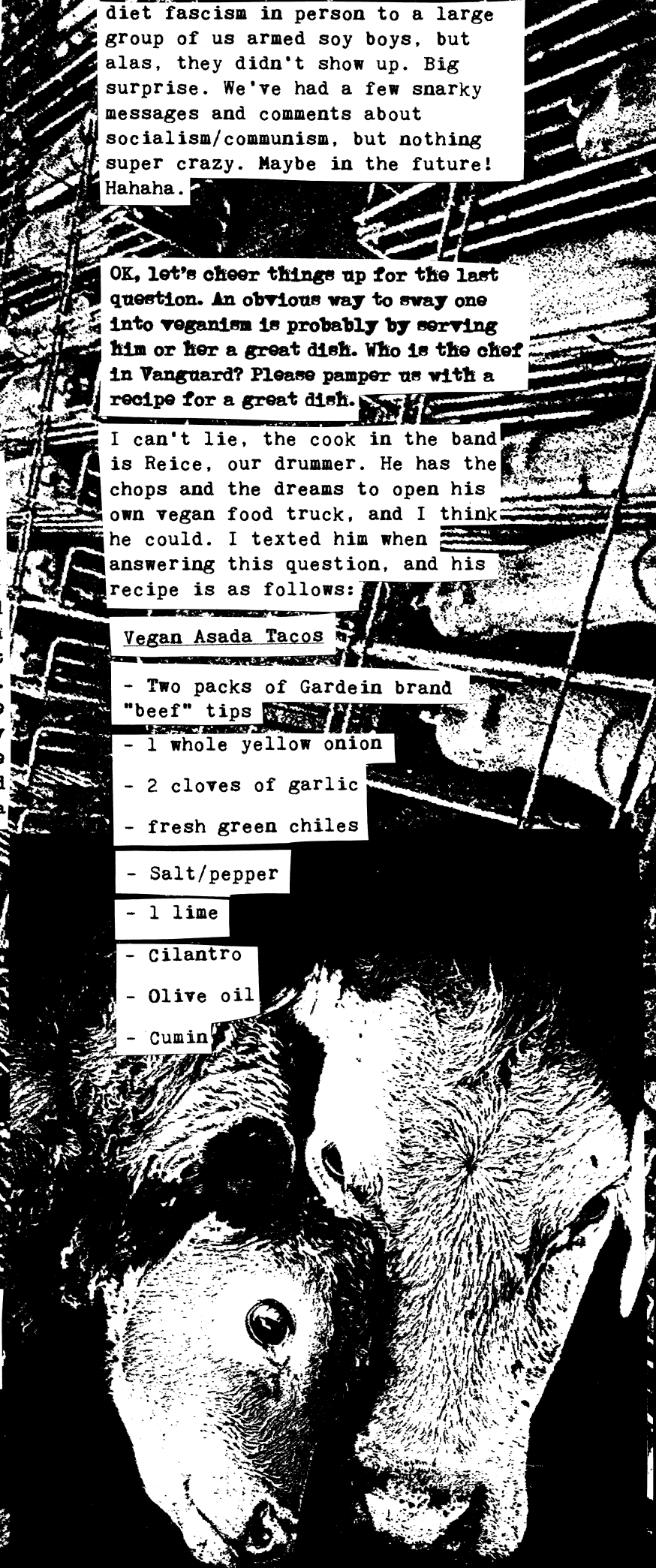
OK, let's cheer things up for the last question. An obvious way to sway one into veganism is probably by serving him or her a great dish. Who is the chef in Vanguard? Please pamper us with a recipe for a great dish.

I can't lie, the cook in the band is Reice, our drummer. He has the chops and the dreams to open his own vegan food truck, and I think he could. I texted him when answering this question, and his recipe is as follows:

Vegan Asada Tacos

- Two packs of Gardein brand "beef" tips
- 1 whole yellow onion
- 2 cloves of garlic
- fresh green chiles

- Salt/pepper
- 1 lime
- Cilantro
- Olive oil
- Cumin



paal

(January 2019, Brugge)





INVUNCHE

"to whisk you away to faraway lands, spectral worlds, the future and the past"

Interview with El Invunche



Then there is this vampiric creature from the Mapuche mythology, called the Piuchén. It is said that this creature is in fact a shapeshifter, but its most common shape is that of a flying snake spewing strange sounds. It uses its gaze to petrify its victim and drain its blood. You also have this spirit of pure evil, kind of like an indigenous version of the devil called the Gaulicho. Originally from the Tehuelche mythology, but later also introduced in Mapuche cultures he basically represents the source of all evil and misfortune. They even associate certain natural environments with him, like old trees that stand alone, caves and small perilous pathways. It's interesting how similar stories appear in different parts of the world, always communicating the same concepts but with a different packaging around it. It's almost as if there are these deep, ancient narratives that we keep retelling over and over again.

'Invunche'... I was curious to know what that word meant and stumbled upon quit the story there: a newborn sold to some warlock - sorcery type, gets deformed by twisting its broken leg over its back, its tongue got maimed so it can no longer communicate, it feasts on human bodies and apparently suffers a bit from a Stockholm syndrome as it guards the property of the warlock ... Are there other mythical creatures in Chilean culture you know of?

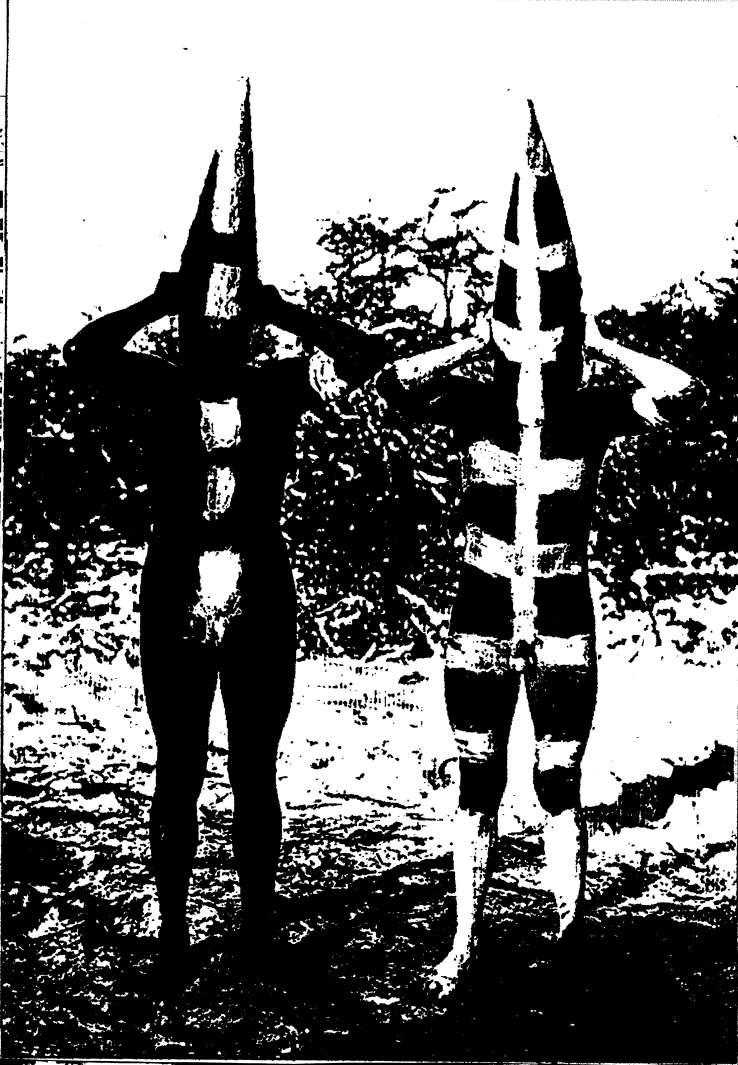
There are many mythological creatures and legends from different regions of Chile. Quite a few of these originate from the island of Chiloe, like the story of the invunche. Another interesting one from that region is the Trauco. A goblin or troll-like creature that is known to seduce and impregnate women, much like an incubus. He is capable of extraordinary things like chopping down trees with only three strikes and breaking human bones simply by looking at them.

Apparently you have a punk/HC-past and that shows in Invunche's music. Has the hardcore punk scene turned out to be a valuable learning school for Invunche in different ways as well? Do you still feel related to that scene?

Absolutely. Punk and hardcore showed me that there is something beyond technicality in music. It's pure, uninhibited youthful energy that possesses you and gives you the strength and confidence to make your mark in this world. This "I don't give a fuck attitude" and the DIY ethos were essential for the genesis of Invunche.

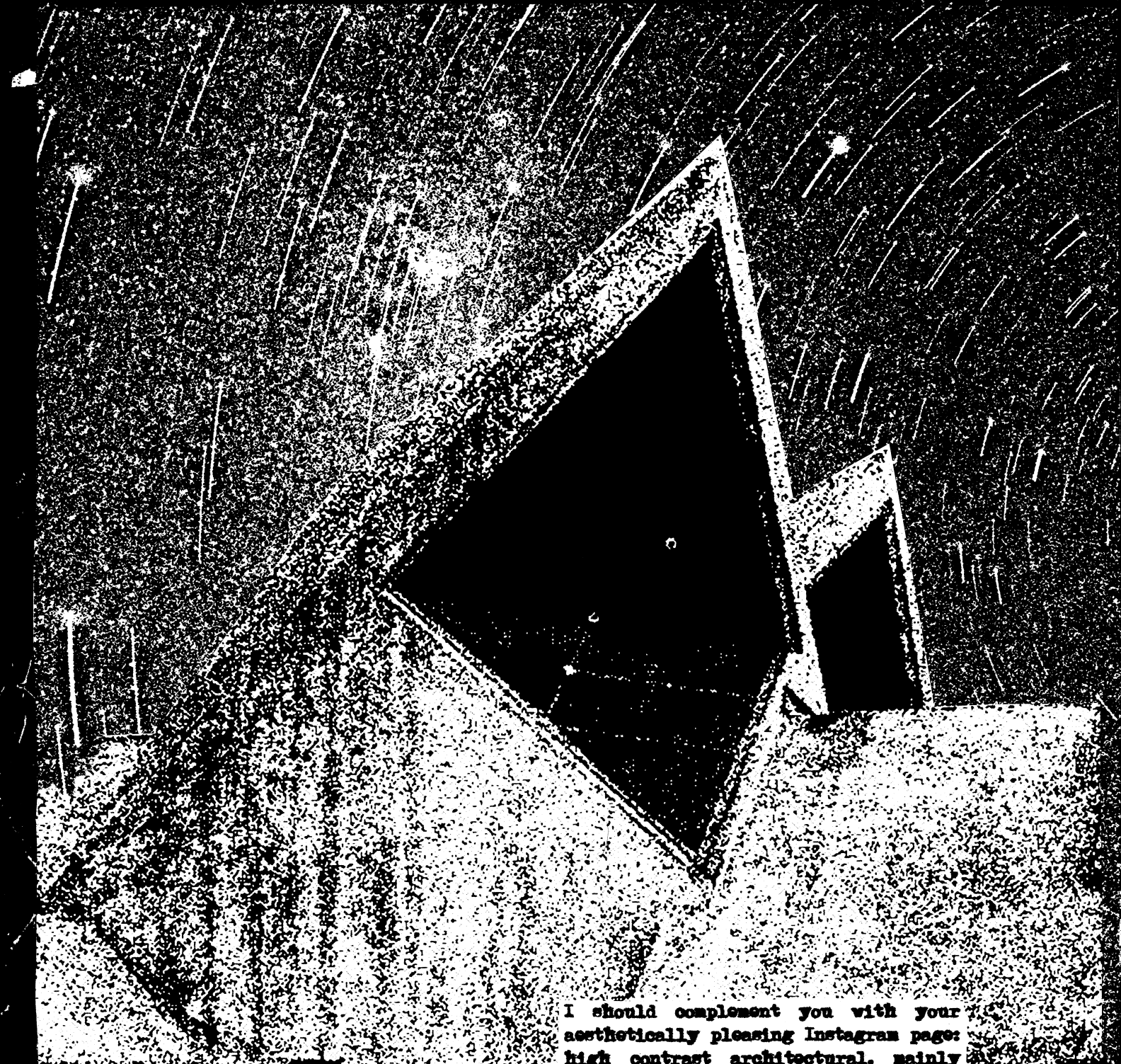
I also met many of my music friends through the punk scene here in the Netherlands, so in that sense I do still feel related.

Yet Invunche isn't really HC/punk, nor is it a pur sang black metal band; Ildjarn seems to be the palpable reference. However, Invunche brings a bit of psychedelica to the table as well: not in the obvious Electric Wizard Dopesmoker-kind a way and not in the 60's manner either, but rather related to traditional trance-like music, like Sufi music or so. What does that transcendental element mean to you?



Sounds can be a very effective mode of transportation. They can whisk you away to faraway lands, spectral worlds, the future and the past. In the context of Invunche it means using repetition as a tool to induce trance-like states and push the listener further and further. Whilst writing "II" specifically, I kept having visions of this lonesome city dweller "El Invunche" who is condemned to walk through brutalist cities filled with swarming, faceless people. The towering, brutalist architecture served both as a warning of a future devoid of any spirituality and simultaneously a monolithic tribute to the accomplishments of the Global North. Eventually "El Invunche" escapes the city and finds salvation in natural elements and relics of ancestral origin.

In this sense transcendence does not have to be some religious out of body experience. It can also be an inner transformation, like the journey towards redemption made by the black-clad gunfighter in the movie "El Topo".



For spiritual music the act of making music is often more important than the musical outcome itself; does that apply for Invunche as well? How does an Invunche song/release takes form?

Many Invunche songs originated after prolonged downward strumming drone sessions. Just experiencing, breathing a single power chord long enough until the song reveals itself to me. Sometimes the songs arrive in bits and pieces and I use a computer for arrangement. Other times they hit you with full force, like "Entre El Mar Y La Montaña". To this day I still can't explain where this idea came from nor have I created anything like it.

I should complement you with your aesthetically pleasing Instagram page: high contrast architectural, mainly post modernistic, compositions are balanced evenly next to natural sceneries. Are the visual aspects of your surroundings influential for the music you make with Invunche?

The Instagram feed was initially made as a companion piece to "II". A visual representation of the music divided into two pillars representing the "A" and "B" side of the release. These images of external surroundings are very important to me, because environments are one of the ways we experience physical reality. Most of the music was written to accompany a walk, either through nature or the city, further emphasizing the physical aspect.

For a long time black metal has merely been associated with Scandinavia and mediaeval European themes or imagery. Yet lately there seems to be an interest in indigenous American culture, most notable with bands as Ifernach, Pan-American Native Front, Maquahuitl and of course the bands associated with the Black Twilight Circle. Why did it take so long to see these elements appear in black metal, after all 'cultural heritage' was at the genre's core from the very beginning?

I don't think it took so long, there have been many bands before this wave doing something similar. I think it's got more to do with these bands operating in Western countries and releasing on Western labels to be honest. But you could say that there has always been an interest in the "other" providing a different or fresh take on something more established.

As far as these older bands are concerned, the one that influenced me the most is (the true) Xibalba, now known as Xibalba Itzaes. Their debut full-length "Ah Dzam Poop Ek" (1994) is a great fusion of indigenous folkloric music and raw primitive black metal. If you are interested in other bands outside of the ones you mentioned, I can recommend the YouTube channel "Tepoztli Achtocaxtillanoc". It has a large selection of indigenous music, some of it metal some not.

What was decisive for you to go into that direction?

It was a way for me to explore my cultural heritage and through it shape my identity. I was born in Chile but moved to the Netherlands at a young age, so I always felt a bit stuck in between. After discovering the works of Xibalba Itzaes and the Black Twilight Circle I realized that I found the perfect musical vessel to explore these themes. The whole idea solidified after I traveled back to Chile and visited the Atacama Desert as an adult. I felt very close to the earth and had what you

could call a spiritual awakening of sorts. I knew then and there that I had to express myself through Invunche.

Aren't you concerned this will be just a passing trend for people looking for the next new thing, much like matcha tea, seacuterie, yoga HIIT or chunky boots with feminine dresses...

Not really. I make this music as a way to express my personal vision, not to appease some crowd. For me it's more important that you are genuine in your interest and really do it because you believe in it. When Invunche's first demo came out in 2014, we were past Bone Awl's peak popularity and the many black/punk children it produced. I'd even say it was becoming uncool again do that style, but it did not stop me.

There's that short Revolver documentary 'Metal from the dirt: inside the Navajo Reservation's DIY metal scene' (title covers it all). One of the guys from a black metal band called Mutilated Tyrant (who just released 'Ho'diokih Doo' Saji') explained that they use a traditional black metal characteristic like corpse paint, but interpret it in a way related to their Navajo heritage. Are there aspects from Chilean culture you interpret in a way so they make sense in the context of Invunche?

It's an interesting documentary. I like how they are utilizing the music to reshape their own identity and place in the world. It reminds me of the Prayers video "Choloani" where they make a connection between their indigenous heritage and contemporary cholo culture, creating something totally unique yet familiar.

The corpse paint I've used for the live shows has been inspired by the Selk'nam people, specifically their Hain initiation ceremonies. In these ceremonies, young males are supposed to defend themselves against spirits that have these strange, otherworldly paints and masks. The paint is a way for me to embody this spectral entity and get into the right headspace on stage.

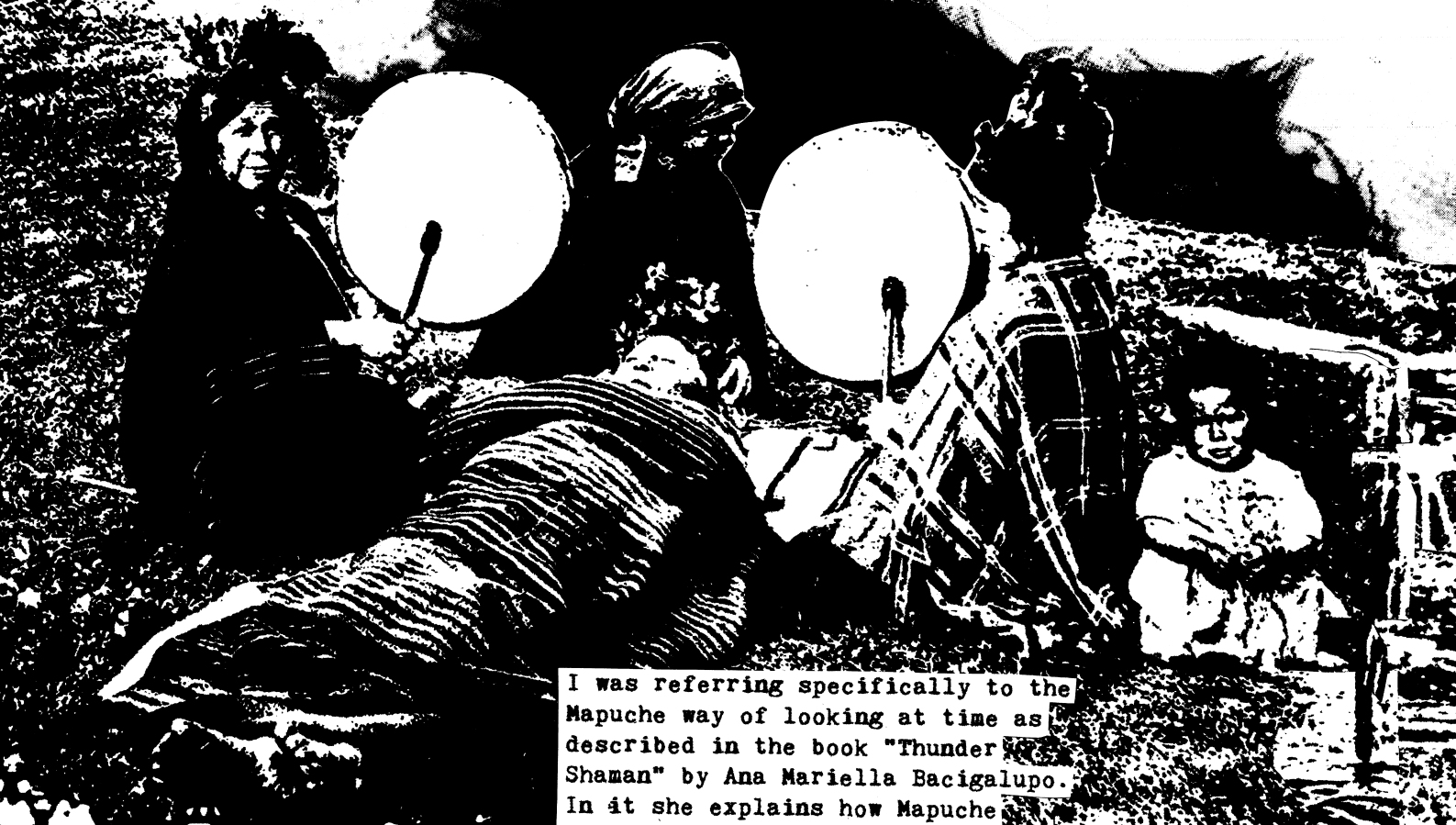
The split LP with Ifernach came out recently on Four De Garde. I feel like both bands experimented somewhat with their sounds: the Invunche tracks have more of a Black Twilight Circle-feel to them, while Ifernach goes into a more hardcore or even grindcore-ish direction. Was that the initial concept you both agreed upon beforehand?

I approached Ifernach through our mutual friend O.T. of Akitsa/Tour de Garde. After discovering Ifernach I thought it made a lot of sense for us to collaborate, due to the similarity of style and themes. The concept was something that flowed organically, we both had material that we couldn't place. After hearing what we had, we knew it complemented each other well and made it happen.

That sound works really well for Invunche; will we hear more of it in the future?

Thanks. New Invunche definitely has more of these melodic elements, combined with the tried-and-true primitive assault.

I heard a fragment of De Zwartkunst Smederij podcast wherein you hinted towards doing something with the concept of time on a future record; more specifically an ancient idea of non-linearity. That's intriguing! I know modern science has proven that our linear understanding of time (with a past progressing into the future via the present) is an illusion, nothing but our human way of experiencing time. Physics learns us that there is no universal present, that time proceeds faster/slower depending on speed and the proximity of masses, and that the concept of 'before' and 'after' is non-existent on the smallest scales of existence. Can you tell a bit more about that ancient way of understanding time? How shall you translate this into your music?



I was referring specifically to the Mapuche way of looking at time as described in the book "Thunder Shaman" by Ana Mariella Bacigalupo. In it she explains how Mapuche shamans make a distinction between a "before time" and a "today time". "Before time" (ruf kuyfi) is like a primordial soup, a time before humans, morality, time and space. "Today time" is divided into smaller parts: the remote past (futa kuyfi), the recent past (fachantü) and the future (ka antü). Like you mention, they don't see the world as a single linear thing but as multiple overlapping realities. Spirits are brought into the present from the primordial past and shamans are multitemporal beings who experience themselves in primordial times, recent past, present and future in order to perform the rituals to heal and bring order from chaos.

Mapundungun does not have terms for history and myth, so it's difficult to truly grasp their ancient way of experiencing time.

The way I try to translate it in my music is to weave different eras of music together and through this create gateways to new experiences. Many of these styles, like 60's psychedelic rock, 80's hardcore punk or 90's black metal already contain a universal trait that harkens to something deeper. It feels as if these styles became popular during their era because it embodied the zeitgeist like no other style did at the time.





Invunche's records have been released by Levertraan, Babylon Doom Cult, Tour De Garde and The Tide Of The End. All small labels which seem to be run by people that are meticulously curating a discography rather than just releasing marketable products. What do you expect from a label releasing Invunche's music? The latest release, the split with

Ifernach, came out via Tour De Garde: will that remain as such for future releases?

All the labels you mention operate in a different region and/or have a different focus, music-wise.

Invunche as a band operates within different styles of music, so it makes a lot of sense to me to reflect this in the labels I collaborate with. Besides this I also think the personal aspect is important. All the people I work with have been introduced by someone I trust and were eventually met in person as well.

There are some ideas for Tour de Garde but nothing set in stone yet. If all goes according to plan, 2021 will see the release of new material and re-release of older works.

You probably know that pleasant feeling of discovering a band and being all psyched about it. What was your latest musical discovery?

The latest one that really made a profound impact has been Sol Simiente Sur and more broadly the subgenre "Andean Rock". It's this loosely defined group of South American bands reinterpreting Andean folk music through the lens of psychedelic and progressive rock. Not really heavy music, but very spiritual and inspirational.

If this sounds interesting to you, I can recommend the following albums:

Sol Simiente Sur - Sol Simiente Sur (1978)

Los Jaivas - Alturas de Machu Picchu (1981)

Arco Iris - Sudamérica o el Regreso a la Aurora (1972)

Los Grillos - Vibraciones Latinoamericanas (1975)

RAW BRIGADE

"I will make a top 3:

Victim In Pain

Blind Justice


Discriminate Me"

Interview with Camilo Toro Moratto



live pictures by xjveganstraightedgex/youthnocrew (instagram)

RAW BRIGADE



By way of an introduction: what song represents best what you're doing with Raw Brigade (it can be any song except for a Raw Brigade song)?

Well, if I had to choose only one it would be Last Warning from Agnostic Front since it's a kinda straight forward song with a fast riff that you can't understand really well (it doesn't matter if you don't play it well since it's too fast and nobody will even notice lol) and then a raw, unexpected tempo change; my kind of hardcore, and thus Raw Brigade's too haha!


Six Feet Under records made some flyers and promo material for your 12 inch that was about to be released soon... but that was in 2019 and there's still no record. What went wrong? Can we expect new material from Raw Brigade before long?

Hahaha, 2020 crossed our way and nobody was expecting that. We had everything recorded and mixed but it's only coming out in 2021 since both Six Feet Under and we wanted to wait until we could tour again so the record would have more impact; it's gonna be a 7" promo with four songs and then the LP that is strong and raw, I can't wait for people to hear it.

What was the coolest thing someone said about the Kicking Your Face EP?

I remember after the 2018 summer tour somebody said "Raw Brigade is the Straight Ahead for people who don't like Straight Ahead", hahaha! That's the best description of us, I think it was from No Echo magazine.






By now a lot of people from the international hardcore scene know about Bogota's Muro. They're great. Some people know about Raw Brigade. They're great as well. But I feel like that's about it... Are there other Colombian bands we should know of? Your pick for the best Central/South American HC record of 2020?


Yeah, for a few years Colombian bands, mostly from the punk scene, are putting back our name on the map. Muro is Colombia's finest, and we had the luck to be heard in many countries as well. But there is a lot happening here lately, bands like Primer Regimen, Uzi, Tumbas, Secta Suicida among others are crushing the international punk scene, and Latino America is growing strong as a hardcore scene. No matter what country you look at you'll find a bad ass band killing it that deserves to be heard, but the best record of 2020 was hands down Pacificar from our brothers Muro!

Another famous Colombian underground product is of course cocaine. Is that something you notice in everyday life Bogota? Does that stereotypical image of Colombia plays a role in Raw Brigade representing itself as a full on SxE band?

Absolutely, I guess every single Colombian that travels out of the country since the 90's is fucking tired of that joke about cocaine. Colombia used to be the prime producer of cocaine but not the prime consumer of it, so it's funny that I have seen so much more people doing cocaine when I travel out of Colombia than in my hometown Bogota. The drug traffic was a war in my country and many people died and still do every day, it's not a joke or a Netflix show, it's a real war with real innocent deaths every day, it's a matter of offer and demand, you know. If the demand in the USA and Europe wasn't so high, countries like Colombia and Mexico wouldn't have drug cartels or wars between them.



We feel it's our duty as a SxE band to communicate about it and make the war and the trouble that worldwide cocaine consumption causes in some of the "3rd world" countries more visible. We always talk about it when we travel and we have songs as "terrorist" and "drugs" that talk about it.



You're also in the hiphop crew Aerophon. How important is that project for you? Are there things you experience in the hiphop scene that you would love to see in the hardcore/punk scene as well?

Yeah, I used to play with them and they were kinda famous here (but being famous in the hip hop scene in Bogota is like being rich in Monopoly hahaha, it doesn't count!), but that's more because I studied music in college; I am a pianist and I work as a pianist here in Bogota so, yeah, I played with them for many years.

I don't think there's something from the hip hop scene that I would like to see in hardcore, if anything, it would be more the opposite: I would like to see more of the passion that hardcore bands put into their music and shows in the hip hop scene I guess, haha!

You have two little girls, right? Do they like your hiphop work better than the music you make with Raw Brigade?

I have a 6 year old girl and a 3 year old dude, haha, I guess they like both but they're more into hardcore and punk stuff (if you can say that from kids); I mean they react more to loud and fast music because it seems so very full of energy to them, so I guess that's why.

There's quite some pictures from you together with legendary hardcore figures: Todd Youth, Brian Baker, Porcell, Colin Abrahall from G.B.H. etc. I especially like the Raw Brigade band picture with Ian MacKaye. How did that happen: you guys just went to his house and sat on his porch a bit, flexin' for the Gram until he joined you? Did you play him some Raw Brigade material and did he like it?

I guess we've been very lucky when we're talking about shows and seeing legendary bands live. Things that would be normal for people in the USA, but aren't for people in Colombia.

That picture with Ian Mackaye was pure luck, hahaha! We had a day off in DC and wanted to visit the Dischord house. Some of us had been there before but Ian wasn't there then. When we got there the first thing we saw was Ian crossing the street in his sandals hahaha! We were about to shit our pants and we introduced ourselves and he was very curious about a Colombian hardcore band touring the States, then he invited us to the old Dischord house that is across the street from Dischord Records and he showed us old Dischord records and master tapes, old flyers and the original drawing from the Out Of Step sheep, even the skateboard, and finally we took the famous pic on the front porch with him. I guess he's a bit tired of that but we are glad we made it hahaha! And yeah, we gave him an EP and so we have a pic of him holding a Kicking Your Face EP as well.

The picture with Roger Miret is pretty funny too. It's like you were in pain and about to start crying or so. Was Roger pinching you in the back? By the way, was that an OG Victim in Pain LP? What's your favorite Agnostic Front song and why? *

Hahaha, I guess my face was trying to represent the title of the record since that was the 35 years of Victim In Pain anniversary show hahaha! No, unfortunately that's not an OG copy, it's the anniversary repress that they were selling that day. I'm still looking for the OG version on Rat Cage Records; if someone has one and is willing to let it go for a reasonable price..

It's hard to pick just one song from my favorite band so I will make a top 3:

- Victim In Pain
- Blind Justice
- Discriminate Me

The reason is very clear; those guitar riffs taught everyone how to play hardcore as we know it today.



RAW BRIGADE



APRIL

07 - WEST HAVEN CT

08 - BOSTON MA

09 - BROOKLYN NY

10 - PERTH AMBOY NJ

11 - ALBANY NY

13 - WASHINGTON DC

(DAMAGE CITY FEST)


15 - PHILADELPHIA PA

2019

U.S. TOUR

AGNOSTIC FRONT

Jan. 14
Rock Hotel
113 James St.



You do have an impressive vinyl collection. What do you like about collecting vinyl records? Please tell us the craziest record find story you can think of. What's the most treasured record in your collection... a Chung King perhaps?

I think the record collecting comes along with my love for music. I grew up surrounded by records since my dad was a melomaniac. I started buying records when I started traveling and realized that there were huge and cool record stores that sold hardcore and punk that we didn't have in Bogota; and so it ruined my life forever hahaha.

I have a personal policy that I don't pay much money for records since it takes away the fun of hunting, so my record collection grows slowly and isn't full of gems like the ones of those crazy German dudes haha. I remember that I bought an OG Ramones from '76 on Sire Records for 10 bucks in NYC in a restaurant from a guy that was playing records and I've been kinda lucky finding rare records for cheap since. I mostly buy on internet or on tours, and my most treasured items are rare early 90s Colombian punk stuff from what we call punk medallo, or the Warzone EP, and a couple of test pressings. But nothing as fancy as a Chung King hahaha! If someday I have the money to spend on a Chung King, I think I would rather buy a whole collection from somebody else instead.

These days a lot of people miss going to shows, I especially miss going abroad... seeing new things and experiencing other cultures, you know. Can you tell us something about your city or Colombian culture in general by telling about:

a curious Colombian custom or habit (besides the cheese in chocolate thing):

hahaha, well things here are pretty crazy, so it's hard to choose just one, but we are very loud about everything: driving, partying, football matches etc. Some people can't get used to that.

a great tattoo artist:

All the guys in Raw Brigade except for me are tattoo artists and they are my favorites (being completely objective): Kristian Gonzales, Juan Maldonado and Carlos Chavarriaga (you can check them out on Instagram and see what I'm talking about haha)

a tasty national dish (preferably vegan, so no hormigas culonas):

Arepas! Arepas! Arepas!

a building or monument that is even more impressive than Las Lajas Sanctuary:

Las Lajas is overwhelming but amongst many other natural places we have a river of colors called Caño Crystales that would blow your mind.

a beautiful traditional Colombian song:

'El Camino de la Vida' is a national treasure haha

By the way: I'm totally digging your bike; DIY custom designed high rims... that's cool! Is it a fixie? How big is cycling in Columbia? After all, there's some decent pro cyclists coming from your country now: The Quintana brothers, Gaviria, Uran, Henao and of course 2019's Tour de France winner Bernal... Or is it Tejo after all?

Cycling is huge here, and since we have a lot of mountains people become very tough easily haha. I used to ride a fixie but not anymore (I kinda miss those days). It's hard to decide which one is bigger: tejo or cycling. Normally the people who practice cycling end up celebrating by playing tejo so they're both a ritual here.





I reviewed 11 albums and then I got tired of reviewing albums and went to sleep.

winds of promise Cut. Heal. Scar. (Unity Worldwide, 2020)

Well this isn't pleasant to look at one single bit, again. Resembles an early 2000 pseudo poetic photoshop collage; it would be screaming 'boring' if only that dull autumn leaves color palette wasn't so damn unenergetic. For a moment there I considered folding the gatefold: inside out, outside in. Is that something people do or is it frowned upon? Also: what font did they use for the track list? Arial, 40, bold? Oh man, that's what they use in the senior MS Word workshop... But hey, this is old school hardcore. 'Old school' as in Patrick Longrie (Unity/Uniform Choice), Joe Foster (Unity/Ignite) or Joe Nelson (Ignite). And guess what: it sounds surprisingly fresh and crisp. The melodic hardcore thing isn't a walk in the park at all, but these guys pull it off, quite brilliantly. Cut. Heal. Scar. Buy. Fold. Enjoy.

a song called 'KRS Two', woop woop... If you ask me, that's a lot of cool stuff on a thing that measures less than 8 by 8 inches. Change's 'Closer Still' or Constant Elevation's 'Freedom Beach', either way, you'll end up with a triple A+ hardcore release.

worm Gloomlord (Iron Bonehead, 2020)

Wooh, worm: filthy, Floridian swamp death slash doom metal with a touch of old school Beherit. Are you familiar with the expression 'I'd fuck with it', figuratively uttered as a form of approval? I think it's weird sounding and I wouldn't express myself in those terms ever, but if, 'gun to my head', I had to fuck with 'I'd fuck with it' then I would definitely fuck with Gloomlord. Yeah, no, I will not say that again.

constant elevation Freedom Beach (Revelation, 2020)

If I were to recommend only one hardcore record this year, then Change's 'Closer Still' would be a reasonable pick, right? Even though, I think I like the latest Constant Elevation EP better. In fact, I know I like it better: the classic Rev touch, hints of late 90's melodic skatepunk, some really fast hardcore parts, two-step stuff and a way too obnoxious mosh bit, hardcore legend Sammy Siegler, lyrics out of the American Nightmare school of hardcore, Jammi York photography (yeah, do check that out).



INTENT TO INJURE



KEEP US STRONG ep.

Stormkeep Galdrum (Van, 2020)

Let's open a can of metal clichés, wiggle, wobble it and see what falls out. Poef: 'Stormkeep', 'Galdrum'... I'd bet you an apple those names appear in a Tolkien or R.R. Martin book, if not both in both. Names destined for undaunted greatness, for vast and epic bravery, for a thick LP boxset that contains at least as many records as most 'Der Ring Des Nibelungen' boxsets do. Less adequate for a modest mini-IP, yet that's exactly what we get from Stormkeep: only four melodic black metal songs, whereof one is all dungeon synth-y. Can it be so hobbitly short, yet grand in delivery? Yes, and here's how: epic tremolo riffing, melodramatic melodies, victorious solos, fantasy themed keys, some flutes, horns, soundscapes that imitate the clinging of swords, blast beats, a few choruses sung by a choir of minstrels, a bit of whispering, a lot of shrieking... It's the late 90's melodic black metal in full *Galore* and I'm a sucker for it. Hey, if your clichés are done right, I'll call them respectfully in line with tradition.



KNIFE FIGHT

Old Sorcery

Clandestine meditations
in two chapters
(Essential Purification, 2020)

One can easily mock dungeon synth: both from a compositional and music technical point of view it's often rather superficial, many a time the imagery is trite, it oftentimes lacks an outspoken message or just a form of urgency altogether. Basically, it's a bit heavy on the Bob Ross side of things. Not so much for this album though. 'Clandestine meditations in two chapters' compiles two 20-minute tracks that were released digitally earlier in 2020. It's contemplative, ethereal and subtle electronic ambient music. Yes, there are hints of dungeon synth, especially in 'The path lies hidden', but it sounds merely like post-krautrock Tangerine Dream ('Phaedra' or 'Rubycon' era). Throughout the years my ears are accustomed to loud and fast music, as a result I'm not always finding the patience to let this type of music grow on me. As was the case with 'Clandestine meditations...' which I found to be null and void at first, yet unveiled increasingly more of a colorful soundscape with each listen. On a sidenote: a second Old Sorcery album was released in 2020, in which similar electronics are blended with black metal passages. Now, if you know that the person behind this project is behind Warmoon Lord as well, then you know the album should be on your radar.

cystgurgle Ubi Pus, Ibi Fermento (P2, 2020)

A goregrind album isn't often reviewed in a 'real' magazine like Decibel, let alone given an eight out of ten and declared 'the new standard by which all gorenoise will be judged'. Goregrind is a bit of a filthy pleasure of mine, so I felt like checking this out. Big mistake. First of: don't go into this expecting it to be grind, instead expect noise, depraved and nonsensical noise. Don't expect guitars: maybe there's a guitarist in Cystgurgle, but then he's as redundant as the one on Radiohead's Kid A. Love Kid A. There's a drummer in Cystgurgle, definitely: his name is Beokhaimook and he sounds like he's two drummers. Their drumming is like the sonic equivalent of an epileptic seizure. It's hard to sing louder than that, but at least Dr. Saari tried. 'Cystgurgle' might be an appropriate name for his style of vocal delivery. So, is it? Is this 'the new standard'? Let's hope not. This should remain an absurd oddity, though I must admit it's the absurdity that makes it intriguing enough to listen to it for about 30 seconds, and then never ever again.

gag

Still Laughing (Iron Lung Records, 2020)

You know how current old school death metal dudes and dudettes are sporting those Pit Viper glasses (for the jolly clueless: it's a ridiculous, early 90's looking pair of sunglasses that's ought to be worn by privileged ski-people when skiing). Hey, if Pit Vipers unleash your inner George Corpsegrinder, then please, wear them! I'm definitely in for even more Cannibal Corpse clones, but do now that there's more death metal eyewear available. Off the top of my head, I'd say:

Hologram sunglasses (preferably with the image of a skull or a pair of eyeballs).

Gargoyles Classis (add a tiny red LED-light on the right lens to complete the Terminator look).

Flip-Up Shades, flip up the outer lenses and look gifted.

Or go for the big gesture and wear a reflective face shield, like *Paperazzi Visor*.

But all that is when you're in a death metal band thus. When you're in GAG, you should wear the Pit Vipers. Not because you released a handful of mean, mid-tempo to fast hardcore songs à la BIB or some Lumpy bands like maybe early Q or The Warden, but because your album 'Still Laughing' ends with the most ridiculous, early 90's sounding synth-trance tunes that are ought to be heard by dopey-disco people when raving.

chain reaction

Figurehead (Control Records, 2020)

Hupla, a Belgian banger. I was about to skip the 'former members of' part, but then I would ignore some of this maxi EP's significant features. After all, this simply isn't teenage Jan, Piet, Joris and Korneel trying to figure out that hardcore thing, but four seasoned gentlemen who each made valuable contributions to the Belgian HC scene before. Expect varied and mature songs thus. The majority of this quartet used to play in a band called 'Kingpin': when the H8000 scene was all about yo yo chugga chugga metalcore, they explained Leeway to us. Expect Leeway and other early 90's NYHC grooves again. And speaking about groovy shit: how cool and hard is that 'one, two, drie, bust'-momentje on 'Power Corrupts'? Daaaaamn! Lyrics are direct and critical, as to be expected from a hardcore punk band. On a sidenote: somehow I managed to hear the words 'horseshoe' during the song 'Certain Death'. That surprised me a bit: I too miss the spontaneous creation of a symmetrically formed horseshoe in front of a stage, but making a song about it seemed a bit extreme. In fact, if we received a needle for every shmuck complaining about how much he missed going to shows we all would be cactuses by now. But no, my mistake, they're singing about 'harsh truths' instead of 'horseshoes'. New York slang. Bottomline: with this one it's banger time.



undeath

Lesions of a different kind (Prosthetic, 2020)

Aah, the internet: a bottomless pit of well, basically everything, really. Take for instance 'weirdorconfusing.com', suggesting you salable items that are remarkably questionable. From the same makers comes 'theuselessweb.com' helping you to truly understand the unbearable lightness of being. Or 'ninjaflex.com': flex it and ninja it like you're a Gameboy fanboy. Anyway, there's also that newer death metal podcast/channel 'Draped & Dripped'. They do the sort of silly that goes well with the single braincell music they represent. I'll share a bit of wittiness I learned from it. When asked whether death metal 7 inches are stupid or not, Alex Joseph explains: "7 inches in general as a format inherently are kind of silly because you listen to them for four minutes and then you have to stand up... I think it's like a great format of music for people who love sitting down and standing up again." Alex Joseph, vocalist for Undeath, the band that arguably released the finest death metal album of the year.

miasmatic necrosis

Apex Profane (P2, 2020)

I'm aware every Boothaeven's Magazine so far showed some form of appreciation for Mark McCoy's artistry. It's getting slightly embarrassing, but nevertheless, here I am about to do it again. After all the man made a helluva piece of art for the Miasmatic Necrosis debut LP and it easily outperforms the music it portrays. Not that this is a sucky sounding record, vice versa, it's probably as good as goregrind gets. At least it doesn't sound like it's done by a dully programmed drum robot and a bunch of perverted simpletons using the genre as an excuse for their retched fantasies. No, Apex Profane is all about the exhortation to exaltation of ecumenical exudate. I don't speak Carcass, so I don't know what that means for sure, but it might be an ode to the process of decomposition. In fact, I once visited an exhibition where you could hear that sound of decay: some random artist plugged wires into pieces of dead animals and converted the energy created by biodegradation into sounds... man, that was pretty boring, like Brian-Eno-ambient boring, and I wouldn't exactly make an album about it, but you do you, and if you're so thoughtful of asking Mr. McCoy to do the accompanying art I will gently nod my head to your sick-ass sounds.

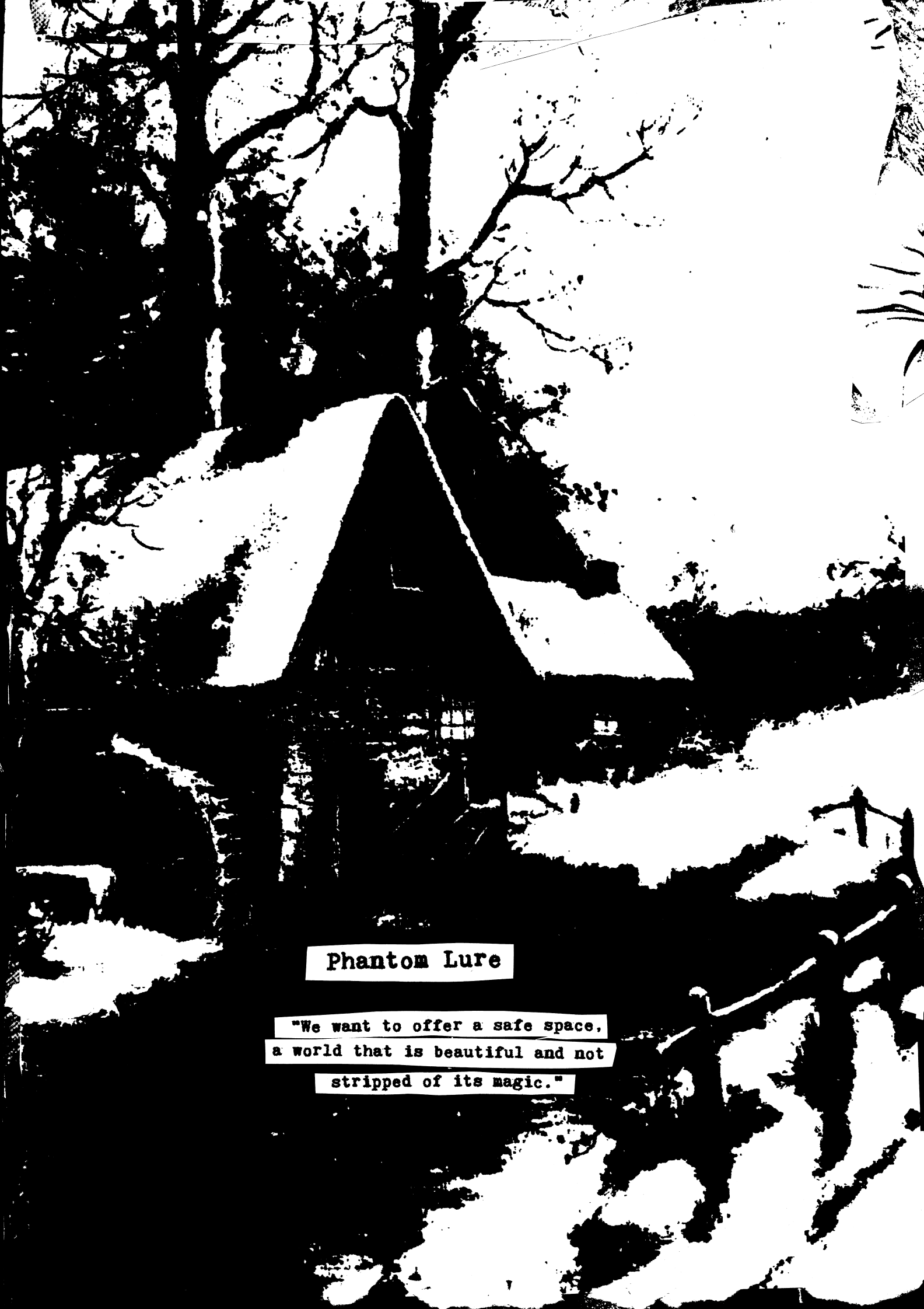
fried e/m

Modern World

(La Vida Es Un Mus, 2020)


You like your hardcore punk? Yes? Then you need to listen to this. At this point a bright reader as yourself might have figured out that these 'reviews' aren't the informative musical guidelines they're ought to be. You're probably like 'Man, I read your pretentious reviews and they suck. And, yeah, I'm again reading one even though I'm only 59 words in and I already know it's going to be once again a really sucky one'. Fair point, but don't let that stop you from listening to Fried E/M. Wait, I'll just MaximumRockNRoll you: "It's like they've scraped the grime and desperation from Black Flag's Damaged and thrown it onto a cleaner modern interpretation of Mad Society, Circle Jerks, the Overkill 7" and other random L.A. punk bands." (By the way: notice how you're expected to know that obscure Overkill EP now?) Anyway, here goes NoEcho: "There's a self-described Group Sex vibe and they nearly manage to match the first wave classic in both brevity and sheer number of pogo hardcore classics." Three's the charm; Sorry States: "The base of the sound is snotty and punky US-style hardcore with a strong nihilistic streak a la the Germs, the Lewd, or Chronic Sick. While countless bands have attempted a similar style, rarely has anyone done it with this much skill, class, and elán.". Voila, 'I' told you.





Phantom Lure

"We want to offer a safe space,
a world that is beautiful and not
stripped of its magic."



I'm familiar with dungeon synth as a genre through some of its household names like Mortuis, Depressive Silence or Fief; not much of a connoisseur thus. When delving into it a bit deeper, I noticed there's a lot going on lately: new projects and releases are seeing the light on a daily basis and the genre seems to be expanding into different micro subgenres. Could this be a pivotal moment for dungeon synth? Do you think the new 'subgenres' will be beneficial for broadening the interest in DS?

Yeah, I agree that the last few years have been completely pivotal for dungeon synth. Besides a boom of new emerging artists and labels we're seeing more experimental releases pushing the sound and themes... Just look at the rise of comfy synth and also releases like for example Diplodocus making dino-themed dungeon synth. There has been so much spawning off, from cold winter synth, meditative stuff, to the more 8-bit inspired quirky sound and the grandiose, epic battle, almost soundtrack sound ... this genre is in its developing stages, breaking the mould it once had to fit. I feel a lot of creative artists are pushing the limits constantly and it's very cool to witness. For sure this is broadening the interest in the genre.

So now we can get these types of comfy synth and dungeon synth via Phantom Lure Records. Was there a key incentive that convinced you to start your own label? Could you name one or two labels (or artists) that inspired you as far as their output or way of handling things goes?

Well, I initially thought there was a lack of good dungeon synth on vinyl format. When I reached out to Out of Season I proposed to do the Fief albums on vinyl. He was initially hesitant and took some time to think about it, to come

back to me a few weeks later to agree on partnering up about this. We reached an agreement on doing the first four EP's and would involve another label from the States called Foreigns Sounds that

had prior experience in putting out vinyl. It was very new for both me and Out of Season so it was very helpful to have Foreign Sound get involved and set us on the rails. It was a great learning experience.

I also wanted to create a hub for North American releases and labels to be more easily available in Europe. I thought about doing this label for a long time and somehow everything came together by thinking it through and getting in touch with the right people. Obviously, Out of Season, Foreign Sounds and Dungeons Deep were the first I initially contacted to work together. I also take a lot of inspiration from the black metal scene. Dungeon synth, OK, that was established but there really wasn't any label putting comfy synth on wax. So, fairly quickly I also contacted a bunch of artists and proposed ideas for releases. The Shakespearean Frog, Goose Mother, Tiny Mouse, Wanderlook, Victorian Specter ... it all clicked and we became friends. Everything fell together, like pieces of a puzzle that were scattered around and I could place them together under the Phantom Lure umbrella. Besides that, I also had a good connection with a local, small pressing plant called Dunk Pressing here in Belgium. They offer a service that has really helped me and they're guys I can count on. The last thing I wanted to do is to work with random brokers and having to wait for a long time on records, out of my control and not giving me the quality releases I desire to release.

Grandma's Cottage released their discography via Phantom Lure on vinyl: off to a good start, I would say! Especially if you take into consideration that the person behind GC runs the Dungeons Deep label, yet decided to go for Phantom Lure nevertheless. What led up to this fine collaboration?

Yes, this release was the first release Phantom Lure did as a label, not including the collaboration we are doing for

Fief. With the Grandma's Cottage it really just came naturally. There is no real reason why it was not done on Dungeons Deep, I just brought the idea of putting it out on vinyl on this new label I was establishing and he was into the creative ideas I had for it. I was already talking to Dungeons Deep about distributing the Hole Dweller vinyl in Europe and I expressed my interest in doing this compilation LP of both Grandma's Cottage EPs. We further more exchanged ideas about setting up European distribution for Dungeons Deep and I could tell a good bond of trust and friendship was getting established... Dungeons Deep then helped pushing the Grandma's Cottage release by sharing our flyers and announcements on their social media meaning Phantom Lure was launched like a rocket in front of the audience we needed to reach. Doing this release really was the blueprint of what came to follow after. I could not have wished for a better start.

Along with Phantom Lure's vinyl editions of Goose Mother's and The Shakespearean Frog's music came a limited collaboration record between these two artists. Did you arrange that? Do you know the context wherein these songs came into being? It's a lovely release though! Will you rerelease it eventually or will it remain the limited bonus to the aforementioned albums?

The EP was initially the idea of Goose Mother. He approached The Shakespearean Frog as they had been talking to each other for a little while. Around the same time I was talking to both artists and it became clear we would do these releases fairly soon. When I heard the collaboration EP I knew this was just meant to be. The Shakespearean Frog album was going to be released first but then I got the Goose Mother stuff ready around the same time. When I got their collaboration EP and I was like, wait a minute, it still hasn't gone to press, why don't I just put all these three titles in together and create some sort of bundle of it? I

went ahead and did that. People seemed really hyped on it so I made the collaboration exclusive to the bundle release that also had a tote bag and some patches. It's a model I want to use for future bundle releases as well. I love the fact of offering an exclusive item when you buy the bundle. Will I eventually rerelease the item just as a normal record? I mean, I might do a cassette version later in time or maybe another, different looking vinyl edition, that's undecided... But, at the moment there's still so much new stuff that needs to get pressed first.

Phantom Lure isn't just releasing records but offers a management service as well. Amongst others Albert The Spider, Wanderlook and Hobbit Hole are represented by Phantom Lure. I assume these artists don't play live often (if at all), so how exactly can you help them?

Oh, that is not really meant to be a booking agency. I'm quite sure not many of these artists have the desire to play live. I just sort of function to talk to other interested parties. Whether it's labels or others that want to license the music. I basically reply to any request the artists get. You can sort of see these artists being exclusive to the label, so whatever they do, it will go through me. It's not like I want complete control over them, there is no hierarchy, rather, we have our own channel where we talk to each other and exchange ideas, offers, whatever it may be. Besides that, many of these artist remain anonymous so that works out in that sense. Whether it is a record deal or a license contract, I'm solely acting as the managing director.


About the anonymity-thing: every genre has its 'personalities'; be it the Fenrises & Buronymouses, the Cappos & Flanagan, the Shuldiners & Bentons etostera. This doesn't really hold up when it comes to Dungeon Synth. Of course we have Mortis and more recently Old Tower's Specter, but there's not a lot of actual human interference (in fact: Mortis once suggested the idea of ultimately transferring the troll figure to someone else entirely, implying that it's merely about the character and not the person behind it). Don't you find this somewhat odd? Do you see advantages to this form of almost anonymous music?



When it comes to the comfy synth stuff we do, a great deal of artists Phantom Lure represents thrive on the anonymous factor. We are all on the complete same wavelength about this and discuss things internally. We truly believe in playing this role and let the music tell its story on its own, completely removed from any form of ego. It's more enigmatic and adds more to the mystique of the music. In a world full of false idols and big ego, pride, we want to offer a safe space, a world that is beautiful and not stripped of its magic. Imagination is what is gradually taken away from us. We live in a point and click society where everything has to be direct with immediate gratification. We come from a world where we read books and listen to music. Where we are forced to use our imagination. This is about the character the artist want to portray, not about the person behind the music. It's also a safe space to operate under.

I was curious to know about the audience attracted by the music of, say, Childhood Memories or Mushroom Village, thus I took a quick glance into some online collections of people who bought music from these artists. It's fascinating to find the albums in collections that often exist for the most part out of obscure black metal records. Does it surprise you that the genre still finds its way so easily to a (black) metal audience? What are the mutual components?

For sure, I'd say 90% of the people getting Phantom Lure records come from the black metal scene. I can't really explain why or how, apart from the fact that this genre just spawned from dungeon synth and swerves around in these circles. I do think we all still have that inner child inside of us that likes comforting story. Besides that,



many of the comfy releases and themes do play on a certain part of folklore, magical places, good times, treasured but not forgotten. In a way it's also a celebration of a common heritage we can share and the understanding of a feeling that holds a place in our minds. Comfy synth has only been around for only a year or so, coming from a simple #tag on Bandcamp. First used by Grandma's Cottage, who in its core, is a dungeon synth project that wanted to be different and just used the comfy synth #tag for fun. Not with the intention to start a whole scene or whatever... But, a lot of good stuff came in the wake of that. Half a year later a whole Bandcamp article was written about a new emerging scene. Don't get me wrong, there's still some hate on comfy synth as well. A lot of true cultists or purists don't get it, don't like it... and that's OK as well. It's not for everyone but the people that do get it are really enjoying what it has to offer.

Since we're on the topic of BM anyway: you also distribute a few titles via the Phantom Lure distro. I feel like you're really cherry-picking the records you want to sell via the distro. Are there certain criteria that are important to you?

You've seen that right. I do cherry pick what I distribute. I mainly want the focus on Phantom Lure releases and I really don't want to become a big distro, just a few handpicked things here and there. The only criteria is that I really must like it. Most of the releases are trades/wholesales with other befriended labels and artists. Rarely I would reach out to another label but I sometimes do because I think they do cool shit and I think it works with our aesthetic. I also do the exclusive distribution for Dungeons Deep in Europe. All their stuff is top notch and they are raising the bar of quality stuff release by release.

Could you give us a brief Phantom Lure introduction to dungeon synth? Music that represents the label and the creative output it stands for.

Sure, I would like to start with my favorite comfy synth album. I'm talking about the modest yet incredible Wanderlook. His album 'To The Dwarven Tavern' really encompasses a journey, a story told beautifully through music. Although it's often leaning towards dungeon synth, the album is wholesome enough to really give you that comfy feeling. To me it's some of the best I've heard so far and I have the honor to represent this artist on my label. So far we've only done the cassette edition of this one but I'm surely planning to do the vinyl version as well.

Besides dungeon synth and comfy synth we are planning a few metal releases as well. I really want the

label to be open to anything that I see fit. Our first black metal release is going to be Spider God. It's glorious, melodic, raw stuff from the U.K. Based on Igmarr Bergmann movies, I find it unique sounding and it strikes me as a cool concept. It doesn't always have to be vampyric or satanic and Spider God understands that like no other. Phantom Lure is doing the cassette edition and DeathKvlt is doing the vinyl.

I think these two artists really represent what the label stands for, musically, sonically, artistically, and the direction we are going for. I don't want to be a label that repeats what others have been doing already. Every artist signed and distributed by Phantom Lure has something unique to offer, for you to find out and to make you wonder.





CRUCIFIED

"If somebody can give us a Peter Steele Playgirl poster
we will hang it with pride!"

Interview with Olav

Crucified is a fairly new band, still in its demo stage. Let's start with an existential question: why do we need a band like Crucified. What will it be adding to the mix?

I guess because we can never have enough bands in our scene. We're trying to create a more diverse sound for a band coming out of the H8000 area. For now we're hoping we can play shows (not those seated ones though) and record a record with decent recordings.

While searching for info on the band I stumbled upon another Crucified: a late 70's protopunk band from Chicago. They have an EP with at least one decent song on it that you might want to check out ('Let The Kids Play') and artwork that did not age well at all, but gives you the opportunity to design a limited release with alternative persiflage cover art.

Furthermore there's Crucified the self-declared fastest rapper of all time. I assume it's a self-declared thing because according to 'horrible-music-and-songs-fandom.com' the guy "mumbles a lot in most of his songs and as a result, he is not officially recognized by Guinness World Records as the fastest rapper". He looks like Buronymous and sounds ridiculously stupid but you probably want to hear his shtick at least once.

Also Army of Lover's Crucified cannot be ignored, ever.

Is Crucified named after an Agnostic Front song?

Hahaha, it is in some way. On the way back from a show in the Music City we visited with the whole band (Violent Minds / Shark Attack), we were singing along with tunes. When 'Crucified' by Iron Cross passed by, the entire car was feeling it. That was the moment we decided we were going to be called Crucified.

Bow, a Pit's veteran, called us out on that 70's punk band. It's actually a great 7" they released and a hard to find gem.

As for the rapper, I looked him up on the YouTubezz, I don't think we

will ask him for a collab.

There's one other hardcore band called Crucified I have knowledge of to be honest. They already split up for years by now. If I'm not mistaking they had like one record and an EP.

And I can't argue about the song by Army Of Lovers. We've been told to use it as an intro/outro someday.

A PLACE IN THE SUN FEST
DAY 2

FORSTEIN GAME

LAWFUL
KILLING

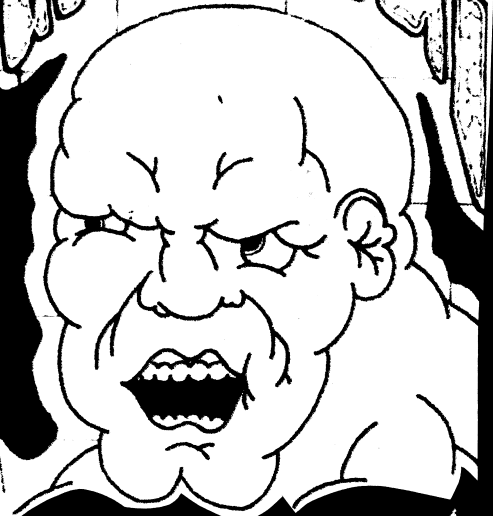
1050

WOP

INSTAGRAM

CRUCIFIED

MARCH 27 COBRA JAUNE
BOULEVARD DU MIDI 76 BXL 6 PM



On to the demo. What were the most memorable and/or unexpected reactions to it so far? Did you learn something from the release (& feedback) that you will take into consideration for future records?

Most people kinda dig it or that's what they tell us. We know we should have taken more time for it and maybe a proper studio too. But we really wanted something out for our first show, so it was all rushed, something we won't do anymore with a next release.

Maybe the best reaction was from Stijn Reprouch: "Goeie shit man, total early 80's sloppy NYHC!" That were kind words to our ears and what we aimed for with the demo.

I read something similar in Ball Of Destruction mine (#4): "some of the vocal phrasing feels off and the songs are a bit shaky but none of that really matters when you know this band is tailormade for The Pit's and none of these kinks can't be ironed out by a Friday night at your favorite dive bar".

I think he's right about both the shakiness and the fact that it doesn't matter. Hardcore has a long history of shaky yet great bands; early AF would be exemplary. Just how shaky are you guys? Are you skilled musicians or did some of you earn your stripes in bands prior to Crucified?

Yea I think Angelo is totally right and like I said the demo was too rushed. Hopefully that bar diving can happen in 2021 though.

I don't think any of us would say he's a skilled musician, everybody has been in a band before except for Olav.

Renard was in Headshot for like a decade, he decided to leave them like a year ago. JuJu used to play drums in a powerviolence band called Pregnant Teens. Freek did vocals in Strike You Down but chose the guitar path now. Coppie (DrieTepelMan) played guitar before in Sonic Realm but also he was the singer for a couple of bands: Bastard Soul, Cold Fusion and a little while for Headshot.

Iron Cross

WITH

D.O.A.

FROM CANADA

WED.

OCT. 27

AT THE MARBLE BAR
306 W. FRANKLIN
BALTIMORE, Md.

IRON CROSS
EP OUT IN TWO WEEKS!!

PHOTO BY TIFFANY

I.C. AT THE 9:30 CLUB 10/3/02

THE KIDS
COME
FIRST

Crucified's first show would have taken place the 31st of March. Belgium went into a lockdown on the 18th of that same month. So far none of the other planned Crucified shows took place... Above all the Place In The Sun Fest in the Cobra Jaune sounded promising with among others Game, Lawful Killing and BxL's own up and coming Instructor on the bill... I'm sure you're pretty bummed out about the whole situation; especially since (as mentioned above) Crucified does sound more like a live than a studio band at this point. Do you think that could be the most damaging aspect of the Corona-crisis for the HC-scene: the fact that there are no more shows within a genre that thrives on the live experience?

The 21st of March.

It totally sucked (and still does) the lockdown came together with our first shows. We're so bummed that every planned show for us got cancelled, but nothing you can do about it. I was really looking forward to The Place In The Sun Fest, such a sick line-up, I was glad my boy Dario asked us.

No more shows could really damage the scene I think. Since hardcore is something you need to experience live to fall in love with. I really miss those small packed venues.

Do you feel less motivated to do the band now the shows aren't there?

The motivation kinda slipped away in the beginning when we couldn't rehearse anymore and the cancellation of every show didn't help either. But we are still motivated to do our own thing, it's fun times rehearsing, we are good friends. We're also working on new songs and busy finding our own style. Also already in the back of our head is recording a record, but we will take our time this time haha.

Maybe that's the best way to cope with this shitty situation: have fun with your band, try stuff out, write stuff and when shows are coming back support the bands as much as you can and mosh really hard to every band.

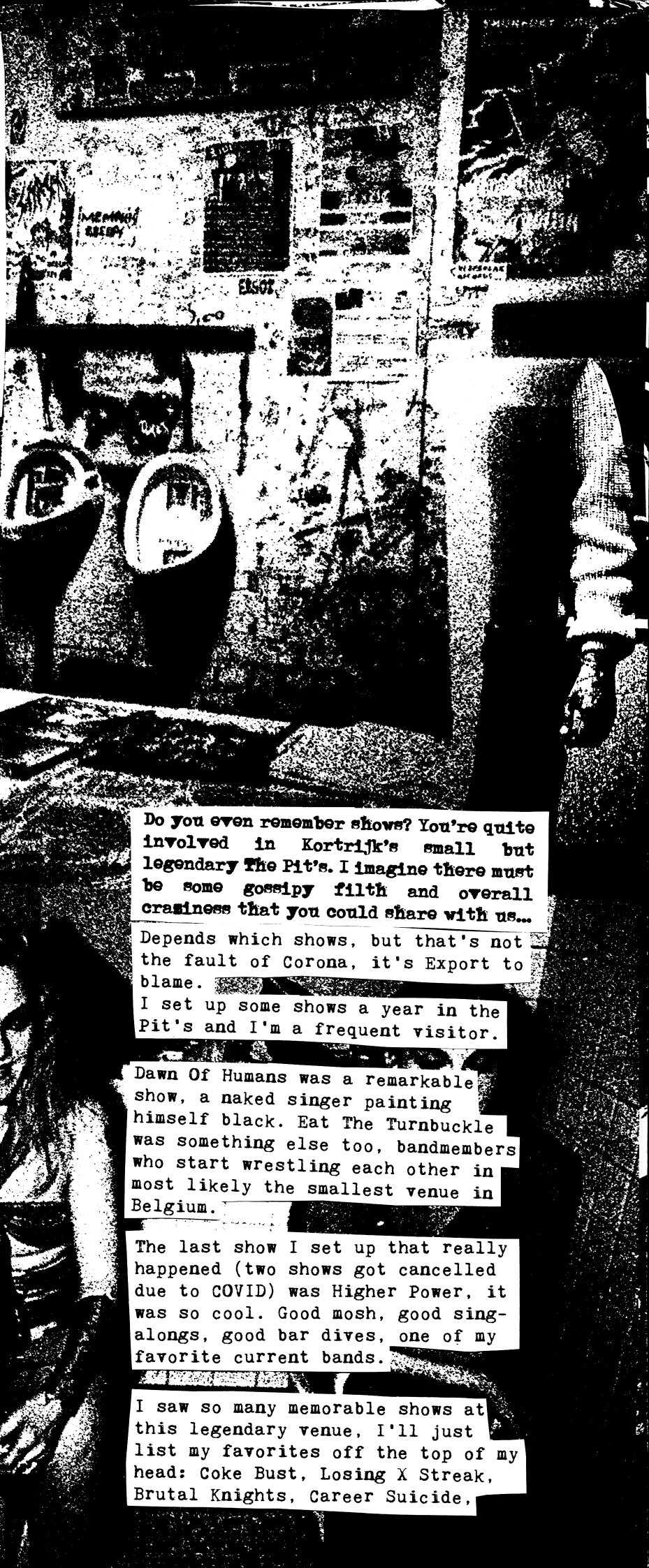
Do you even remember shows? You're quite involved in Kortrijk's small but legendary The Pit's. I imagine there must be some gossip filth and overall craziness that you could share with us...

Depends which shows, but that's not the fault of Corona, it's Export to blame. I set up some shows a year in the Pit's and I'm a frequent visitor.

Dawn Of Humans was a remarkable show, a naked singer painting himself black. Eat The Turnbuckle was something else too, bandmembers who start wrestling each other in most likely the smallest venue in Belgium.

The last show I set up that really happened (two shows got cancelled due to COVID) was Higher Power, it was so cool. Good mosh, good sing-alongs, good bar dives, one of my favorite current bands.

I saw so many memorable shows at this legendary venue, I'll just list my favorites off the top of my head: Coke Bust, Losing X Streak, Brutal Knights, Career Suicide,



Rixe, Lion's Law, The Spivs, Reproach, The Briefs, Obstruct, The Flex, The Pricedufikes, Eagulls, Nobunny, The Hex Dispensers, No Tolerance, Give, Red Death, The Gohards!, Most Precious Blood, The Adolescents, Antiseen, ...

You sure make a mean playlist. We could already enjoy the one for the Wangedrag radio show and there's 'the bands that influenced Crucified' list as well.

About the latter: I noticed three Peter Steele related projects in that list. Is there a Playgirl poster hangin' in Crucified's rehearsal space? Is the Crucified song 'Der Untermensch' a wink to Type O Negative... Controversial pick though, somewhat the equivalent of AF's Public Assistance.

If somebody can give us one we will hang it with pride!! I think I can speak for all of us that we are Peter Steele fans, Type O Negative and Carnivore are beloved items in our record collections. So 'Untermensch' is indeed a wink. Funny you say it's the equivalent of AF's 'Public Assistance' since Peter Steele wrote it for AF.

'Cause For Alarm', what an amazing record.

It's rather unusual for a HC-band to be influenced by Type O Negative, Black Sabbath or Candlemass... Was that something you decided on doing from the beginning or did it just happen along the way?

I don't think we decided from the beginning that we were going to use those bands as influences, it just kinda came naturally. Guess we didn't want to become a band copying other HC bands we like, so we started putting more influences from other genres we like. In our new songs you will hear the result of that.

Let's return to your 'playlist-compiling' qualities: please rejoice us with a short mixtape, but let's make it more interesting by giving it a theme. Suggested themes are: *The Bloody Kisses*-theme, *The Harley versus...*-theme, *The 'You Bet We've Got Something Personal Against You!'*-theme or *'Songs to brighten up Paul Bearer's day'*.

Good themes, maybe I'll do them all on my Spotify account if I find the time. For now I'll go for "13 Songs To Brighten UP Paul Bearer's Day".

See it as a road trip mixtape we would play with the band when we return from a show. And overall a feel good mix tape. I didn't want to do a HC mix-tape because that's something everybody expects

1. George Michael - Careless Whisper
2. Kim Wilde - Kids In America
3. Tiffany - I Think We're Alone Now
4. Bruce Springsteen - Dancing In The Dark
5. Fisher-Z - So Long
6. The Cure - Lovecats
7. Killing Joke - Love Like Blood
8. Rick Astley - Never Gonna Give You Up
9. Bon Jovi - You Give Love A Bad Name
10. Wham! - Club Tropicana
11. Army Of Lovers - Crucified
12. Stacy Q - Two Of Hearts
13. Sheer Terror - Boys Don't Cry

PLAYGIRL EXCLUSIVE PHOTOS: KEITH RICHARDS NUDE!

ENTERTAINMENT FOR WOMEN

AUG 1993

TYPE O NEGATIVE'S NAKED PETER STEELE GETS ROCK HARD FOR YOU!

WHAT MAKES THEM SO DAMN HOT?

MEET OUR 10 SEXIEST ROCKERS

- ★ BEASTIE BOYS
- ★ HOOTIE & THE BLOWFISH
- ★ DANZIG
- ★ SLASH'S SNAKEPIT
- ★ MEAT PUPPETS
- AND MORE....

PLAY WITH THE BAND: "How I Bedded A Musical Bad Boy"

FRANCE 34FF
SPAIN 695PTAS
GERMANY 11.50M
ITALY 10.500L



HEADSPLIT RECORDS

"I super glued my hands to my stupid lumpy head, I jumped off the banister with piano wire around my neck, it looks like I pulled off my own head, that was really fucking cool, la deee deee la deee doo"

Interview with Dylan



Skilled interviewers start with a few general background questions; it allows the readers to contextualize the interview. Lesser interviewers tend to forget that... Thus I borrowed an answer our Headsplit guy gave years ago in a Decibel interview (February, 2016). When it comes to recycling, I'm a believer. Oh, Headsplit records is a Portland based death metal label by the way.

Headsplit Records started back in 2007 basically out of my worship for the cassette format. I mean come on, you can throw the damn things on the ground and stomp on them, and put em back in your stereo and they will play just fine. The same cannot be said about CD/Vinyl. Also I think cassette layouts/inserts look the coolest out of the three formats. Most dirt bag metal mother fuckers (myself included) still have cassette players in their older vehicles/older stereos at home. Plus they are cheap and compact, perfect to purchase while drunk and store in one's leather jacket. Yes, the early releases from Headsplit were bands that I was in: Motorthrone, Nekro Drunkz, Cemetery Lust, Wormfood. But since starting the label the goal was always to release killer albums from other bands that I myself supported & believed in!

And then I assembled utterances from various dubious sources and a few songs for you to comment to. Please give us whatever comes to mind...

About your band Nekro Drunks: "a twosome obsessed with alcohol-guzzling amidst waves of seedy porn, horror flicks and comedy-flecked numbo-jumbo" (Metalforce Magazine, review for Nekro Drunks' 'Absolute Filth').

This is completely true - especially the Mumbo Jumbo part!! Arghhhh!

"It has its moments, and the good news is that no Portlanders were harmed during the making of Portlandia." (David Wiegand, Portlandia season 1 review, Rottentomatoes.com)

One of the worst thing that's ever happened to the city. I prefer watching my turds circle round and round in the toilet over that television dung! NBC should give my bowels a TV show, it'll be better than Trumps crappy show, I'll call it the AprentASS!

"...Even your neighbor, your grandmother, and the cockroach in your bathroom has a record label now. Too many cooks in the kitchen and they ain't cookin' poo-poo platter delicacies!" (Headsplit records, newsletter 17).

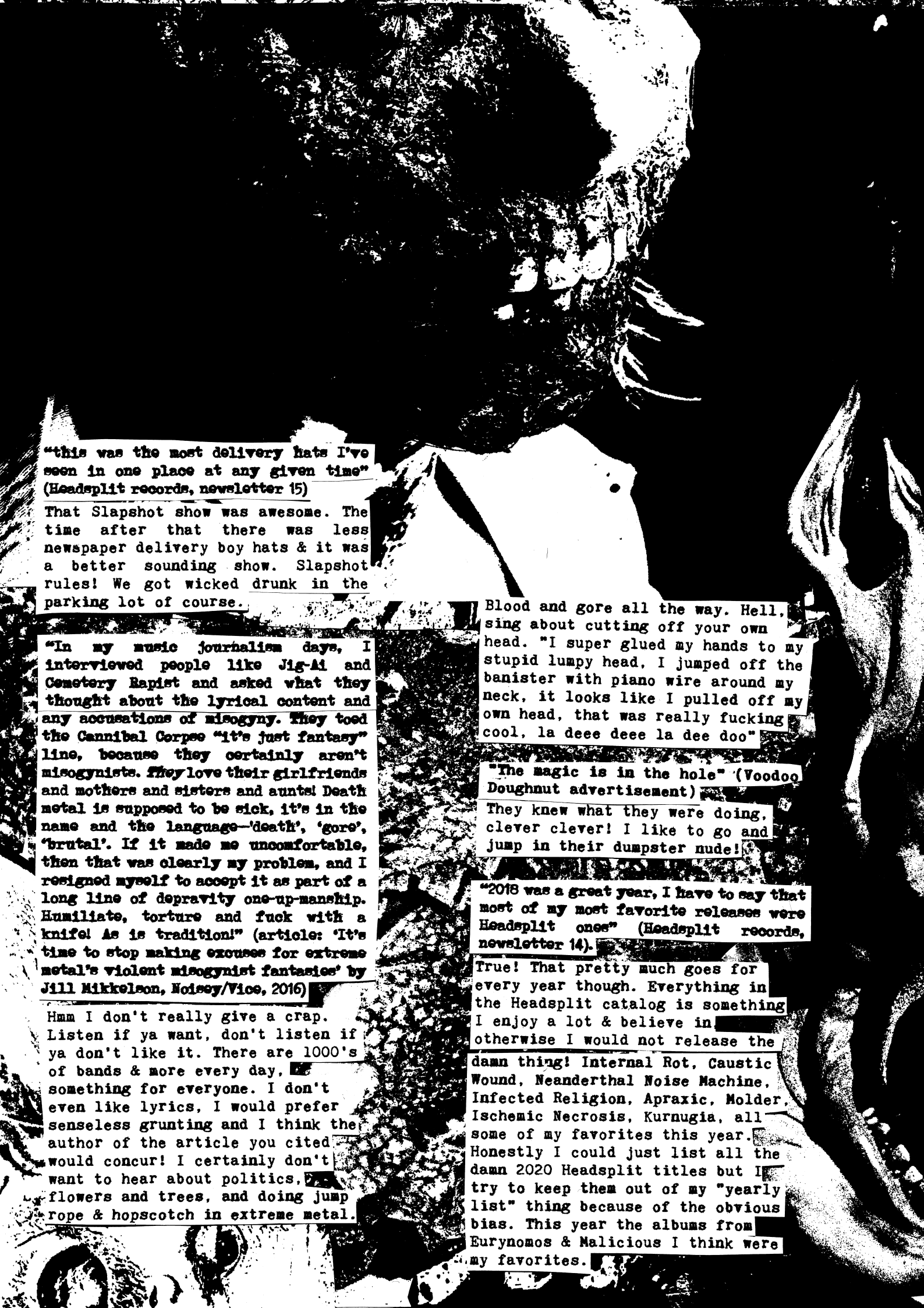
I like some of the records that have come out on Bathroom Cockroach records like The Buzzing Kazoos of Pandemonium, Walloping Flap Bags, Jimble Kimble, and Rob Spisak's Special Needs Men's Choir. Your grandmother's record label sucks!

Song: Crawlspace: Haunted (from: Enter the realm of chaos, 2001)

Makes my ears turn green and fall off.

"SKAM is a naughty slap tagger" (SKAM stickers, Portland)

Kinda reminds me of when Gallagher used my head to smash with a mallet during his live show during the national watermelon shortage, except that was actually cool!



"this was the most delivery hats I've seen in one place at any given time" (Headsplit records, newsletter 15)

That Slapshot show was awesome. The time after that there was less newspaper delivery boy hats & it was a better sounding show. Slapshot rules! We got wicked drunk in the parking lot of course.

"In my music journalism days, I interviewed people like Jig-Ai and Cemetery Rapist and asked what they thought about the lyrical content and any accusations of misogyny. They toed the Cannibal Corpse "it's just fantasy" line, because they certainly aren't misogynists. They love their girlfriends and mothers and sisters and aunts! Death metal is supposed to be sick, it's in the name and the language—'death', 'gore', 'brutal'. If it made me uncomfortable, then that was clearly my problem, and I resigned myself to accept it as part of a long line of depravity one-up-manship. Humiliate, torture and fuck with a knife! As is tradition!" (article: 'It's time to stop making excuses for extreme metal's violent misogynist fantasies' by Jill Mikkelson, Noissey/Vice, 2016)

Hmm I don't really give a crap. Listen if ya want, don't listen if ya don't like it. There are 1000's of bands & more every day, something for everyone. I don't even like lyrics, I would prefer senseless grunting and I think the author of the article you cited would concur! I certainly don't want to hear about politics, flowers and trees, and doing jump rope & hopscotch in extreme metal.

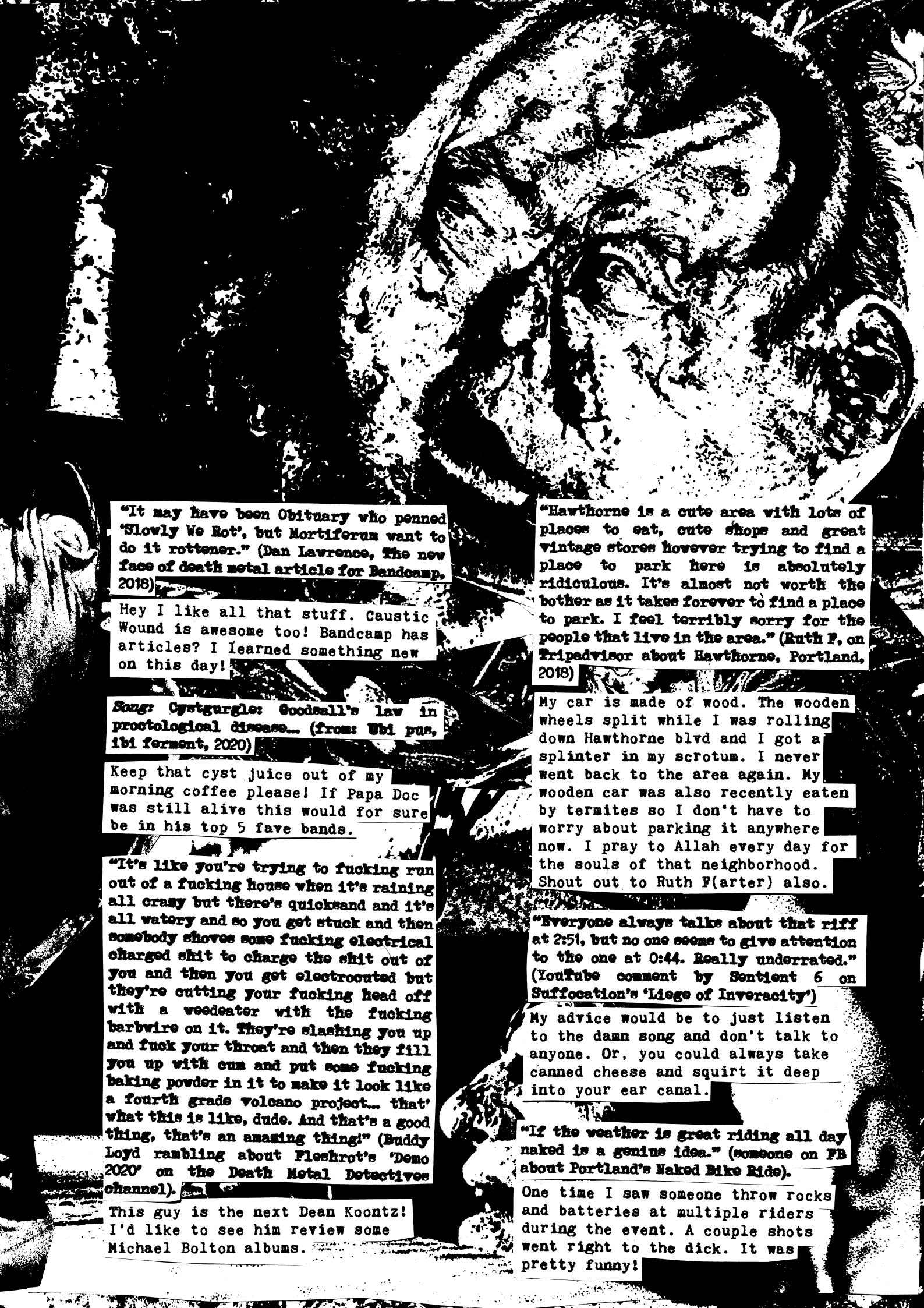
Blood and gore all the way. Hell, sing about cutting off your own head. "I super glued my hands to my stupid lumpy head, I jumped off the banister with piano wire around my neck, it looks like I pulled off my own head, that was really fucking cool, la deee deee la deee doo"

"The magic is in the hole" (Voodoo Doughnut advertisement)

They knew what they were doing, clever clever! I like to go and jump in their dumpster nude!

"2018 was a great year, I have to say that most of my most favorite releases were Headsplit ones" (Headsplit records, newsletter 14).

True! That pretty much goes for every year though. Everything in the Headsplit catalog is something I enjoy a lot & believe in otherwise I would not release the damn thing! Internal Rot, Caustic Wound, Neanderthal Noise Machine, Infected Religion, Apraxic, Molder, Ischemic Necrosis, Kurnugia, all some of my favorites this year. Honestly I could just list all the damn 2020 Headsplit titles but I try to keep them out of my "yearly list" thing because of the obvious bias. This year the albums from Eurynomos & Malicious I think were my favorites.



"It may have been Obituary who penned 'Slowly We Rot', but Mortiferum want to do it rottener." (Dan Lawrence, The new face of death metal article for Bandcamp, 2018)

Hey I like all that stuff. Caustic Wound is awesome too! Bandcamp has articles? I learned something new on this day!

Song: Cystgurgle: Goodall's law in proctological disease... (from: Ubi pus, ubi ferment, 2020)

Keep that cyst juice out of my morning coffee please! If Papa Doc was still alive this would for sure be in his top 5 fave bands.

"It's like you're trying to fucking run out of a fucking house when it's raining all crazy but there's quicksand and it's all watery and so you get stuck and then somebody shoves some fucking electrical charged shit to charge the shit out of you and then you get electrocuted but they're cutting your fucking head off with a weed eater with the fucking barbwire on it. They're slashing you up and fuck your throat and then they fill you up with cum and put some fucking baking powder in it to make it look like a fourth grade volcano project... that's what this is like, dude. And that's a good thing, that's an amazing thing!" (Buddy Loyd rambling about Fleshrot's 'Demo 2020' on the Death Metal Detectives channel).

This guy is the next Dean Koontz! I'd like to see him review some Michael Bolton albums.

"Hawthorne is a cute area with lots of places to eat, cute shops and great vintage stores however trying to find a place to park here is absolutely ridiculous. It's almost not worth the bother as it takes forever to find a place to park. I feel terribly sorry for the people that live in the area." (Ruth F, on Tripadvisor about Hawthorne, Portland, 2018)

My car is made of wood. The wooden wheels split while I was rolling down Hawthorne blvd and I got a splinter in my scrotum. I never went back to the area again. My wooden car was also recently eaten by termites so I don't have to worry about parking it anywhere now. I pray to Allah every day for the souls of that neighborhood. Shout out to Ruth F(arter) also.

"Everyone always talks about that riff at 2:51, but no one seems to give attention to the one at 0:44. Really underrated." (YouTube comment by Sentient 6 on Suffocation's 'Liege of Inveracity')

My advice would be to just listen to the damn song and don't talk to anyone. Or, you could always take canned cheese and squirt it deep into your ear canal.

"If the weather is great riding all day naked is a genius idea." (someone on FB about Portland's Naked Bike Ride).

One time I saw someone throw rocks and batteries at multiple riders during the event. A couple shots went right to the dick. It was pretty funny!

BOLD

WALLY'S PLACE
OUTBURST PRESENTS NO WIN SIT.
UPPERCUT AND RELEASE
SAT DEC 17

RAW DEAL
TheHerbTarLicks
(FROM DETROIT)
OUTBURST

BOY

SOMETHING ABOUT THEM COMPS! PRESSURE RELEASE

THE INTRODUCTION

In 1998 a thirteen year young me used to look for heavy guitar music in our public library: Channel Zero, Rage Against The Machine, Sepultura, Biohazard and all that jazz.

A classmate told me I should go there and lend an Ozzy Osbourne record: Ozzy was the illest, the meanest and his music was scarier than the 'I know what you did last summer'-flick that came out around that time. So I did, but not quite: standing there before a CD rack I blanked on Ozzy's name and accidentally grabbed an Osdorp Posse record...

Imagine the confusion when I listened to it at home: it wasn't exactly Sepultura-hard, but hard it was. 'Hardcore' apparently. And just like that I was into hardcore ('hardcore hiphop' it turned out, but what did I know): "Hardcore leeft en zal ook blijven, Wat woederneukers ook zeggen of schrijven. Hardcore leeft en zal ook blijven. Ze kunnen ons verzwijgen maar niet verdrijven" [translation: any 25TaLife song].

What's next? I mean, I wanted that good shit now, that hardcore shit, and the librarian only gave me the funny look when I asked him about it.

So, 'Kabaaan', in came Edward Goodlife to the rescue. Albeit indirectly through an add for his label/distro in the free indie music magazine 'RifRaf': 'send me a stamp, and I'll send you a twenty page hardcore/metal catalog', it said. Talking about an offer you can't refuse; I would have given the guy a kidney for his catalog, whatever that catalog might have been, or the function of a kidney for that matter.

So, 'Kabaaan', in came Edward Goodlife's catalog. A huge list of hardcore (metalcore?) titles and I knew not a single one of them. Plus, I had but 300 Belgian Francs (7,5€) to spend if I saved up all my 'good grades money' for the following two months, assuming that my grades were about to be good. Thus they were. And what did I choose from Edward Goodlife's catalog? Edward Goodlife's 'The Good Life Vol. 2. Sampler': 200 Belgian francs, 18 songs, 18 bands, free stickers, free flyers and a free poster.

Gamechanger.

THE PLAYLIST, BY WHITE FILTH.

Korpsand (2018)

A document straight out of the Mayhem Compound in Copenhell. A slew of bands/projects containing shared members and ranging from punk infused BM, over dungeon synth to harsh BM violence. Considering I now have half a bin of their records, I'd say they made good on their promise.

(Track: Fanebæref - Vriidt)

Ancient Records - Demo Comp. Pt. II (2018)

A bunch of demo's from Swartadaupuz and Lik, recorded between 2007-2016. These are considered the "throw away tracks", which is saying something about the quality of the rest of their dark offerings. This is the start of all the snowy goodness and I am still in awe of it all.

(Track: It plays more like an album..)

Blood Lust (2014)

The best thing about music, is digging for a gold vein that keeps running further underground. Ask me what my favorite Hardcore scene was in the last 5 years: Denver. Period. A triple tape box containing rehearsals and live material that is all about energy. Civilized, Cadaver Dog... Ever hoid of it?! Brutal shit.

(Track: Cadaver Dog - Blackout Rage)

Black Metal Revivalism Part: 1 (Tribute To Lord Puke And Morbid Tunes Of The Black Angeles) (2018)

Part of a (still to be released) trilogy, this comp. holds a great selection of bands from all over this rotten globe. From the most obscure to filthy underground classics, it's a good look into nowadays raw BM scene and beyond. Bonus is that it's in dedication to Lord Puke so that way I can sneak in another one, a series actually..

(Track: Void Prayer - My Mind Is As The Void)

Tasmania II (2018)

A collection from the deepest and darkest parts of Tasmania, where a band like Carved (Fucking) Cross is just the tip of the blackened iceberg. It's insane how these individuals keep up the quality in such a range of styles. From dragging BM to grimey "techno" and skwee(?), it's all sick! Not sure who is in what band, but I'm pretty sure that is not a coincidence. Not for the faint of heart.

(Track: Claudia - No Sign Of Weakness)

Tip for the headphone listener: beware of compilations, mastering is a bitch.

OUTBURST

OUTBURST
JAWING THE HARDWAY

OUTBURST
JAWING THE HARDWAY

PRESSURE RELEASE
BUSTIN' OUT!
SUNDAY
MAY 15, 1998
AT 8:00 PM

NEW BREED

THE INTERVIEW, WITH FREDDY ALVA.

YES, FREDDY ALVA.

With 'New Breed' you released a compilation that gets praised to this day. Are you into compilations yourself? What are or were the most influential compilations for you as a fan of the genre?

Yes, I still dig tape compilations, from time to time I'll pick up a new one just to see what's going on and I'm not much of a collector these days but if I come across an old comp tape at a decent price; I'll pick it up. There are some classic ones that I wouldn't mind having, like the Guillotine 'United Scene' comp from 1985. This comp directly influenced me in doing 'New Breed', lost my copy years ago, would love to have it again and I think 'United Scene' is a prime example of a good comp, it serves a purpose (benefit for a zine/showcases new bands) and it covers different sounds within the HC realm, everything from fast

straight forward tunes, to melodic ones and crossover influenced jams

Well, if we're talking cassette HC compilations, and I hope we are; I would say the most influential ones to me during the 1980's were the ones done by BCT (Bad Compilation Tapes). They did about 26 comps, famous and obscure American HC bands are featured in them as well as a series of international HC comps that turned me on to scenes in Italy/Spain that were hugely inspiring and eye opening when I was getting into this music. There are plenty of other classic tape comps like 'Charred Remains', 'No Core', 'War Between The States', 'Meathouse'... just tons of amazing documents; some reissued, some not. If you dig around enough on YouTube/online you're bound to find some version of them to download and or listen to.

So what makes a good HC compilation?

I think what makes a good compilation is timing: documenting a particular scene that's undergoing a moment in time and captures bands at their best stage which tend to usually be around the beginning of their existence, that's just my opinion but most of my favorite compilations bear that stamp of urgency before repetition and stagnancy take hold. There is also the weird phenomenon of bands that I wouldn't normally like and there's always one song on a comp by them that I can tolerate, maybe it's the short staying power of one song as opposed to listening to full albums.



Picking up on what you said about documenting a scene. One of the reasons the 'New Breed' compilation works so well in my opinion is because it adequately documents an era in NYHC. Honestly, I don't think every specific contribution on it is as interesting or enjoyable on its own, yet here we have a typical example of the sum being greater than its separate parts: in its entirety the compilation is just spot on. When I think about late 80's underground NYHC I have 'New Breed' in mind. The record captures an overall unpolished rawness (especially compared to Revelation's 'The Way It Is'). Was that feeling really representative for NY and NYHC at the time, or was it somewhat curated to fit a certain image?

Well, thank you for the high praise as The Revelation 'The Way It Is' comp was a landmark recording and for 'New Breed' to somehow be a part of that tradition is incredibly gratifying. As far as it being curated to fit a particular image? I would emphatically say that wasn't the case as me and Chaka were 17 & 16 years old respectively when we did the comp; we had no idea that such an elaborate manipulation of the scene we loved was possible and if we'd had any inkling, no way we could have put it into play. The comp developed organically as there were a number of bands that formed around the time 'The Way It Is' came out and a lot of them happened to be composed by friends of ours that we'd all gotten into the scene together at roughly the same time. We wanted to document this 2.5

wave, if you will, of NYHC bands and the raw unpolished sound you hear on the comp is the fact that apart from a couple of exceptions, most of the featured songs were recorded on 2 track demo studio quality or live off a soundboard. The duplication process for each tape followed the same bare bones approach: each tape was dubbed in real time on a double-cassette deck so to quote an old adage; 'What you see is what you get', warts and all.

Some bands on the compilation are classic NYHC material, others are quasi forgotten by now. Back then, were there bands that you expected to blow up and become as influential or important as for example Outburst, Breakdown or Raw Deal but somehow didn't? Is there a band on the comp that should have made it to the NYHC canon, but then didn't? What held them back?

I always thought Abombanation should have gotten a lot further than they did, they had a killer fast old-school sound with melodic touches and poignant political/personal lyrics. Another is Collapse, they only existed for about 6 months, but their blending of crossover influences onto the NYHC template was stellar. The other one I can think of is Pressure Release and while the songs on the comp still reflect their SXE positive HC roots, by the time they recorded their one and only ep in '89; they'd morphed into a dark Blast!/Black Flag-like vibe that was exciting to hear and it's a shame they broke up shortly thereafter. I think all three bands were defunct by the time 1990 rolled around due to a combination of musical differences that reflected the scene changing at large.

Apparently some tracks didn't make the final cut for various reasons (All for One, Impact and your own Last Cause songs for example). Looking at it in retrospect: what did you miss back then? Was there a band that fitted the idea/feel of the

'New Breed' compilation perfectly but wasn't selected for it because you just didn't know of them yet?

The one band that we just missed was Irate, made up of Tommy Carroll/Jay Doble/Sergio Vega and EK/Carl The Mosher on drums. They played only a couple of shows in the summer of 1988 and then disappeared, due mostly, if I remember correctly, to Tommy's disinterest in the HC scene. It's a shame because they fit perfectly in what the comp was about: a newer generation of bands with ties to the previous one but not in a derivative way with a spirit carrying the torch from the early A7 days of NYHC.

Also, were there bands back then that shared the same attitude/sound/... but weren't from NY (and immediate surroundings), or was the New Breed really a NY thing only?

We were really NYC-centric and to be honest, we were a 5-boroughs thing mostly, specifically the borough of Queens as me and Chaka grew up there and there's a disproportionate amount of bands from Queens represented on the comp. The only bands I can think from that time period and I was aware of that were not from NYC but doing a similar sound stylistically that would have fit on the comp were No Win Situation from Philly and Pushed Aside from California but like I stated before, the comp was full of friends from the local scene, anyone not from this area would be geographically disqualified to be on it.

Do you know why The Icemen declined a contribution? That would have been awesome though...

Yes I've told the story before: I met their guitarist Marco outside a CBGB's matinee and asked him if they wanted to be on the comp we were putting together, he politely listened and at the end of my pitch asked if we could draw up a contract stipulating what exactly

the recording what's going to be used for and licensing rights. This threw me off as I was completely unprepared and had no knowledge of doing anything like that and I think I mumbled something to the effect that I'd look into it. Needless to say I never did and that was that. In retrospect I can understand why he wanted some kind of written guarantee, most of the band members were seasoned musicians and had seen or been directly involved in cases where the bands got ripped by the record labels so to have someone approach them out of the blue for material was probably a bit suspicious. Too bad as The Icemen once again were the kind of band that fit our vision, even though they weren't exactly new, haven't been around in some form or other since '84; still they were an amazing outfit that are justly held in high esteem these days.

NEW BREED!

TAPE COMPILATION



SOMETHING ABOUT THEM COMPS!

NEW BREED!



Suppose one would ask you today to make a new HC-compilation: what would it be about and what bands (or songs) would be on it? Never thought about doing a 'New Breed' sequel?

I always like regional compilations that document a time in a particular scene, sort of a snapshot of local talent, not all of it is gonna be good or memorable but you get a good idea of what's happening in that era. I like diversity too where not everything is one particular style and to be pleasantly surprised by a band you've never heard before is always gratifying. I also like samplers from a particular record label, mixing old and new acts, it's cool to check out new sounds. I would never do a 'New Breed' sequel, the comp captures a particular time and place that can never be duplicated and at the risk of sounding like a jaded old fogie: there'll never be a new HC band that will impact me as much as when I first heard Absolution, Life's Blood and Raw Deal so take that as unfiltered honesty or foolish sentimentality; I'm fine with either!

Are traditional compilations less important in today's streaming culture, or do they simply serve another function these days?

They are still important to check out newer stuff via streaming or otherwise, finding a diamond in the rough is still something special — and from time to time I'll text a friend a link to a new band I

discovered through a comp and they sound pretty interesting, of course that's gotten rarer and rarer these days as the bar has been set really high by all the stuff I've ever listened to but I need to remind myself to put aside my critical lens and just enjoy music for its own sake. Sometimes referencing a band's sound to something else and so forth can lead to an endless cycle of deconstructing albums, so much that the original intent of listening for fun/pleasure is lost, something I'm all too guilty of.

So, we have the tape, there's the record, the documentary and recently the NB shirts. When can we expect some New Breed figurines? Did you ever thought that your compilation would remain relevant for such a long time?

Ha! Don't forget the 8-track version too but yeah I think we've exhausted all the by-products of the comp 30-plus years after the fact. I always felt the comp would resonate with me as the bands on it are such a personal connection to that time, having friends that I grew up with/went to school/worked jobs/hung out with on the comp is an intensely direct connection to my formative years in NYHC and life in general. I think for others that don't have that connection nevertheless still feel an incredible bond once they hear the songs as the they have not aged at all; that direct visceral kick is relatable to young and old listeners, that "holy shit" moment when someone plays 'Never Ending Game' for the first time is a tried and true listening experience that the past 3 decades has not diminished, can't see it ever changing, as long as that reaction is ever-present; the New Breed comp will stay relevant.

WAZ

TRON



THE WAY IT IS, WITH BJORN DOSSCHE

(CHAIN REACTION)

In pre-internet times, discovering new bands and records was always a bit of a struggle. Not having any friends that were into the same shit didn't help. Basically, it came down to taking a gamble, based on reviews in metal mags and the thanks lists and pictures in the few records you did have. Money was always tight, because obviously that weekly allowance could only get you so far, so one or two records a month was pretty much all you could hope for. Plus, only a few stores carried a small hardcore selection and if you were an acne-ridden weirdo like me, you couldn't ever muster up the courage to ask the store clerk to put a record on. You just had to close your eyes and jump in. Hand over that money and hope for the best.

So there I was, sometime in early 1995. Sick Of It All was the band that got me into hardcore so I knew them. They'd lead me down the path to discovering Strife and some of the Victory catalog. Plus I had a few dubbed tapes of some of the bigger names of the era (Biohazard, A.F.). Mind you, this was before I realized hardcore existed in Belgium, so in my young brain this was an American thing only. Armed with my limited knowledge and what probably was 400 Belgian francs, I stepped into Music Mania in Ghent, as I often did. Right to the miniature hardcore section on the right hand side, where my brain usually imploded trying to decide on the right move. Flipping through the CDs, I bumped into a cardboard thing that had a cover picture that immediately spoke to me. A wild scene, with bodies everywhere. A bald headed singer, a bass player pumping his fist in the air. A crowd gathered around those figures, stage diving or screaming along. The fuck? Above all of that, in bold green lettering: NEW YORK CITY HARDCORE: THE WAY IT IS. Now, I knew Sick Of It All - NYC, so this was something big. It had to be. Flipping the record over, I looked at the back cover and saw A LOT of songs. That

meant value for money. Going over the tracks, I saw some band names I'd seen before without knowing what they were. Warzone. Gorilla Biscuits. Youth Of Today. And goddamn, there they were, Sick Of It All. The decision was made right there and then, this CD was going home with me.

At home, I immediately ran to my room to see what this New York City Hardcore thing had in store for me. Bold - "Wise Up" instantly went hard. In my mind these were giant cavemen telling me to get my shit together. Little did I know they were probably as old and skinny as I was when they recorded that track. Nausea only grew on me later on, but then it was time for Warzone. Sounded like a bunch of lunatics. That skit? What was that? Before I could get my mind right, Gorilla Biscuits! "Better Than You" was probably the fastest song I'd heard at that point in my life. Trip 6 didn't stick (and still doesn't) but then it was time for Breakdown's "Sick People". Pummeling, hard-as-shit. Still some of my favorite lyrics ever too. I'm not even going to get into how Youth Of Today, Sick Of It All and Side By Side blew me away. Band after band, I got sucked in deeper and by the time "Searching For The Light" wrapped up my first listening session I was intrigued, flabbergasted and super excited all at once. I was hooked and wanted to know all there was to know about this mind boggling collection of characters.

Getting older and getting to know most of these bands a lot better, the power and mystique of this compilation never wore off. It was (and still is) the perfect introduction to a world unknown, instantly boosting my knowledge of and love for (New York City) Hardcore. The lay-out, the pictures, the lyric sheet, the couple of curveballs on the record; it's all perfect in my book. Thank you Cooper & Cappo.

BY
SID

REVELATI
RECORDS
PRESENTS:
A 7" SONG 7"
E.P. FROM N.Y.'S
SIDE BY SIDE

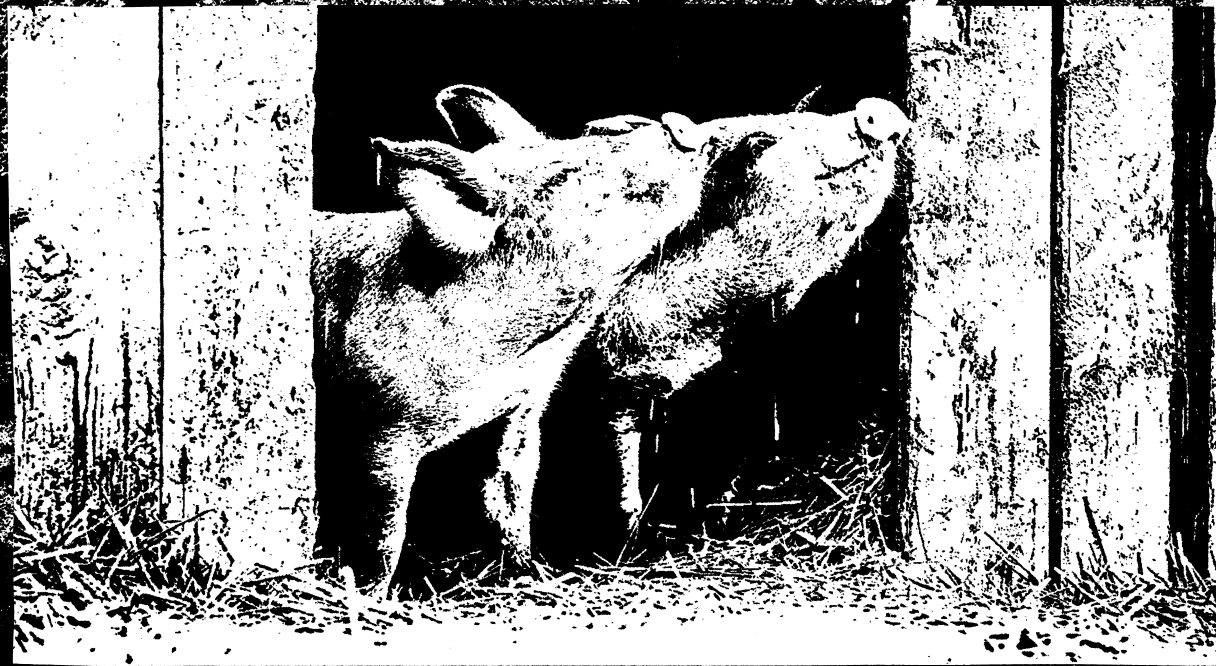
SE

BACKFIRE
MY LIFE TO LIVE
LIVING A LIE
LOOK BACK
FRIENDS
SIDE BY SIDE
ONLY YOUNG ONCE

YOU'RE ONLY YOUNG ONCE...







GUNDA

Directed by VICTOR KOSSAKOVSKY
Executive Producer JOAQUIN PHOENIX

