THE FIRST GERMAN WEBZINE

#20 | September 2008

English issue

Metal Mirror

...the next generation of webzines

Destruction
Celebrate their 25th birthday

Siebenbürgen
Back from the dead

Anathema
Do it acoustically

Agrypnie
Detach from the shadows

Grailknights
Pure superhero power



Matthew Barlow (Iced Earth)

Iced Earth

Beginning of a new, old era

More than 70 CD-Reviews amongst others Toxic Holocaust • Iced Earth • Impiety Darkthrone • Aura Noir • Darkspace • Bloodbath • Backyard Babies • Sinister

Festival reports Wacken Open Air • Magic Circle Festival • With Full Force • Summer Breeze • Dong Open Air • Graspop Metal Meeting • PartySan Open Air

Metal Mirror is international

Hello, here we are again. I hope that you all were able to enjoy one fantastic summer and a great festival season. We used the summer to gather our creative energies. But of course we visited many festivals and had one hell of a good time, meeting colleagues, friends and musicians. One topic that often occured when we talked to musicians was something we were bothered before a lot of times via mail. Everyone certified us that they really like our magazine but (if they're not able to speak German) they think it's a pity that they're not able to understand a word of what we wrote about them in our articles, interviews and reviews. That stops now! Our issue #20 is the first Metal Mirror-issue which is published in two languages. We invested nights but it was doable. Metal Mirror is international! The world accretes and if you don't keep track you are going to fall in oblivion.

But the English issue isn't the only thing that's new. We also changed our website. It's deliberately simple but also aesthetically and serves its purpose. One advantage for you that comes along with the new website is, that you get every month the chance to win something through our homepage. Mostly the prices are albums we reviewed in a previous issue and that we certified a good quality. If you want to win the Coldwoker-album „Rotting Paradise" this month you only have to tell us your opinion about one special topic. This month the question deals with the festival season. You can find all further details on our webpage.

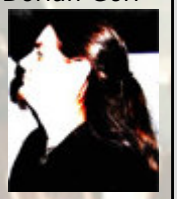


Dorian and Eric Adams backstage at the Magic Circle Festival

And with the word festival season the circle somehow closes, because the current issue concentrates highly on the past two months we spent visiting different festivals, sometimes just with single delegates, sometimes with almost the whole team and on one single occasion even with a little stand. We report in this issue, which by the way has a size of almost 100 pages and therefore will take care of many hours reading fun, about a lot of festivals, most of the time with additional information like comments of musicians or the editorial staff and interesting sidenotes.

In view of this mass of festivals the rest of the issue shouldn't be forgotten. The highlights of this month are definitely the interviews we did with Iced Earth-boss Jon Schaffer and Destruction-chief Schmier. Furthermore you can experience more than 70 CD-reviews and many interviews. You see: We spent a lot of time and put full effort into this issue. So have fun while you're reading it.

Dorian Gorr



Dedication



At the request of David this issue #20 is dedicated to Michael Jackson, regarding his 50th birthday. What our thrash fan like about the songs of the „King Of Pop" isn't quite clear to every writer of Metal Mirror.

Original tone

>> Journalist: Eric, how do you manage to keep your voice so clear if you play concerts that last so long? - Eric: The secret is pussy juice… <<
(**Eric Adams**, during the press conference at the Magic Circle Festival)

Impressum

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Metalheads AGAINST Racism



Grave Digger come up with a new label and a new record

(jb) The teutonic metaller Grave Digger signed a record deal with Napalm records. The next silver plate is also on its way and is scheduled for January 9th. It's probably entitled „Ballads Of A Hangman". Previously the band led by Chris Boltendahl is going to publish an EP as appetizer. A tour through Europe, which will take place at the beginning of 2009, is also a sure thing.

www.grave-digger.de



Debauchery involve their fans in the songwriting

(jb) The next studio album of Debauchery will see the light of day in the year 2009. For this album, bandchief Thomas comes up with something special. He wants to intevolve the fans in the songwriting. Regarding to the official website you can now vote if you'd like to hear more the slower, more groovy songs, the more brutal ones or as usual a mix of both kinds of songtypes.

www.debauchery.de

Shortnews



• The end for The Duskfall

(jb) After founder and songwriter Mikael Sandorf had left the Melodic Death band the remaining members now announced the definite split-up. The decision would not have been easy for Mikael, but after four albums he feels that he has to do one further step in his life.

◇

• Dark Tranquillity lose their bass player

(jb) The Swedish Melo-Death band Dark Tranquillity will have to play their upcoming tour without their bass player Michael Nicklasson, because he announced his retirement. Regarding to his own statement he needs a break after he was a part of the band for more than ten years. Therefore the tour will be completed with a session player.

◇

• Brain Drill have a new drummer

(jb) The Death Metal band Brain Drill finally found a new man for the drums after drum monster „Lord" Marco Pitruzella retired. The band announced that from now on Joe Bondra, who previously amongst others played together with The Tenth Circle and Lethean, will punish the drums.

◇

• Discard lose their singer

(jb) Heikki Miettinen, singer of the Thrash band Discard, suddenly left the band right before the tour because of „missing motivation". The band had to cancel all their gigs.

◇



Infernus has plans for the future

(jb) Since the ways of Infernus and his old bandmates Gaahl and King departed, the mud-throwing contest regarding the rights of the name Gorgoroth has never stopped and their is no light at the end of the tunnel. Infernus' new band, which isn't allowed to call itself Gorgoroth, works on a new album with high effort. But the bandleader isn't willed to surrender, because after all he was the founder of the band and due to that the legally owner of the bandname Gorgoroth. At least the new album which he's working on has already a quite confusing title: „Quantus Possunt Ad Satanitatem Trahunt". The record will be released next spring or summer. If the cover will read „Gorgoroth" that's something no one is really certain about at this moment. Infernus is musically supported by former Gorgoroth-musician Tormentor and bass player Frank Watkins. Nevertheless the position of the singer is still vacant.

www.gorgoroth.info

Shortnews

• Sieges Even search a drummer for a new project

(jb) Arno Menses (vocals) and Markus Steffen (guitar) search for a drummer who wants to help them out with their sideproject Subsignal. Interested persons can contact the band via mySpace. The debut album is scheduled for next year.

◇

• Divine Heresy have a new singer

(jb) The troop around Dino Cazares (Fear Factory) finally reveal the name of their new fronter. It's no one else than Travis Neal of The Bereaved. To give the fans a first impression, the band will rerecord the titletrack „Bleed The Filth" and shoot a video for this new version.

◇

• Paradise Lost without drummer

(jb) Regarding to the band's official website the 37-year-old drummer Jeff Singer announces his immediate retirement. The main reasons are his family and the new job where he's employed. Therefore the South America-tour had to be moved to next year.

◇

• Delirium Tremens search a new drummer

(jb) The thrasher Delirium Tremens search for a talented drummer who is going to make the line-up complete again. Interested persons can contact the band via their website. There you'll find the accordant e-mail address.





Pupil who is dressed like Joey Jordison kills schoolmate „in the name of Satan"

(jb) In the African town Krugersdorp a pupil who was disguised as Joey Jordison killed a schoolmate with a sword. Regarding to his own statement Satan personally told him to do this murder. Apparently the teenager had consumed drugs before he stabbed his schoolmate, who died of his wounds later. After that the masked guy attacked two gardeners, whose state is still critically after they were brought to the hospital.

The offender is (who wonders) described as being very quiet. Some even called him a „nerd".

Why he chose the dress of the Slipknot drummer is still uncertain. But it's definitely the proof to some people that Heavy Metal is a bad thing. Further details concerning the act of crime will follow.

In the studio

• **Killswitch Engage**

(jb) Two years have passed since the band released their current album. Now it's time for a refill. Next year the band will publish their next record. Due to that the band is in the studio from October on. The new songs would go into a very fast direction and present much fire and a huge portion of drums.

◇

• **Katatonia**

(jb) Hopefully the Swedish band Katatonia will enter the studio soon to take care of the next album which was announced many times before. Because of a lack of inspiration two previous studio sessions have already been cancelled. But now they would have reached this point. The festival season is over and the band wants to concentrate on the new material, which is definitely going to sound quite different than everything Katatonia released so far.

◇

• **Eläkeläiset**

(jb) The band is currently working on their new album. The plate is going to be entitled „Humppa United" and is going to see the daylight in October.

◇

• **Ava Inferi**

(jb) The band will be in the Norwegian Top Room Studio from November 24th on. The third full-length album will be named „Blood Bacchus" and will present also a few guest contributions. The album is scheduled for next year.

Shortnews



• **Trouble without drummer**

(jb) Drummer Jeff Olson announced his retirement from his position as the drummer of the Doom band Trouble with immediate effect. It occured to him that none of his bandmates has ever taken him seriously as a musician. This awareness comes a little bit late, because Olsen was the Trouble drummer for 28 years. In the future he will just concentrate on the debut of his band Retro Grave.

◇

• **Mystic Prophecy minus two**

(jb) The German Power Metal squad around singer Roberto Dimitri Liapakis had to announce two leavings in the past month. Guitarist Martin Grimm and bass player Martin Albrecht leave the band due to job-related and private reasons. While Martin Grimm is very busy with his job, Martin Albrecht will concentrate on being a family guy. It wouldn't be easy to juggle being a father and a musician at the same time, said Albrecht

◇

• **Joey DeMaio honours José Carreras**

(jb) Because of his membership at the Malteser Knights it was up to the Manowar chief and bass player Joey DeMaio to honour the classic star José Carreras with a fraternity for his artistic earnings. The fraternity was given in proper style in Temesvar. The laureate was obviously touched as you can see on the picture.

Neuerscheinungen

AC/DC - Blck Ice *(17.10.2008)*
ALL ENDS - All Ends *(Oktober 2008)*
ALL SHALL PERISH - noch unbekannt *(Herbst 2008)*
ALL THAT REMAINS - Overcome *(Herbst 2008)*
ALICE COOPER - Along Came Aspider *(Herbst 2008)*
AMON AMARTH - Twilight Of The Thunder God (*26.09.2008*)
ANATHEMA - Everything *(Winter 2008)*
ANNIHILATOR - noch unbekannt *(Oktober 2008)*
ANTHRAX - Paradigm Shift *(Winter 2008)*
AURA NOIR - noch unbekannt *(September 2008)*
AXEL RUDI PELL - noch unbekannt *(24.10.2008)*

BATTLELORE - The Last Alliance *(26.09.2008)*
BECOMING THE ARCHEYPE - Dichtomy *(Herbst 2008)*
BLEEDING THROUGH - Declaration *(26.09.2008)*
BLOODBATH - The Fathomless Mastery *(02.10.2008)*
BORN FROM PAIN - noch unbekannt *(31.10.2008)*
BRUTALITY - noch unbekannt *(Winter 2008)*
BRUTH TRUTH - noch unbeaknnt *(Winter 2008)*
BURST - Lazarus Bird *(19.09.2008)*

CALLEJON - noch unbekannt *(28.11.2008)*
CRADLE OF FILTH - noch unbekannt *(24.10.2008)*
CROWBAR - noch unbekannt *(Frühjahr 2009)*
CYNIC - Traced In Air *(24.10.2008)*

DAGOBA - Face The Collossos *(26.09.2008)*
DARKANE - noch unbekannt *(Herbst 2008)*
DARKTHRONE - Dark Thrones And Black Flags *(Herbst 2008)*
DEADLOCK - Manifesto *(14.11.2008)*
DEATHSTARS - Death Glam *(Januar 2009)*
DOMAIN - The Chronicles Of Love, Hate And Sorrow *(Oktober 2008)*
DORO - noch unbekannt *(24.10.2008)*
DOWN - noch unbekannt *(Frühjahr 2009)*

EDGUY - Tinnitus Sanctus *(14.11.2008)*
EISREGEN - Knochenkult *(26.09.2008)*
ENSLAVED - Vertebrae *(26.09.2008)*
EVERGREY - Torn *(26.09.2008)*
EVOCATION - Dead Calm Chaos *(24.10.2008)*
EXMORTEM - Funeral Phantom *(17.10.2008)*
EXTREME - noch unbekannt *(Herbst 2008)*

FLOWING TEARS - noch unbekannt *(Sommer 2008)*
FUNERAL - noch unbekannt *(26.09.2008)*
FUNERAL FOR A FRIEND - noch unbekannt *(Oktober 2008)*

GIRLSCHOOL - noch unbekannt *(26.09.2008)*
GOJIRA - The Way of Flesh *(10.10.2008)*
GORILLA MONSOON - noch unbekannt *(Oktober 2008)*

HAMMERFALL - noch unbekannt *(27.02.2009)*
HEAVEN & HELL - noch unbekannt *(Herbst 2008)*
HOLY MOSES - Agony Of Death *(19.09.2008)*

IMMORTAL - noch unbekannt *(März 2009)*
IMPIOUS - Numbers *(Herbst 2008)*
IN BATTLE - Flames & Death *(Winter 2008)*
ISKALD - Revelations Of Reckoning Day *(26.09.2008)*

KAMPFAR - Heimgang *(26.09.2008)*
KORN - noch unbekannt *(Frühjahr 2009)*
KREATOR - noch unbekannt *(16.01.2009)*
KRYPTERIA - noch unbekannt *(Winter 2008)*

LACUNA COIL - noch unbekannt *(Winter 2008)*
LAMB OF GOD - noch unbekannt *(Herbst 2008)*
LEGION OF THE DAMMNED - noch unbekannt *(19.12.2008)*
LORD BELIAL - The Black Curse *(26.09.2008)*

MASTODON - noch unbekannt *(Januar 2009)*
MELDRUM - Blowin' Up The Machine *(Winter 2008)*
MELTDOWN - Executioner *(13.02.2009)*
METAL CHURCH - The Present Wasteland *(05.10.2008)*
METALLICA - noch unbekannt *(September 2008)*
MISERY INDEX - Traitors *(10.10.2008)*
MOLLY HATCHET - noch unbekannt *(Oktober 2008)*
MORBID ANGEL - noch unbekannt (*Herbst 2008)*
MORGANA LEFAY - noch unbekannt *(Frühjahr 2008)*
MÖTLEY CRÜE - The Saints Of Los Angeles *(Herbst 2008)*
MUDVAYNE - noch unbekannt *(Herbst 2008)*

OMNIUM GATHERUM - noch unbekannt *(Herbst 2008)*
ONE MAN ARMY AND THE UNDEAD QUARTETT - Grim Tales *(Herbst 2008)*
ORPHANED LAND - The Never Ending Way Of Orwarrior *(Winter 2008)*
OZZY OSBOURNE - noch unbekannt *(Frühjahr 2009)*

PAIN - noch unbekannt *(31.10.2008)*
PERSUADER - noch unbekannt *(Winter 2008)*
PESTILENCE - Resurresction Macabre *(Winter 2008)*
POISONBLACK - A Dead Heavy Day *(Herbst 2007)*

QUEENSRYCHE - noch unbekannt *(Winter 2008)*

RATT - noch unbekannt *(Winter 2008)*
RUNNING WILD - Under Jolly Roger II: Return To Port Royal *(September 2008)*

SATYRICON - noch unbekannt *(31.10.2008)*
SAXON - noch unbekannt *(09.01.2009)*
SEPULTURA - noch unbekannt *(Herbst 2008)*
SEVENDUST - The 7th Chapter *(Herbst 2008)*
SILENTIUM - Amortean *(24.10.2008)*
SINNER - Crash & Burn *(19.09.2008)*
SIRENIA - noch unbekannt *(06.02.2009)*
SIX FEET UNDER - noch unbekannt *(14.11.2008)*
SHINE DOWN - The Sound Of Madness *(10.10.2008)*
SLIPKNOT - noch unbekannt *(September 2008)*
SONIC SYNDICATE - Love And Other Disasters *(19.09.2008)*
STORMHAMMER - Bridges To Eternity *(Herbst 2007)*
STRATOVARIUS - noch unbekannt *(Sommer 2008)*
STRYPER - Murder By Pride *(Herbst 2008)*
SUBWAY TO SALLY - noch unbekannt *(03.04.2009)*
SUFFOCATION - Blood Oath *(Herbst 2008)*

TANKARD - Thirst *(12.09.2008)*
TAPROOT - Our Long Road Home *(12.09.2008)*
THEATRE OF TRAGEDY - noch unbekannt *(Herbst 2008)*
THE HAUNTED - noch unbekannt *(Herbst 2007)*
THORIUM - Feral Creation *(Winter 2007)*
THREAT SIGNAL - noch unbekannt *(Herbst 2008)*
THYRFING - noch unbekannt *(Oktober 2008)*
TRAIL OF TEARS - noch unbekannt *(Herbst 2008)*
TRIVIUM - Shogun *(26.09.2008)*

UNDEROATH - Lost In The Sound Of Seperation *(19.09.2008)*
UNEARTH - noch unbekannt *(10.10.2008)*

VOLBEAT - Guitar Gangsters & Cadillac Blood *(September 2008)*

WITHIN TEMPTATION - noch unbekannt *(Herbst 2008)*

Your release dates

Promoter, bands and labels can send their schedule plans to the following address:
news@metal-mirror.de

The deadline for the next issue is
23th September

We reserve the right to make cutbacks in case of space shortage. Releases that are not conform with our attitude (musically, politically,...) will not be published!

MOONSORROW

Wild guy with good grades

Ville Sorvali, bass-player and singer of the unique Finnish Pagan Metal band Moonsorrow, confesses in NACHGEFRAGT to Scotch whiskey and his admiration for wise people. By the way he's satisfied everywhere, as long as the sun shines.

Ville, which musician colleague do you appreciate most?
There are many, but as far as it doesn't matter if the person is dead or alive, I have to name Quorthon.

Has there been a special record which inspired you to learn an instrument or to start singing?
The songs which I played with my first band were all cover songs of Metallica. Therefore I would guess that the special records were „Master Of Puppets" or „The Black Album". I started to sing because of Thyrfing. Their vocals and the vocals of Primordial inspired me a lot. Alan is one of my biggest idols and a good friend.

How and when did you connect with the metal scene?
That must have been in the Nineties. I started with the legendary tape-trading. That was a lot fun and I slithered into the metal scene.

Do you have a job beside your life as a musician?
Yes, I have many jobs. I work as a promoter for bands, write for a music magazine and from time to time I produce records. Furthermore I work as a local roadie for every big band that comes to Finnland.

What do you think of religion?
My own religion is very important to me. But I wouldn't really call it religion, because this term sounds too organized and dictated to me. I think that every human should have his own belief. It should be individual.

What memories do you have, concerning your school days?
Not many. I was a good pupil, even though I never made my homework. I was restless and wild during my school days, nevertheless I got good grades. Even at this time I played in bands, metal of course.

Where do you prefer to spend your time?
I'm satisfied everywhere, as long as the sun is shining.

Do you have a favourite drink?
Good whiskey, emphasis on the term „good". There is nothing worse than bad whiskey. I prefer smokey Scotch .

What are your all-time top 5 records?
That's a tough one. Right now I would name without a particular order:
1. King Crimson - In The Court Of The Crimson King
2. Emperor - In The Nightside Eclipse
3. Slayer - Reign In Blood
4. Nirvana - Nevermind
5. Iron Maiden - Somewhere In Time

Which three persons would you take with you to the lonely island?
Mitja, our guitarist, becuase he always does interesting stuff and makes everyone laugh or cry. He's a very funny character. Then I would take my very best friend Kalle with me. I know him since I'm two years old. Finally I would take my sister with me. She's really cool and we have a special connection.

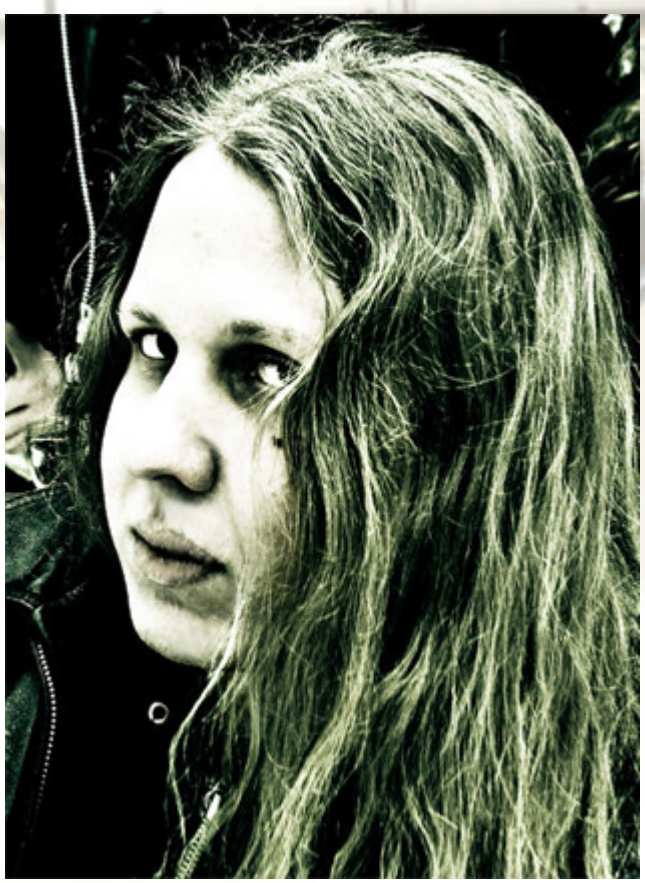
Where do you see yourself in ten years?
I hope that I'll still be working in the music business, even if I'm not a musician any longer. Maybe promoting bands or being involved in one way or another with this scene.

Being a musician, is there something that annoys you?
The lack of money. If you're playing in a metal band, you don't get paid very well, but you have to put a lot of money into equipment and instruments. And what annoys me the most is, that you constantly have to wait when you're on tour. You've nothing to do and we forbid ourselves to start drinking before we're up on stage, because we want to play a good show. Unfortunately you only play one hour a day. The other 23 hours you just wait, sleep or travel.

What has been the best concert you've ever visited?
The first time I saw Slayer live was really impressive. This seems to be an eternity away.

Which concert was the best you've ever played?
There are definitely too many as I could really say something about that.

How and when was your first on-stage experience?
I was about 13 years old and played in a youth centre. I was the singer of the band and was really nervous.



Profile

Name: Ville Sorvali
Birthdate: April 13th 1980
Resident: Helsinki
Musical career:
1995 he founded with his cousin Henri the band Moonsorrow.
Was also active with Amoral, Ahti, Crypts and Woods Of Belial.
All in all he published five records with Moonsorrow.

Whom or what do you admire?
I admire people with a high degree of wisdom. People who have seen or experienced many things and can guide or help others with their advice. Mikko, the guitarist of Kiuas and a very good friend of mine, is one of that kind. He thinks about a lot stuff and I really admire his wisdom.

www.moonsorrow.com

Anybody with everybody

by Dorian Gorr

Cover songs exit since music exists. It's a common phenomenon that musicians want to express their admiration for other musicians and therefore play a song of the honoured musician on their own. Mainly in the underground it's quite usual that a band refreshes its set, which normally consists of songs that many people will not know, by playing a popular and famous song. Maybe they hope that the liberated happy hormones have a positive influence on the further course of the gig or at least that, if the cover is the last song which is played, the whole gig is remained more positive, because you primarily remember the last song which the spectator probably liked (In terms of psychology you speak of the so called recency effect).

But also the very big ones really like to cover songs and pay tribute to other colleagues. One very popular example is „Radar Love", one of the most classical rock songs of all times and is also on the list of the songs that were covered more than any other song. Amongst others prominent bands like U2 or Aerosmith (and just a few months ago also Ministry) honoured the Dutch band Golden Earring. In Heavy Metal cover-songs are even more popular than in any other genre. There even exist whole tribute-sampler for bands like Bathory (by the way one of the best sampler of all times) and Mayhem. It's getting strange if the band who covers, plays a version which is much more persuading than the original one. That happened to me when I listened to Emperor's version of Bathory's „A Fine Day To Die" or when I listened to Motörhead's version of Metallica's „Enter Sandman" of which I thought that the Motörhead version would be the original when I was 14. But why were Emperor able to convince me more with their version? It's obviously because Ihsahn and his bandmates enjoyed whole different opportunities concerning the production while they're still more or less from the same musical genre. Therefore the song stays within the genre it was originally written for, but sounds with a lot more pressure, thanks to modern technology.

But there are also different kinds of songs. There are many musicians who play a total different style than the ones they were influenced by and whom they want to honour with a song. This leads to some very interesting cover-songs, because hearing a song in a complete new musical vesture can be a very enriching experience. It's possible that a song sounds a lot more powerful than before. My favourite example for this is Cradle Of Filth's version of Iron Maiden's great song „Hallowed Be Thy Name" which I love even more than the awesome original because it's speeded up.

It's getting really cool if well-known musicians condescend to play a cover-song even live. In my opinion this shows that this rocking band is still completely devoted to music and not only a bunch of musicians but also a fan after all. To name a few examples: Overkill play AC/DC very often, Killswitch Engage perform a version of Dio's „Holy Diver" and Krisiun like to play a very brutal version of Venom's „In League With Satan". One more loveless example is Chris Barnes' and his standardized version of „TNT", but maybe that's just my opinion because of his soulless „Back In Black" tribute-record. This one is definitely one of the worst samplers you can obtain as a fan of cover-songs.



Dorian with one of his most favourite cover-sampler

Reader's voice



You're experienced with this topic? You have total different point of view? You've something to add or you're angry and want to throw your torrent of hate against the author?
No problem! We're happy about every mail.
You can reach the author of the current column via:

dorian@metal-mirror.de

~ Text-Intermezzo ~

CHOSEN LYRICS TO SMILE OR THINK ABOUT

You feel your hair with hair-mousse, you fill it with shampoo
We'll crush your face with crowbar, that's what we're gonna do

You exercise and run, you wanna stay in shape
But when you're outside jogging, your girlfriend we will rape

Tough guys don't look good

We're long-haired and we're dirty, we're ugly and we smell
But if you're in our way we're gonna give you hell

Tooth brush is unknown to us, the dentists cry in fear
And instead of doing exercise we drink a lot of beer

Tough guys don't look good, no they fuckin' don't

We drink whiskey like water, we're drinking wine and booze
And if you wanna fight us you're gonna fuckin' lose

So if you not one of us, you're our enemy
You'll wake up in a hospital, that's where you're gonna be

Tough guys don't look good

[„Touch Guys Don't Look Good"
- Gehennah (1996, King Of The Sidewalk)]

5 things you should know about...

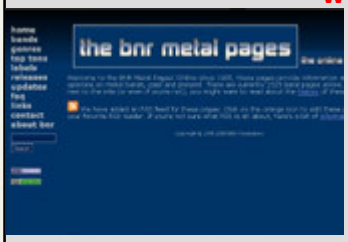
... Dimmu Borgir



• Despite the meaning of many people who say that the bandname is Norwegian, it originally emanates from Island and means something like „Dark Castle"
• In the year 2007 the German Rapper Bushido copied Dimmu Borgir's starting melody of „The Mourning Palace" without permission, was succesfully taken to court and had to pay compensation to the band
• The German sex-magazine „Coupé" published a special about Dimmu Borgir when they were on their previous tour through Germany.
• When fronter Shagrath isn't singing for Dimmu Borgir he likes to play pure Rock'n'Roll with the band Chrome Division where he's the guitar player
• The song „Progenies Of The Great Apocalypse" was used many times in German television as background-music for movie-previews

Web-tip of the month

www.bnrmetal.com



Brian Russ was one of the first persons who tried to map the whole Metal universe. His page still contains many entries about Metal bands of all genres. Most of the time the bands are presented with their discography, members and a short information text. Even though the page isn't as informative as metal-archives.com it's still recommendable for new metalheads, because at bnrmetal.com you can find explanations about the different genres of Heavy Metal.

Your message

No matter if you want to greet someone, search for a band or want to find people to write mails with: It's just that simple. Write an E-Mail with the subject „My Metal Mirror Message" and your text to the following address:

kleinanzeige@metal-mirror.de

We reserve the right not to publish messages or to shortcut them.

The Metal Find



Well, the find you can see at the left is (as the discreet slogan Nuclear Blast placed beneath the picture already wants to hint) isn't the final version, but nevertheless one can achieve an appropriate impression of what's going to be available at the online-shop of Nuclear Blast: A lamp. But not just any lamp. No, this lamp also is helpful for the ones that come home totally scattered and moronic, because it tells the owner for what this thing stands there, next to the new Amon Amarth comicstrip or the HammerFall air guitar. It's there to spend light. That Fuchs, fronter of Die Apokalyptischen Reiter whose new album is entitled „Licht" (German for „light"), is some kind of an esoteric guy is well-known. But I really expected some kind of Chinese lamp that is decorated with dragons and other East-Asian stuff, but hey, you get surprised from time to time. Who knows, maybe the final design will be different than this shown brick...at least I hope so. The degree of originality found a new low mark, that's for sure!

Found by Benjamin Gorr at www.nuclearblast.de
You also found something funny? Send your Metal Find to contact@metal-mirror.de



Siebenbürgen

Back in the saddle

The decision didn't last long: Two years after the split-up Marcus Ehlin reunites the Swedish Melodic Black Metal band Siebenbürgen and presents his squad with a new, very strong album and some new bandmembers.

von Dorian Gorr

Marcus, the decision to put Siebenbürgen on ice didn't last so long. What were the main reasons for a reunion two years after splitting the band up in 2006?

When I made the decision I was sure that the split-up would be forever. I had lost all the passion. After the recording of our previous album „Darker Designs & Images" it felt like we had nothing more to give. After years of continuous problems regarding band members and label issues we threw the towel. Me and Richard (guitar - author's note) were pissed off and had lost interest in most things regarding the music industry. We needed a break. I thought this break would be eternal, but luckily I was wrong. The decision to reunite was made after meeting the right people, people with the right attitude and energy. People that didn't drag the band down with their non-interest and arrogant behaviour.

Who have these people been and when was the decision finally made?

Me and Richard talked about it from time to time, but it never became anything more than just talk. Last year, in September or October, we were at a party together with our new drummer Dennis. We talked about reforming the band. I thought it was just empty talking as usual but I was wrong. Two weeks later we met for our first rehearsal, continuing with signing a contract with Massacre Records, writing new songs, rehearsing more and finding new members. The result is „Revelation VI" that was recorded in March.

The reason why you split-up was also that you couldn't effort any new inspiration. But the situation has obviously changed and you were able to publish a new record. What inspired and motivated you to create new songs?

I think the main reason was that we found new members who had the right mentality and the will to play this kind of music. In the previous years many members didn't show any interest in developing as musicians. As soon as we started to rehearse my inspiration came back. For the first time in years I wrote music again.

What did you do within the last two years? Have there been other musical ideas that you were following?

No. Basically I have just been taking a break from everything, I guess. Me and Richard recorded some stuff but nothing that took a majority of our time. The past two years have been more a soul aid for me. A journey about what is important in my life.

Have you developed your musical skills within that time by practicing or rehearsing stuff for yourself or did you totally stay away from that?

I actually didn't touch my guitar for about a year after the recording of „Darker Designs & Images". But I guess it's like riding a bike. Once you get back in the saddle it's like you have never been away.

Looking back now, would you say it was the right decision to split up Siebenbürgen or do you regret it somehow?

It was totally right to split up. There was no possibility to go on in that form. We needed to clean out the house and for me it was really important to get some time for myself.

Have you received fan-feedback within the last two years, which showed you that the people want Siebenbürgen back?

Yes we got tons of e-mails from our fans who showed their support. With that kind of fans it was not a hard decision to reunite Siebenbürgen again.

Don't you fear that some people will blame you to be not authentically or not reliably, because you reformed such a short time after splitting up?

If they want to throw away their energy on something irrelevant, than it's their problem. I couldn't care less. Isn't it more unauthentically to go on as a band, faking every minute, fighting the other members? I play music because I like it and if the passion goes away you must know when it's time to take farewell.

Can you guarantee that Siebenbürgen will not split up again?

No, I am also not able to guarantee that I will live tomorrow, therefore I can't promise that Siebenbürgen will go on forever. We take day by day and see what happens, but as it feels today there is no reason to even think about breaking up again.

What is left of the „old" Siebenbürgen within the now reformed band? Have there been some big line-up changes?

Only me and Richard Bryngelsson are left from the elder days. I don't have any contact with the past members of Siebenbürgen. The new line-up consists of Dennis Ekdahl on drums, Joakim Ohlsson on lead guitar, Johnnie Gunther on keyboard and Lisa Bohwalli as female vocalist.



Lisa isn't very well-known within the metal-scene. Where did you find her?

She is a friend of a friend and she came to our rehearsal one day and tried out. We liked her unique voice and incorporated her into the weave of things.

What happened to Erika Roos, who provided the female vocals on the last album?

After we split up we went separate ways. She focused on her education. During the last years we sadly lost contact, but I heard that she's working with another metal-band now. Erika is a really great person and the only one I miss from the old times. I have nothing against her and wish her the best for the future.

How satisfied are you with the previous record, entitled „Darked Designs & Images", which was the last one before you split up.

The album was made during a dark era of the band's history and the result was colored by that. The songs are really great, but I wish I could re-record that album, because it lost a bit of its magic.

www.siebenbuergen.com



Anorexia Nervosa's heritage?



The French Symphonic Black Metal scene isn't so well since Anorexia Nervosa have passed. But the rescue is near: Nohellia.

by Dorian Gorr

Scene: A long time after Dark Tranquillity finished their headlining gig, two slightly drunken guys stumble straight to the pavilion of Metal Mirror. The two guys emerge as musicians of Nohellia, a band that comes from France and will play the next day and promptly find themselves in a discussion about the French Symphonic Black Metal scene.

Change of scene: Many hours later Nohellia are up on the stage. Even though this might be one of the first gigs they play in Germany, there is no sign of shakiness. Instead of that the band of seven kills everyone with their orchestral Extreme Metal, although it's quite hot inside the tent. Just a few minutes after the gig the band is ready to face the questions of Metal Mirror.

A motley crew

Nohellia were founded back in 2004 by the guitarist and band's mastermind, who calls himself Carcass Excrementis. The impression that one can get from the on-stage performance, is confirmed in the personal talk: Nohellia are a motley crew.

„Our musical preferences are quite different and reach from Melodic Death and Black Metal to Progressive and Pagan Metal", explains drummer Blastphemer.

Therefore it's not a big surprise that Nohellia's music presents a lot of different elements, may it be the playful keyboard parts, the raw Black Metal blastbeats and screams and the clean vocals that the charismatic fronter Valestra contributes. You can't find any clichés here, so the band name, which comes from „No Hell" and is supposed to clearify that the band breaks with any Black Metal cliché, really fits. Unfortunately the musical scene for this kind of music wouldn't be that big in France.

„Most people are more into Brutal Death Metal or New Metal where we come from", says Carcass Excrementis, who is a very big fan of Anorexia Nervosa's album „New Obscurantis Order".

The more happy is the whole band about the fact that they got the chance to play outside France.

„The German fans are totally crazy and really cool. We're so happy to play at this place", shows Blastphemer euphorically.

But a tour or something compareable will not guide them to Germany in the near future. Until now the band only has released one demo, which is entitled „At The Beginning Of The End" und now they want to take the next step, release an album and go on a small tour through France. Hopefully their ways will lead them again over the French border - sooner or later.

www.nohellia.com



Show some backbone

Enslaved

Two years have passed since the praised album „Ruun" was released. Now Enslaved take the next step with „Vertebrae".

by Dorian Gorr

Noontime at the Wacken Open Air: Near the festival area everyone who's into keyboardladen Power Metal is in front of the stage to see Sonata Arctica. At the press tent a whole other bunch of writers has gathered, namely fans of progressive touched Viking Metal. The reason: The Norwegian band Enslaved exclusively present songs of their new album, which will be out on September 1st through Indie Recordings and is entitled „Vertebrae". The scene-veterans are represented by the two founders of the band, means singer and bass-player Grutle Kjellson as well as guitarist and keyboarder Ivar Bjørnson. Together they allow the journalists to listen to four tracks on full volume.

And the result is quite satisfying. „Clouds", „New Dawn", „The Watcher" and „Reflection" leave many impressions behind. First of all it's obvious that Enslaved present themselves as progressive as usual, but nevertheless still leave no doubt that they can bang in best Black Metal manner. There are even some parts that go straight forward in some kind of Rock'n'Roll tempo, but then the unique and complex synthesizer parts, paired with the distinctive, ice-cold clanking riffs can be heared again - an impression, which is shared by Ivar and Grutle.

„There are some parts that may remind of the old days, but however this album is still very progressive", explains Grutle. „You will not be able to bang your head for the whole album. You have to listen to the material a few times before it really works", is he giving instructions for the use of „Vertebrae".

The title comes from the human anatomy. „Vertebrae" is the Latin word for the lumbar vertebra of which the human spine consists. So it should be obvious that the band again worked with metaphors and with the symbol of the spine explains Ivar.

All in all it took the band one and a half years to work on the new material for „Vertebrae". As soon as they were back from their last tour, they concentrated with full force on writing the songs. When they finally entered the studio, every song was complete - no song was added by something or changed in the studio.

„We prefer the traditional Norwegian way of working. If we went to the studio then we went there to record and only record. We don't go there to write, change or think about songs. At this time everything's planned in detail", says Ivar.

Concrete and aggressive

While the music became softer within the past years, the lyrics became more aggressive as Ivar confesses.

„Many bands of nowadays' scene concentrate their lyrics on storytelling or escaping. We are more concrete and denounce. In our lyrics you can read our clearly formulated antidogmatic and antireligious thoughts."

In the near future the band wants to go on tour with their furious Progressive Viking Metal songs. That would be the sense of being a musician, says Grutle.

„Playing live is the meaning of playing in a band. You present yourself there as a real band. Everyone can play and record a studio album, but if you're on stage there is no way where you can hide. I love it!"

Touring borders is something that the Norwegians don't know. Last year they even toured in India.

„The people there were totally insane. We were overwhelmed by the response we got from them. I'm pretty sure that this music can express its aggressivity and energy to every person, no matter of which culture. In my opinion there is no place in the world, where Black Metal isn't needed", adds Grutle finally.

www.enslaved.no



Ivar and Grutle during the press-conference, presenting the new album of Enslaved.



A new, old era

Jon Schaffer has been in the music business, which didn't cause always delight, for over twenty years. The passion for Metal music and the fractious creativity as well as very loyal fan base helped him to continue his way with determination. A new proof is the current release „The Crucible Of Man" which completes his trilogy.

by Jenny Bombeck

This name is known to everybody who is a part of the Metal world. Nobody is able to come around this band name. Iced Earth have achieved a status of which many bands will still dream of for a very long time. No wonder, because band founder Jon Schaffer propels his guys and himself continually to the next level. Stagnancy is unknown to the guy from the country of the boundless possibilities because his creative mind disallows that. Complex topics and ambitious music are his trademarks. Who believes that Jon has got an arrogant character trait is far wrong. The guitarist knows what he has achieved and what he is able to do. That is a feature which enriched the interview without a doubt.

A prominent trilogy

The prehistory of „The Crucible Of Man", which will be released soon, goes back to the year 1998 when Iced Earth published their record „Something Wicked This Way Comes". At this point Jon already had the wish to amplify the treated topic of the record and to create a trilogy which would enrich the hearts and ears of the fans.

„The record gave an overview of the complete saga and I wished to publish the immediate subsequent. Unfortunately this wasn't possible because of our former label Century Media. I wasn't satisfied with the cooperation and wanted to finish the contract with them and I didn't feel able to realize my ideas concerning the trilogy under their label. So I had to carry those ideas with me for some years until I realized them with our recent label SPV", mentions the guitarist.

It lasted ten years until the next part „Framing Armageddon" and the current one „The Crucible Of Man", the last part of the saga, could be bought in the music shops. The two expansions of the story should be with more details and much more complex. Jon admits that it could last for hours until you have told and understood the entire saga. But he pulls himself together and gives a very brief summary.

„The content of the records is about the earth and our humanity itself who doesn't derive from the earth. The humans eradicated the original habitants systematically to lord over the earth. The main character of the saga is an illustration for the antichrist."



„Glorious Burden", which was released in 2004, was a great possibility for Jon to share his fondness for military history of America. Especially the younger generations haven't got any reference to the history of their country. Many kids don't even know how and when it was founded, what their roots are and who fought for this country so that they all could enjoy now their rights and so on.

„Many kids don't know what happened in the past. I hope that they snatch at a history book after having heard our songs", manhandles Jon the topic to an educational level.

Composer or songwriter?

The mastermind doesn't see himself as a songwriter, two seemingly similar terms which have a complete different meaning according to Jon.

„For my understanding I write definitely musical compositions because I approach the songwriting in a different way than many other bands. One has to imagine it like this: Many bands meet themselves in the rehearsal room and one of the guitarists comes up with some guitar parts. Then the singer writes some lyrics according to these parts. After having done this work the producer of the band combines all the various parts to complete the song. There aren't many musicians who are able to write an entire song on their own and then go to the rehearsal room where the other members have to play it all together. That is probably the small but important difference between the two terms composer and songwriter. The composer writes the complete music, every single part. Every note derives from his mind", talks Jon shop.

It is somehow surprisingly that Jon didn't have the possibility to join a musical education. He taught himself everything on his own. It seems as if he has got a natural talent for writing music. Because of the missing education Jon isn't able to put his songs into a frame of notes. But for this little disadvantage he has got a special programme which allows him to put all his ideas for the different instruments together.

Jon Schaffer is an expert concerning music on a high level of quality and demand. It is out of question for him to write songs about Sex, Drugs and Rock'n'Roll. That would be too superficial for him as a songwriter.

Music with a lot of soul

„Of course I like to listen to bands, like KISS, who write and sing about all-day experiences and the life of a rocker. But for me especially concept records are a creative challenge", says mastermind Jon calmly.

For him it would be important to take the listener on a journey while listening to his records. One shall be able to close the eyes and to relax for some time. So Jon continues telling about his band philosophy:

„I haven't written about superficial topics and I never will. That doesn't belong to Iced Earth and that is what our fans expect from us. I always try to choose a topic which I'm personally interested in. For example I like to write about world religions, military history or horror movies. „Dark Saga" was atmospherically a very dark concept album. It was about a guy who sold his soul to the devil to save his wife. But in the end the devil betrayed him"reveals Jon.

Jon is generally a very contemplative person who likes to write about dramatic stories which are paved with many different emotions. He says that he would have a better connection towards these kinds of songs. He always has two intentions in his mind while writing them. The first one is the pure entertainment of the listeners. He doesn't like to write about political topics because the humanity has got enough daily news by watching TV or listening to the radio. His music shall be a hideaway where you can easily forget your problems for some time. So says the grey-haired metal person:

„I didn't found my band to remind the people about the fucked up problems in the world. I want to offer them a possibility to disengage themselves from all the stress."

At the same time he has got the aim to expand and animate the thinking of many ignorant people. This is a very important case nowadays. For example: The album

Routine as the essential within the music business

His fractious creativity is one big factor for being successful for a very long time. Especially the won routine made Jon very relaxed according new releases. He has learned to handle press, media and critics. The most important thing is to satisfy the fans by publishing a new record and not the press.

„Of course, you're much more exited when you release your first record. Up to this point of time this feeling is totally unknown to you. Everything seems to be exciting in the business, the first tours in Europe and many interesting people wherever you go. But when you have been in the business for over twenty years, everything loses a little bit of its glamour", explains Jon.

For Iced Earth the fans have got the top priority. Furthermore he describes them as the most loyal fan basis within the Metal scene who is also responsible for making a difficult decision easy.



The melancholic deep voice is back

Well, most of you know which decision is meant. By publishing the new record „The Crucible Of Man" is the new, old singer Matt Barlow back. For many was this happening quite surprising although there were some evidences in the forefront of the comeback with Iced Earth. Before Matt wanted to cooperate with his brother-in-law, he was working with the band Pyramaze together and had his musical comeback with the album „Immortal" (look issue # 19). When Jon found out about Matt's comeback, he was very surprised.

„We haven't got talked for months about the music, there were just personal things like the family and so on, because I wanted to respect the decision he had made. When I heard about the project I followed up his reasons for being in the music business and wanted to know if he misses the music. Then we had talked for a very long time about everything and decided to make a new record together but without Iced Earth", grumbles Jon into the telephone.

Nevertheless Jon didn't have the time to listen to Pyramaze's record „Immortal". No wonder, because for Iced Earth he works 16 hours a day and so he hasn't got any time to listen to other bands. After a while it was very clear to Jon that the man with the unique melancholic deep voice has to be a part of Iced Earth again. Actually he never wanted Matt to be out of the band. Pyramaze was just a project for Matt and there were no gigs planned that is why Matt calls his only musical home Iced Earth. Matt would have the unique spirit which is important for the entire band. Also so many conversations with fans have strengthen Jon by making his decision. Many of them wanted Matt to be back and Tim Owens to be out of the band.



> When we want to release a new record, everybody can expect that we think about the record a lot and we give all our best to achieve a high level of quality <
Jon Schaffer, guitarist of Iced Earth

„I love Tim's voice. He is an amazing metal singer, but Matt always has always been a real part of the band. That is why the decision wasn't really difficult. Of course, I wish Tim all the best. He just has to find his own musical way eventually", says Jon.

The given feedback, during the first concerts with Matt, shows that Jon has chosen the right way. Acclaimed by the fans and pledged by the magazines, everything seems to happen in the usual way, although Jon had expected the positive feedback. Iced Earth are complete again and are able to expand their success.

Pros and cons of being in the music business

Nevertheless it isn't always easy to be the leader of a well-known and famous band. Every decision is checked out in detail and everybody thinks to put in one's two-penn'orth.

„I enjoy a high level of trust and believe towards my loyalty within the scene. I have never done any demo, so I was quite lucky, because of my good reputation. When we want to release a new record, everybody can expect that we think about the record a lot and we give all our best to achieve a high level of quality", promises Jon.

There hasn't much changed for Jon Schaffer during the last years. He just hopes to have become a little smarter because the music business has become somehow unscrupulous. He had to become stronger to ignore all hurdles and problems of the business. But he is lucky by having a good management which helped him in some difficult situations. Towards the end of the interview leaves Jon behind the impression to be an experienced musician who abandoned seeing things through rose-colored glasses. Nevertheless he is one of the few metal musicians who are able to live by playing their music in a successful way.

Furthermore Jon is part of the project Demons & Wizards which he founded together with his good friend, the Blind Guardian singer Hansi Kürsch, besides Iced Earth. They have released two records called „Demons & Wizards" and „Touched By The Crimson King". If there will be a further follower, isn't still easy to say. Hansi takes a time out from his band and the touring and Jon wants to focus on Iced Earth and the following gigs..

Anyway Iced Earth created a record which will probably split the fans and press. But Jon doesn't care about the second one. He goes his own way and together with Matt Barlow he will be able to open some more doors which will lead him to more success and other successful records. So we hope that Matt is able to balance his job as a singer and as a police officer.

www.icedearth.com



Thrash against dumbing down

The senior band of the German Thrash Metal scene celebrates its 25th anniversary. Therefore it's quite obvious that Destruction have to go on a tour, presenting their newest release. „D.E.V.O.L.U.T.I.O.N." is the tenth record of the band from Southern Germany.

by Dorian Gorr

If you work with Rock'n'Roll, time would fly, mentions a good-humoured Schmier, fronter and bass-player of Destruction at the beginning of the interview. Therefore it's not a big surprise that the tall musician doesn't feel like an adult, who has passed the 40-year-mark.

„You don't actually get how long you're into this. Rock'n'Roll simply keeps you young, because you get a lot of variety and you're constantly on the way and every tour is like making holidays for me. You also wonder where the time has been at the end of your holidays", is Schmier's accurate analogy.

But even though the chief wouldn't believe it: Destruction are (if one doesn't consider the break in which Schmier got kicked by the other guys) active for more than a quarter century. This didn't have any negative influence on their popularity. Destruction aren't oldtimers yet. In fact there are more and more young metalheads that dig the band's thrash anthems. A phenomenon that also Schmier is aware of.

„Destruction have a quite young audience, indeed. I think this is some kind of general phenomenon. Thrash Metal isn't the music that older guys like listening to. Our lyrics are against every form of establishment. The amount of younger fans has increased during the past two or three years. Somehow there is always a change of generations. New fans join, old fans leave and a certain substance always stays", supposes Schmier, who isn't less furious than in the past years.

Stupidity of mankind

That's a fact that's made clear with the anniversary album, which is the tenth in Destruction's discography and is entitled „D.E.V.O.L.U.T.I.O.N." - a title that already refers to the lyrical content of the album.

„Mankind is totally degenerating. That's a process I daily recognize, even though these are only details like you're knocked by another guy at the breakfast buffet or you're passed on the highway by a driver who drives on the right lane so that you have to slam the brakes. There are just no manners and ethical values. Nowadays our values are money, success, fame, brand clothes and cars as phallic symbols. I can't identify with thse things", rants Schmier against the world.

The 42-year-old sees himself not as a political, but as a social critical person. An annalist of our time who observes and tells of his own experiences.

„If you travel around the whole world, you actually realize all this stupidity a lot more. One example: After one of my past flights I had to go to the men's room. There was a parting of the ways. To the right you could go and catch your baggage. To the left there was the men's room and that's where I walked. I was the first person who had left the plane and after I walked a few steps I turned around and all the people were following me. Total herd behaviour. One goes ahead and everyone is following blindly", tells Schmier.

However he has no real idea for improvement to stop this process, which he calls the degeneration of mankind.

„Maybe we should put humans back into the caves. The biggest problem is human's greed for more. People think that wealth and power are the things that make people happy. I think that we would be happier if we would just concentrate on the essential and sit naked around the campfire. Unfortunately it's not that easy. We can't easily go back where we come from. But maybe we should try", says Schmier unusually aggressive.



„You play music for yourself"

But aggression is good, because Thrash Metal needs aggression.

„You have to be pissed off if you want to play this kind of music. If I would be some kind of family guy who spends most of his time with his beer belly on his couch, I rather would play Thrash Metal", Schmier assures.

And if it comes to Destruction, the music is still aggressive, even though the current release doesn't sound as hard as many past releases.

„We haven't played raw Eighties Thrash for an eternity. That's by the way quite ironically: At that time bands recorded in that way, because there was no other opportunity. Nowadays these recordings are desireable and popular. But even if our fans would like us to play such music we couldn't because we don't want to repeat ourselves. Finally you play music for yourself. We didn't want to chum up, but have just followed our own instincts with this record. The album is more progressive and catchy at the same time. It presents more harmonies, solos and details. It's definitely somehow different than all other albums of Destruction", admits Schmier.

There was no special pressure upon the band, concerning the fact that „D.E.V.O.L.U.T.I.O.N." is some kind of anniversary album, Schmier points out.

„We just wanted to make a cool album and prepared ourselves a little bit better in the run-up. We prerecorded the songs, so that we could arrange better and prepare the lyrics more appropriate, even though it costs a lot of time. But it was worth it, because due to that the vocals turned out a lot better. You know, even after all this years you want to write the one album. Time will tell if „D.E.V.O.L.U.T.I.O.N." is this album. A classic is defined ten years later", says Schmier.

All in all the band would have worked very compact. It took only two months to write the songs. Another month was necessary to produce them.

„We worked very focussed. After Headhunter's album was finished I put the bass away for about two weeks and was completey out of music. After this all the ideas were already starting to sputter in my head."

Even if the band enjoys more luxury like preproduction nowadays, the way of working hasn't really changed throughout the years.

„The songs are still created spontanously. They're ideas for riffs that we develop. The only difference is that we prepare better. The demos were still some kind of lesson for us. It used to happen that the plec fell out of your hand at the second the recording started. But our main idea is still the same. We don't want to construct songs or produce them to death", explains Schmier.

The decision not producing the songs to death led Schmier, Mike and Marc to Jacob Hansen, who attended to the ten songs.

„I like Jacob's work a lot, although he made some Metalcore stuff, which is definitely not my thing. But he even gave that songs a brilliant sound."

Birthday party with old buddies

Jacob, who also worked with Destruction at their Best-Of „Thrash Anthems", couldn't help doing a little musical contribution. And he's not alone. Also Vinnie Moore of UFO and Annihilator's Jeff Waters contributed guitar-parts to the album. Furthermore there are guest contributions by former Destruction guitarist Harry Wilkens and Gurd's V.O. Pulver, who co-produced earlier albums of Destruction.

„Concerning our anniversary, we wanted to invite a few buddies to record something, everyone would enjoy listening to together in a few years. It also points out this imagination of community that I have, because none of them received money for it. Nowadays' technology is fortunately well developed so that these things are quite easy to realize", says Schmier, who wrote every solo passage for the particular musician.

Bottom line: „D.E.V.O.L.U.T.I.O.N." is a worthy celebration present for the senior thrash combo, who had to face a few bad moments during the past 25 years - for example the split-up in 1989, that forced Schmier to leave the band and form Headhunter, while guitarist Mike Sifringer went on with a new singer. Schmier didn't return until 1999. The records that were released during these ten years don't count to the official discography nowadays. Schmier don't really like to think about these times.

„The split sucked, but we learned something out of it. Today we know that you have to communicate. Of course there are still moments where we have different opinions. Everyone has his own quirk but everyone is aware of the other guy's quirks, so that you can sidestep easily and in time. Beating up each other guides to nowhere."

However the split didn't stop Destruction, so that the Thrash Metal institution is still playing through all venues - as they'll do at the end of the year. That he would be one day able to have these opportunities wasn't something that he really dared to dream of 25 years ago.

„Looking back everything just worked perfectly. At that time we just wanted to play a few concerts. And look what happened. It worked out to keep track, work hard and to stand up everytime we fell", reveals Schmier the secret to success.

www.destruction.de



> I THINK WE WOULD BE HAPPIER IF WE WOULD JUST CONCENTRATE ON THE ESSENTIAL AND SIT NAKED AROUND THE CAMPFIRE. <

Schmier, singer und bassist of Destruction (middle)



Funeral Procession

Red vine and sacral choirs

German Black Metal band Funeral Procession release an EP that consists of only one song. This song deals with the topic red vine. Count Gothmog, the organ of the band, gives an insight.

by Dorian Gorr

Count Gothmog, as the title of the EP „The Red Vine Litanies" already suggests, the one song on this CD deals with red vine. How did it happen that you chose this topic?

You shouldn't think that this song is only about the drink, it's an literary and mythical allusion. Red vine is much more than alcohol, it serves as a symbol, for example for blood. Of course I'm a friend of red vine, but that wasn't the reason to write this song. There are many allusions included, for example to the biblical apocrypha.

Litany derives also from a religious context and because of the sacral choirs also the music has a religious touch. Was that intended to be since the very beginning?

The choirs you can hear in the middle of the song are what one understands of a litany. One voice sings something and a choir answers. The song required this religious touch, already because of the title. The title was set even before the lyrics were written. And because of the connotation which red vine allows it was obvious to me that also the music has to receive a ritual character.

Not only the topic is unusual but also the fact that the EP consists only of one song with a playing time of almost twenty minutes...

That's right. The background how this song came up is a little different. Originally this song wasn't planned to be released as an EP, but as one side of a multi-split-record of our label. When the idea came up they told us that one half of the record would belong to us. I knew from the beginning that we have to do something special with it. Then the idea to write one long, closed song was born.

Nevertheless „The Red Vine Litanies" is released as an EP. What happened to the idea of the split record?

This case is closed. But it's not the fault of the label. There were bands, I don't want to go too much into detail here, who didn't work along as planned. There have been some disagreements between several bands and the label. Someday we were told that the EP will not be published, but we already had recorded the instrumental part of the songs. I send it to Vàn. They liked it so much that they wanted to release it as an EP.

Was it up for debate to split the long track and make several tracks out of it?

We had this debate inside the band, but for me it wasn't a point to discuss about. I didn't want this song to be splitted up. This song is meant to be played in one piece. My music is not about giving people with a too short attention span the chance to select three single minutes out of this self-contained piece. „The Red Vine Litanies" is only able to obtain the right effect if you listen to it in one piece. If someone has problems to concentrate on the whole song then maybe this song isn't made for him.

Was it no option for you to spare the song, write a couple of more songs and release „The Red Vine Litanies" as an full-length album?

No. Right from the beginning this song was intended to stand for itself. It would not have worked in the context of an album. The song contains elements we haven't used before and it's not clear that the upcoming album will go in the same direction. The EP was intentionally produced much rawer than the previous album. I'm not sure if this would fit to the songs we're currently working on.

So there is an upcoming album?

Yes, there will be a next album. But I can't tell you when it's going to be released. An album is finished when I have the feeling that it's finished. This may be next year or as well take another two years. The EP isn't a future prospect for the next album. Unfortunately many people think so. It may be that we'll orientate stronger on the previous record. There are just two things for sure: there will be an album and it's going to be released through Ván Records. At this point I don't want to talk much more about it.

www.funeralprocession.net



A debut with two predecessors

Decadence call their music Melodic Thrash Metal. It's not so extraordinary nowadays but still some kind of eye-catcher: The extreme vocals are contributed by a woman. Metallic Kitty reports...

by Jenny Bombeck and Dorian Gorr

The pseudonym with which the 21-year-old introduces herself, was chosen by her even before she started with Decadence in 2003. At that time she was 16 years old and joined a band without a name that consisted of three musicians. At an early point of her life she already was fancy about being a metal musician one day.

„At the age of twelve I grabbed a guitar for the first time and had the intention of becoming a Metal guitarist one day. I also started to scream and growl at home. I used to put on some Metallica, Death or Children Of Bodom and growl along for fun's sake. When I was 16 years old I contacted a band searching for a vocalist. I never thought that this band would develop into what now is known as Decadence", describes Metallic Kitty her development.

Meanwhile some years have passed and Decadence went through three line-up-changes. None of the guys of the original line-up with whom Metallic Kitty once had an audition is still in the band. But she doesn't seem to be so worried about it. The current line-up would be the most stable in the history of the band and it's also the line-up that recorded „3rd Stage Of Decay", the new album of Decadence.

„This album has many meanings for us as a band. It's our third album but in a way we see it as our debut. This is the album that made us move through the underground and gives us a face outwards. It also brought us together as a band and through this album we got a stable line-up, the strongest one in the band's history", is Metallic Kitty sure.

From Melo-Death to Melo-Thrash

The style one can hear on the third album of the Swedish band is described as Melodic Thrash Metal by the frontlady.

„We started off as a Melodic Death Metal band. This was the time when our self-titled album came out. Our second album „The Creature" was more experimental and removed the limits of Melodic Death Metal by combining Death and Thrash Metal and made it more aggressive. When the time was due for „3rd Stage Of Decay" we found ourselves in a genre that we call Melodic Thrash Metal. This genre can be described as Thrash Metal with the heaviness of Melodic Death Metal, characterized by extreme female vocals, growls and Thrash Metal screams", presents Metallic Kitty a description of the own sound.

The band's lyrics, that are all written by Metallic Kitty, deal with personal struggles, depression and anger.

The amount of woman who are at the front of the extreme metal bands and take care of the vocals is increasing nowadays. Singer like Sabina Classen or Angela Gossow were pioneers within this field. But Metallic Kitty doesn't want to differ between male and female when it comes to her sources of inspiration. Therefore she honours the efforts of the two mentioned singers but the list of bands that inspired her is still headed by bands like Death, Vader, Kreator, Testament or Cannibal Corpse. She's also aware of the fact that most metal-musicians are still male persons.

„If the music or the artist is good, it doesn't matter if it's man or woman. It's a fact that males tended to be more interested when it comes to electric guitars and fast drums. You can't escape from the fact that some things were more for boys while some other things were more for girls. I think it's great that the women seem to express themselves more in all kind of fields nowadays. And I think this world of Metal is only a part of it. You even see more and more females in politics or business positions", is the comment of Metallic Kitty.

Her position is quite obvious - it's up on the stage. With Decadence she had the chance to play many gigs within the past few years. And not only in Sweden or the circumstanding countries but also fans in Italy, Portugal or Spain were able to enjoy the Melo-Thrash songs of Decadence live. Only Germany was spared widely in the past. But that's something Metallic Kitty wants to change as soon as possible.

„I find it strange and annoying that we haven't visited Germany yet, because it has always been a country high up in the list to visit. I'm especially looking forward to play in Germany. Your scene seems so strong, especially in the genre I love, which is Thrash."



www.decadence.se

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by Dorian Gorr

Jori, what motivated you to form a band that completely focusses on all the classic stuff within Heavy Metal?
For the simple fact that it's the stuff I love the most and I think that this is how Heavy Metal should be. Ever since I got interested in Heavy Metal, it was the classic stuff from the 80s that caught my interest the most. I got in touch with Heavy Metal in the middle of the 90s and the current trends in music that time didn't interest me at all. The sound, the energy, the way the bands looked, it had so much more power and appeal than the Nu, Black, Dark and Gothic stuff that was big at that time here in Finland. So I have always felt that this kind of band was missing from the Finnish scene and I've tried to get some band projects happening through the years. Cast Iron is the first that I think has potential.

What bands would you name as your biggest influences?
For me the biggest ones are probably Running Wild, Judas Priest, Iron Maiden, Rainbow and Manowar.

Is there any modern band which you like just a little bit?
No. I don't like modern sounds or styles, so it doesn't interest me at all.

Your lyrics are also quite traditional. In how far is singing about stuff like leather and metal some kind of cliché for you?
What matters the most is that you sing about something, what you really mean. If you do it just because you think that this is the way it was done before and that's how it's supposed to be, then it has no meaning. But if you believe in the stuff you sing about and do it with passion then you don't give a shit if someone thinks it's a cliché or whatever.

What's the next step for Cast Iron after the release of your EP-debut „Leather & Metal". Will there be a full-length record?
The next step will be the vinyl edition of „Leather & Metal", which will hopefully be released at the end of September. Of course there will be a full-length album in the future but I can't say when it's going to be released, because we haven't got any definite plans yet.



myspace.com/castironheavymetal



Sadness is a part of the tapestry of life

Anathema have just released their acoustic-album „Hindsight". Metal Mirror talked with lead guitarist Daniel Cavanagh.

by Robin Meyer

Anathema, the melancholic rock band from the UK finished their previous album five years ago. Now they're back and present „Hindsight". This record consists of nine Anathema songs that were rewritten as acoustic versions and represent the whole discography Anathema's minus the first two albums. And there is also a complete new title on the CD. According to the question how the selection, which songs should be rewritten, was made, our interview partner answers:

„The songs were based on the acoustic concerts I did over the years with people like Anneke van Giersbergen or Leafblade. Therefore it was easy to see which songs worked best in this format."

One can definitely think that it's a pity that no song of the early creative period where Anathema still played Death and Doom Metal is performed as an acoustic version. But this decision has its reason.

„We didn't want to make the album more hard work than it already was and the vocals are just impossible to recreate. It would have been a challenge and we could have done it but we decided not to spend lots and lots of energy on this record as we had a full new album to make after it."

Behind the horizon

This mentioned new album is entitled „Horizons" and is going to be released in October.

„It's a very uplifting record with a whole new level of maturity and expertise on songwriting. It's wonderful and much more of a group effort and we will be proud of it when it's finished."

Mastermind Steve Wilson, whose band Porcupine Tree was supported already two times by Anathema on tour, is by the way a fan and good friend of Cavanagh and the other musicians. Therefore it's not a big surprise that he'll give the album the fine tuning by doing the final mix of the album.

„Steve offered us that he would do it and we said yes. It seems like a good idea and we will help him finish the mix, this should be great. The recording will be handeld in the same way „Hindsight" was handled. All in one house with no outside engineer."

As Daniel reveals, Anathema don't really determine to sound depressive, something a fan of the band definitely could have thought. Regarding to his own statement, „Horizons" is even going to be touched by positive atmosphere.

„I certainly would not say our new music is depressive but I would say that it reflects life. And sadness can be a part of the tapestry of life. Our new music shines with positivity and energy in its heart."

„Sigur Rós play the music of god"

Digging deeper for the best album that was published so far this year in his opinion, the guitarist refers to the new album of Sigur Rós from Island, which has the uncatchy title „Með Suð Í Eyrum Við Spilum Endalaust". David mentions that the Post Rock band is anyway his absolute favourite band.

„They're my number one band in the whole world. I just love the energy they create. It speaks to me in a way no other artist ever has. It's the music of god, as far as I'm concerned."

www.anathema.ws

Metal with brain and heart



Lanfear are no newcomers in the Progressive Metal business anymore. The band was able to gain some important experiences during the last years. No wonder that guitarist Markus tells us something about their new record and the music business in a very competent way.

by Jenny Bombeck

Progressive Metal belongs to the group of the most ambitious music genres. Thus you can prepare yourself for being allowed to look behind the frontages of the music business, when you do an interview with such a band. Markus „Ulle" Ullrich belongs definitely to the musicians who question and criticize a lot. By having so many topics of conversation, you can easily forget that the interview is still about the fifth release of the Gundelsheimer which is called „X To The Power Of Ten".

Music in line with lyrics

Already the title of the new publication shows clearly that the members of Lanfear think about their music.

„The title consists of an English collocation and means x to the power of n. We wanted to show the endless avarice of humanity. Then we agreed on the number ten to create a pun because our record has got ten tracks", tells us the sympathetic voice at the other end of the telephone wire.

Whereas the guitarist has to admit that the cover artwork of the record would fit more to the title than the music on its own. It is quite funny that one could expect a Death Metal squad and not a progressive band because of the cover artwork which consists of blood and a dead looking man. But what are the reasons for playing Progressive Metal? Markus has got an answer quite quickly.

„We take our music very seriously and don't avoid developing our musical influences and elements. Mostly our songs consist of four weeks of work each. Therefore it would be a pity when the lyrics would deal with laying a woman out. The music has to be in line with the lyrics. We create melodic, clever Metal with brain and heart."

Nevertheless they don't have to seize complex topics with might and main. The humour wouldn't be lost by no means at all. Lanfear make great demands towards themselves and don't want to sound like an uninspired copy of Dream Theater.

„We are keen on making new experiences and musical experiments. Since our debut in 1996 we have developed our own musical style. We don't want to play the same sound over the years because then we wouldn't be progressive anymore. It's a pity that some fans don't want their bands to take new musical paths", talks Ulle shop.

Threesome with friends?

Lanfear go their chosen musical way and like many other bands, they see the business more than critical. Be it the tour booking or the half-hearted reviews of some big magazines which you get from very busy reviewers. When you are active in the underground it's also not very easy to be able to play some good support gigs.

„We would like to play a small tour to support „X To The Power Of Ten". But we don't like to pay a lot of money for being a support for a big band. This financial effort isn't very often worthwhile, because the fans become ripped off by overpriced merchandise or ticket prices. That's why we would like to do a three way-tour with two chummily bands", is Markus' statement concerning this topic.

Ulle was able to keep his realism and isn't taken in by the often dreamed illusion, being able to live by playing metal music.

„To be able to achieve that, we play simply the wrong kind of music", laughs Markus heartly into the telephone.

www.lanfear.de

Born of Necessity

Signum Regis show that Metal also exists in Slovakia and that behind every new release doesn't have to be a great story. Ronnie König and Co play solid music which shall form a project into a adequate band.

by Jenny Bombeck



Signum Regis is a project that was born out of a need. Ronnie König, in his capacity as the bassist of the band Vindex, collected many song ideas during the past months which he couldn't realize with his old squad anymore. The music should be more melodic and progressive than Vindex. Therefore he activated quickly some of his Vindex members to implement the new planned project.

„The preparations for my new second band Signum Regis went very well. I just needed a new label and a great singer. After recording the first four songs, we sent our demo to different companies. A label from Japan was very interested in our music and so it was clear for us that we have to sign the contract with them. After a while I recognized that it is important to delight the European scene as well. Thanks to Locomotive Records we are able to fulfil our musical dreams", tells us Mr. König in a broken English.

So there was still a singer missing to complete the band. Ronnie has been a huge fan of Yngwie Malmsteen for a very long time and so it was quite plain to him who his favourite man at the micro would be. The guy is called Göran Edman. He has got a good reputation within the scene and is also well-known (among other things by cooperation with the mentioned Yngwie).



Specific cooperation

It seems as if luck was on Ronnie's side. After sending Göran a little foretaste of his music, the singer was very enthusiastic and let Ronnie know that he wants to join Signum Regis to work with them together. But there was just one small problem. Mister Edman lives in Sweden and as several flights weren't possible because of the budget of the Slovak band, they had to find another way of communication. So they decided to work in a contemporary way by sharing files via internet. They were able to interchange and record all ideas for the songs until everything was finished.

„I wrote the entire music and my brother all the lyrics. Göran included the vocal lines. That was the way how the songs were created which are about the usual feelings or historical events", says Ronnie.

Ambiguous Future

Up to now Signum Regis could earn some good reviews, but if the project becomes a real band, will show the coming months. The members of the band don't live in the same country, so playing gigs becomes difficult and a complete tour is too expensive for the novices. Because of that Ronnie is going to try to contact some festivals in Germany and Sweden for next year. If there will be a successor of „Signum Regis", depends on the labels and their financial support. So we wish them good luck for the future. Otherwise Ronnie has still got his second baby Vindex on board.

www.signum-regis.com

More than a progressive tone collage

For 16 years Subconscious have been on the search for their own style. After the stations Thrash and Crossover they finally ended up with Progressive Death Metal.

by Dorian Gorr

Over this detour that lasted for 16 years, the band fabricated a „pretty musical chaos", even though singer and guitarist Jörn Langenfeld was aware of what he wanted Subconscious to sound like right from the beginning. And that was and always will be Progressive Death Metal, which they master so good that they promptly were offered a record deal. The result are the albums „Irregular" and the current release, which is entitled „All Things Are Equal In Death". For this record the band worked for two years with high intense.

„We didn't want to serve the listener a progressive tone collage. The previous record „Irregular" still was a little bulky and dodgy. This time we concentrated on integrating the complexness better into the songs", explains Jörn the differences between the two records, which were released by Supreme Chaos Records.

To exhaust the technical ability was one of Subconscious. But as well they wanted to create hearable songs. This aim was reached, according to their own statement. Jörn also mentions that Subconscious' music also works live, a fact that's not self-evident for a progressive band.

„The problem is solely that we're not necessarily able to deliver a mega show like a band, who only play s accords in common time. We have songs in our repertoire that work better for our performance on stage and during other songs you're more bound. However this doesn't mean that we stand like pillar of salts on the stage. But we leave the main action to the people who come to our shows. But you also shouldn't forget that there are many people, who only come to see the band playing the music. That's nothing special for a progressive band", explains Jörn.



Subconscious earned their spurs already as support for Sepultura - definitely a tough practical test.

„The Sepultura fans reacted to 80 percent as we expected. There were some who really liked it, but some others weren't into all the progressive direction of our music. Sepultura is a band who plays straight forward. And most of their fans only want to hear that kind of music", admits the passionate fan of Dream Theater, Watchtower, Death, Opeth and Meshuggah.

Talking shop with Victor Smolski

However they could persuade Victor Smolski of their music, who without further ado contributed a solo for the new album.

„I'm have been a fan of Rage since the very first hour. When Victor and Mike Terrana joined the band, Rage received a huge musical push. I digged his solos right from the beginning. He has an own, unique style. We met from time to time, conversed and talked shop. I remembered that later and wrote him an e-mail. A couple of phone calls later we had our solo", is Jörn enthused.

www.subconscious-metal.de



Sleepless

Nocte Obducta are still some kind of legends in the eyes of many people. By now it has been two years since the German Black Metal band disbanded. Now vocalist Torsten is back.

by Dorian Gorr

Agrypnie is the name of the new band of Torsten, who is more well-known under the pseudonym „Der Unhold" (German for fiend). But „new" isn't the right word, because this project was already founded when Nocte Obducta were still alive. But since the end of this band a lot of things have changed and in the meantime Agrypnie has developed into a real band, an evolution that satisfies Torsten a lot. Nevertheless the meaning of Agrypnie or the way how to work hasn't really changed. Therefore the songwriting is still hundred percent Torsten's job. That doesn't sound as if there is a real democracy within Agrypnie.

„Agrypnie is a democratorship", laughs the fronter. „I deliberate everything with the other members of the band but in the end it's me who has definitely the last word."

And this seems to work for them, because the second and current album, which is entitled „Exit", still presents innovative Black Metal.

„Genre drawers are a different topic. My record label uses the term „Oppressive Black Metal", but I also read „Avantgarde Black Metal" or even „Post Black Metal". I really don't care how they call my music, but I would definitely call it Black Metal. But this requires that this genre isn't only reserved for bands who sound like Gorgoroth or Darkthrone", tells Der Unhold, who is also the writer of all the lyrics, a task that he calls quite a challenge.

Agrypnie have nothing to do with Black Metal cliches, just as Nocte Obducta haven't. This was a fact of quite high importance for Torsten.

„I don't like 98 percent of all clichés. Corpsepaint for example looks in most cases really bad, even though there are some exceptions such as Behemoth, Dark Fortress or Farsot. I don't see any reason to include any form of clichés in my music. I just want to make music and let the music do the talking for me. I don't want to be recognized because of pseudo-evil interviews. I was never interested in this", explains Torsten, who calls Agrypnie the most important thing in his life.

Even though the line-up is actually complete, the band searches for an appropriate keyboarder.

„In the beginning the keyboards weren't that important to me", tries Der Unhold to explain. „My first aim was to put an efficient line-up together. By now this aim is reached. Therefore we're searching for a keyboard player. It's not the case as if we wouldn't walk on the stage without a keyboarder, but I think that many parts will sound more intense if we have a keyboarder, who supports us."

Letters of application can be send to superstar@agrypnie.de. Up to now there have been some candidates, but no one really fitted into the line-up.

Economy factor Nocte Obducta

The name, which Torsten carries with himself, will responsible for better possibilities to promote Agrypnie, even Torsten is sure about that point. But he doesn't agree with the theory that this will have a huge influence on the sales figures of „Exit".

„A lot of bands that are of the same dimension as we're, really have to fight a lot to sell a few CDs. If the people like the music they're supposed to pay for it. We're not really interested in earning a lot of money by selling our CDs, but the worst case is, that the label isn't interested in paying us a studio for an upcoming album. I have the feeling that many fans have a total wrong picture. Most of them think that we sell so many CDs, so that the few downloads won't do any damage. That's a real danger for us. This whole thing is really frustrating.", so the fronter of Agrypnie, who finally explains where the strange band name comes from.

„Agrypnie means sleeplessness. I have suffer from it now and then and I thought that this would make a real cool band name. That's why I chose it."

www.agrypnie.de





More mature than ever

Sometimes they come back: Laaz Rockit release thirteen years after their last album a new record, which shows the band more mature than ever before. Vocalist Michael Coons explains the background of „Left For Dead".

by Dorian Gorr

Laaz Rockit are well-known to every thrasher, who studied the legendary Bay Area with intense. Together with the nowadays scene-giants like Metallica, Megadeth or Exodus, these guys, led by singer Michael Coons, are known as one of the founders of this wave. Nevertheless they have never experienced the big breakthrough like all of their mentioned companions did.

„When you're younger, there are choices made that you're not aware of the long term impact they have. In our case, we put our trust in the hands of some questionable people and it had detrimental effects on our career. But some of it can also be placed on us, because we were so crazy when we were young, but however a lot of it had to do with labels, management and other forces out of our control. There were a lot of decisions made for us, without our consent and I think this contributed immensely to our derailment and eventually to our demise in the early Nineties", explains Michael.

A demise that shouldn't last forever. After playing an official farewell gig in 2005 at the Dynamo and in Japan, everyone felt that this band wasn't musically done, yet.

„We had accomplished what we set out to do, which was doing these shows to thank our fans for the years of support, but it sparked our creativity and after the Keep It True festival last year, Aaron and I began writing new material."

The songwriting phase didn't require so much time. Guitarist Aaron Jellum and Michael would have been full of ideas, lyrical as well as musical. Therefore they didn't need more than three months to finish the complete album. And this with even taking some breaks from the songwriting.

The result is „Left For Dead", an album that's not without a reason praised to be the most mature album in the band's history. But this fact hasn't anything to do with other musical projects, which might have led to a ripening.

„In these 13 years I haven't worked in other musical projects, but Willy was an integral part of Dublin Death Patrol, with members of Testament and Exodus. Aaron and Phil never stopped playing guitar, obviously, but as far as I know they weren't part of any established projects. I have been in entertainment for some time now, living in Los Angeles and appearing in television, movies and even commercials. The maturity comes from the fact that I have been through a lot personally and I was able to create this album lyrically from these experiences. I write from a personal place that I didn't allow myself to write from before. Maybe it comes from age and a certain degree of wisdom", presumes Michael.

Uniqueness of the Bay Area

Now it's all about what the fans think of the new Laaz Rockit album. An appropriate fanbase would still be there, is Michael confident.

„I believe that Thrash still has a fanbase and I believe that it's growing. There is a whole new generation of fans. This music is having a great resurgence, we are awfully proud of that. The guys in my band could play any sort of musical style they want, but when we play together this is what comes out naturally."

In the Bay Area Thrash Metal fans would still be in good hands, praises Michael his home.

„There is still a big underground scene. The environment and uniqueness of the area leads to some very independent ways of thinking. It's an eclectic place unlike any other on earth. People there still thrash, paint, make sculptures, write, act and that in a different way. It will always be different and special."

And the band is willed to proof in Europe that this is something that also applies to Laaz Rockit and their live shows. Michael points out that he hardly can wait to be out on the road again.

www.laazrockit.com



World Domination is the Goal

Simon Dorn and Marc Jüttner, both former members of Debauchery, take their fate into their own hands. With Thy Final Pain's debut „Epitaph" they want to rule and conquer the metal world.

by Dorian Gorr

Marc, I still remember that I saw both of you on stage with Debauchery. Now your bandinfo says that you're not longer a part of this band. What were the reasons for the split?

In general you can't call it a split, because we just dropped out of Debauchery's live-line-up. After a period of time in stranger's attendance we felt that we wanted to invest our time into own music. Therefore we had to close one chapter to write a new one.

With Thy Final Pain you can do now whatever you want. Are you and Simon of the same musical preferences, have you known each other for a long time or is it just a coincidence that you form a band with another former member of Debauchey?

Yeah, concerning the music we've a lot in common and common visions. It was a coincidence that we met each other through Debauchery, but it wasn't a coincidence that we soon started to raise our own thing. Actually I was really busy with the band I had back then. I didn't want to start up a new thing, but one day Simon showed me a couple of demos he had recorded and that really hit me and awoke my lust to do something new. And look where it brought us: Nowadays I play only in Thy Final Pain.

If we take a look at your promo pictures, we can mostly see the two of you. What's with the other band members? Are they only supernumeraries, just as it was mostly the case with Debauchery?

I wouldn't call them supernumeraries. I observed many times that there are wrights and musicians in a band. Thy Final Pain is by now complete and with Sascha and Lukas we found two amazing comrades. Therefore we are now a band of four.

The bandname and the explanation on your website show that - true to the genre name - the topic death has an huge influence on your lyrics. Who writes the lyrics and what are they dealing with?

The lyrics are almost equally done by Simon and me. They deal with key emotions everyone knows, like hate, love, pain, insanity, temptation, salvation, death and faith. Mostly we combine these themes with reflexive topics. But it's hard to categorize them in a short cut. It's more about what the listener feels when he hears and reads the lyrics. And that's something everyone has to find out on his own.

You're not only presenting high-speeded Death Metal, but groove yourself through many mid-tempo-songs like „Lord Of Children's Dreams". Is this still Debauchery's influence or is it just the music that you like to hear and play?

Death Metal doesn't has to be highspeed-thrashing all the time. And no, that's not the influence of Debauchery. It's just the music that we created in our collaboration. I like slower Metal a lot - as long as it's powerful. Concerning our new songs, we see the tendencies in both directions.

If we believe your biography, you set yourself very ambitious aims, namely the conquest of the metal world. Critically asked: Why are you the future rulers of the metal world and why does the metal world need a band like Thy Final Pain?

But you know that Death Metal has to be something solemn? Every band wants to be the ruler of the metal world and every band thinks that the metal world needs them. If that's really the case with Thy Final Pain...I don't really know, but I would like it very much.

The first steps to conquer the world is mostly the nonstop live-playing, wherever the chance is given. Is that also your approach?

Exactly! We have to rock live, but seriously we're not the only Death Metal band around. But I'm quite confident, because the first impressions of the organizers have been really positive. Now we have to concentrate on introducing the band's name to everyone. We have to show them that we exist.

www.thy-final-pain.com



Singaporean's proud satanic desecrators

Impiety brawl themselves through the metal scene of Singapore since 1990. Meanwhile they had the opportunity to tour through Europe and maintained contacts to Mexico...

by Dorian Gorr

If you think about Singapore there aren't many people who have Heavy Metal in their mind. But even in the smallest country of Southeast-Asia there are bands who dedicate themselves to the extreme sounds and don't differ a lot from their western examples concerning the topics they sing about. Therefore it's not a big surprise that the Black Death Metal band Impiety see their music as a tool against any form of religion.

„Religion is a plague and as long as it thrives amongst the weak, we will strike and demolish their icons and doctrines, that only serve to blind and enslave the masses. Behind the cross or the image of a nonexistent god is nothing but greed for money and hypocrisy. Of course it's an essential aspect of Impiety to bring down and dismantle god, whatever form he comes in", starts a furious Shyaithan, singer and guitarist of Impiety, the interview.

However the lyrics, which, according to the founder of the band deal with blasphemy, satanic war and annihilation, would be more than just clichéd talking.

„We're satanic desecrators and proud of the heathen hordes who ride with us. We're of course one with our art, we practise what we preach and aren't just a bunch of musicians who can play and release cult releases", says Shyaithan.

One of this „cult releases" is the current MCD „Dominator", which consists of six songs and is released via Pulverised Records. One of these six songs is a cover of the Brazilian cult band Sarcofago.

„Sarcofago has been a prime influence on Impiety. I was in contact with Wagner Antichrist even before the inception of Impiety. I was one of the first few demons from Asia to be in close contact with him. That were killer times I still recall vividly. After all these years, I felt it was time to pay tribute to such a brilliant band for I'll never cease to listen or bang my head to each time I listen to their demos and the first two albums. It still gives me the same adrenaline rush", explains the headstrong fronter the choice of the cover-song.

Between Mexiko and Singapore

Concerning Heavy Metal, the home of Impiety is quite unsoiled, a fact which also Shyaithan regrets. He even calls the status of the scene desolate. Maybe that's the reason why in 2003 the line-up of Impiety crumbled. But Shyaithan didn't want the band to die and searched for new members, which he didn't find in his environment, but in Mexiko.

„When the line-up dissolved I was already in contact with Antimo and Oscar from Ravager. They offered me the chance to work with them after hearing that I was looking to establish a new line-up. First I thought that it was going to be impossible, because of the huge distance, but in the first week after my arrival we already rehearsed six songs. Two and a half weeks later we recorded three tracks for the split with Surrender Of Divinity", reports Shyaithan of the temporary line-up.

After a short break they also recorded „Paramount Evil", played nine shows in Mexiko and finally toured through Asia. But even though the tour was a big success they lost much money because of the huge flight expenses. Therefore this state wasn't maintainable on a continuing basis and in 2006 the „Mexiko line-up" was dissolved. The Impiety chief found new members named Mike Priest, Tremor and Demonomancer in his environment and they got the chance to tour through Europe as a support for Watain. Now the squad feels ready for their own tour, which will guide them also to Germany in September.

www.mightyimpiety.com



Metal has to be serious? As if! Meanwhile there are many bands who like to parody themselves and the whole metal scene and take care of many laughter on and in front of the stage. One of the most ambitious bands of this genre are without any doubt the Grailknights...

by Dorian Gorr

He-Man-Metal is the official genre description, which the Grailknights gave their music. And it couldn't fit any better, because the Grailknights aren't just a normal band standing on the stage, no they're superheroes. Four guys in tights, capes and facepaint, who stand on German stages weekend after weekend and who have gathered a huge fanbase yet, whom they call „Battle Choir", pleasing them with epic Melodic Death Metal. This scenario can also be observed at the Dong Open Air where the superheroes look into a brimful tent even though they are the first band to play on this early morning. After their gig they are able to welcome legions of fans at their merchandise stand. A few minutes later the four superheroes look less heroic: At the backstage area of the festival they're eating curry sausage and fries. The facepaint hasn't been wiped off completely but Optimus Prime (guitar, vocals), Lord Lightbringer (guitar, vocals), Mac Death (bass, vocals) and Duke Of Drumington (drums, vocals) still act like heroes. Is that because of the recorded CD they have just released? „Alliance" has been out for a couple of weeks and is in contrast to the former two records published on their own with the help of their cooperation partner Swordbrothers, but not via STF Records, who took care of the Grailknights in the past.

„We're totally on our own and feel pretty well with this state of independence. Everyone can order the CD on our website and we'll send it immediately to him, straight from Castle Grailskull", announces Optimus Prime.

The third record of the Grailknights presents melodic Death Metal where clean vocals, sing-along-parts and catchy solos are interspersed. The thing which is not so obvious is noticeable if you listen to any album of the Grailknights: The four self-claimed superheroes are more than a slapstick act but a serious band.

„I think that everyone who listens to our music understands that we're a band you have to take totally serious, concerning the music. Our songs have great sing-along-parts and we have an amazing songwriting. Nowadays you have to present a little bit more than just good music if you want to electrify the crowd. Therefore we also present something for ears and eyes", explains Mac Death.

„Metal should be fun. It's often said that Metal is equal to standing grimly in the corner, but we want to spread fun and the fun we have up on the stage is transported to the crowd", continues Duke Of Drumington.

To reach this the Grailknights do not only pose while they're dressed in capes, but they also include big dinosaurs, the evil Dr. Skull and orc warriors in their shows who are fought by the Grailknights with the help of the vocally strong Battle Choir.

New souls for the Battle Choir

Two years after the cult release „Return To Castle Grailskull" the band from Lower Saxony releases its third album named „Alliance".

„We have definitely improved ourselves. The new album is some kind of mix of the last two records. It's more complex and catchy at the same time, even though this sounds like standard talk", is Optimus Prime aware of the fact that this description of the new album is quite strikingly. „We recorded the CD already last September and originally wanted to release it earlier."

At the Dong Open Air the CD made quite an impact and led to the fact that many souls joined the Battle Choir. And it will be even more, because in autumn the band is on a big tour supporting the Swedish Power Metal band Sabaton - so grab your cape and look forward for the firkin of Gralsquell which is given away for free. The Grailknights are in town and have brought their hymns with them.

www.grailknights.de



The tragedy named humanity

If you're a Norwegian Black Metal band it's definitely not easy to stick out of the masses. Gravdal do so - at least this is what Specter affirms. The guitarist of the band gives us an insight about the current state of Bergen's scene.

by Dorian Gorr

The band describes its music as Black Metal without any compromise. And this self-inflicted tally doesn't lie because „Sadist", the first album of the Norwegian corpsepaint band, presents not just one single experiment - it beats and tatters as raw as possible.

„Our music has to be clear and concrete. We don't offer any compromise to the listener hence straight in the face. When you listen to Gravdal you have no option but to take what you're served or don't listen to it at all. When we for instance decide to use keyboards it's only to enhance the atmosphere of the music and to give the song's message a better presentation. Generally we don't mind experimenting", says guitarist Specter, who writes together with Phobos, the second guitarist, all the music for Gravdal, following that the whole band arranges the music together at the rehearsal room. So everyone's able to bring in his point of view.

The history of Gravdal reaches back to the year 2005 where Phobos and the drummer Taakesjel founded the band with the aim to record a Black Metal demo they both would enjoy listening to. With vocalist Galge they immediately found a talented writer and the demo „Massegrav" was released. Also the lyrics for the debut-album „Sadist", which was released in the end of August, are labeled more profound and ambitious than the lyrics of most other bands. They deal with something that the label calls the „tragedy of humanity".

„The tragedy that is humanity is an underlying basis for the band's ideology. There are many things that stupidify humans and break down the individual's integrity. One of these factors is organized religion. But instead of only writing about religion and in particular christianity, we focus on all that we see as negative to the individual. What we did with this album was to tell a story about this from the viewpoint of a fictional person who we disgust. This is done to bring the message across", explains Specter.

There are enough competitors

With their ideology they're definitely not alone in their hometown, because Gravdal come from Bergen, popular for being some kind of fortress for Norwegian's Black Metal scene. Amongst others Bergen is the hometown of such famous acts like Gorgoroth. Therefore there are many competitors, especially in the Black Metal genre.

„Indeed, there are quite a lot of bands here, but so far we managed to stick out very well and we're pleased with that. We rather see other bands as competition but focus on ourselves and our own work. We only care about making music that we like", says Specter.



Anyway: The picture that spills over from Norway to Germany, isn't completely correct. The scene wouldn't be as active as it's often presented. Regarding to Specter this comes from the fact that there aren't many clubs.

„There a only a few venues which allow young bands to present themselves to an audience. These clubs are for example „Club Bizarre" and the well-known „Garage"."

Another myth which is rampant in Germany is that you inevitably run into some well-known Black Metal musician every time you're out on Bergen's streets. This myth is also dispersed by Specter.

„Of course you meet musicians on single occasions but this is more some kind of coincidence. It's not as if the people have a regular hangout in a pub or something else."

However the town in the west of Norway is undoubtedly connected with Black Metal. Therefore it's also possible that even the youth grows up listening to Black Metal.

„The kids here today quickly call you a satanist if you wear all black, so I guess it's getting closer and closer from being inevitably. Sooner or later everyone hears something about Black Metal. If they like it, I don't have any idea because I don't mingle with kids, but at least my little brother, who's ten years old, is promoting Gravdal at his school", reports Specter.

The goal: Originality

Even though Gravdal's music is quite simple to categorize, Specter insists on not naming any official influences.

„I try not to stick too close to other bands. We don't want to sound like any other band, even though it's nearly impossible not to do anything that has already been done", knows the guitarist.

www.gravdalsadist.com

>> DAGOR DAGORATH



by Dorian Gorr

Getman, there will not be many people who think of Black Metal when it comes to Israel. What bands are quite famous in your home?
Yes, you're right. Black Metal isn't a very popular genre here but there are some Black Metal bands and therefore also people who listen to Black Metal. To name a few well-known bands here: Arafel, Winterhorde und Azamoth.

You're about to publish a new record. How far is the work. When can we expect the new CD?
We're still working on the album so we don't know yet when and where we'll publish it. We have already finished recording and now we're working on mixing and mastering, which is pretty hard because no one here in Israel specifies in Metal. Last week we had our photo session and our graphics for the album will be made by Seth of Septicflesh. Our new CD will be symphonic Black Death Metal with some other elements. It's going to be very interesting.

What's the meaning behind your band name Dagor Dagorath?
Dagor Dagorath is a word from Tolkien's language and means „The last battle". We didn't choose it just like that. All of our lyrics are about battles and wars. Our new album is mostly about war between a man and himself and other people.

I just heard your demo and think that it's okay but could have been done better. I think it would make you more interesting if you would integrate more elements that show the listener where you come from. Are there any future plans for something that goes in that direction?
It wasn't in our demo and it won't be in our album because this is not our style and we're not interested in using these types of elements. We leave that to some other bands from Israel, who do it very well.

myspace.com/dagordagorath

The Cumshots

Alcoholics in the morgue

Max Cargo is well-known in his homeland for being an agitator. With his TV-shows he made sure that there were a lot of angry letters sent to him. With his band The Cumshots he totally concentrates on Heavy Rock…

by Dorian Gorr

Most people associate Norway with „True Norwegian Black Metal". A musical genre that Max, fronter of The Cumshots, really isn't that enthusiastic about.

„Well, we created that crap, so I guess that's gonna be around for quite a while. I don't see the Italians giving up pizza any day soon", is the comparison of the Heavy Rock-singer, who really feels in no way connected with the metal scene.

„I'm definitely not a part of any scene. I don't leave my appartment for anything but food or practice. People disgust and frighten me. Concerning metal? I don't like it. I play it and love the music we make, but I don't like it. And I'm not saying this to sound eccentric or different. Metal is boring as shit", is Max' comment.

In Norway he's not an unknown face. He took care of quite a few scandals in the past, may it be because of artistic performances or his TV-shows.

„It's been a couple of years since the last one, which was called „The Seven Deadly Sins" was recorded. That one was all about trying to get as far into hell as possible by committing every single one of the seven deadly sins."

Nevertheless he doesn't want himself getting compared with American TV-series like Jackass, because despite the fact that he was more or less tortured in this series, there is no mutuality, says the man who sold his soul for 2.500 dollars at Ebay and calls himself old-fashioned.

„I'm a grumpy old man and proud of it! I like having routines in my daily life, I hate kids, don't understand modern technology, despise change in every form and think that sex is something to be had in silent shame with the lights switched off", so the fronter, who doesn't really mark which of his announcements are meant ironically and which not.

Due to his show he received a lot of crazy feedback. Among others there is a disturbed women that is on drugs and signs all her personal letters to him with menstrual blood.

Unavoidable phases of an alcoholic

But enough scandals heard. Musically The Cumshots are all about Heavy Rock, which is already available in Germany. The new album is called „Just Quit Trying" and presents illustrious titles like „I Drink Alone", a song that is also featured with a videoclip, which was recorded in a morgue.

„Everyone in the band drinks for the sake of drinking. If you do this, things tend to get out of hand", explains the fronter the meaning of the title. „We drink alone because you're not challenged with defending things you've said or done the night before. Therefore everybody is happy. It's a song about an unavoidable phase in every alcoholics career. Concerning the location of the video: We didn't select that setting. We were embarassely enough too drunk to master this task by ourselves."

Therefore: Cheers!

www.thecumshots.org





Also in the year 2008 many metalhedas gather in Belgium, celebrating together old heroes of hard music at the Graspop Metal Meeting. David Dankert mingled...

Friday, June 27th

Even in the noontime a remarkable bunch of people ambles in the direction of the festival area, to welcome the first brutal combo of the festival. The Marquee 2 is brimful as the Polish **Behemoth** enter the stage to start with a catastrophic sound and „Slaves Shall Serve". The sound just gets a little better in the course of the gig that lasts for 40 minutes, but the atmosphere inside the tent increases from song to song. Therefore Behemoth can score with songs like „Antichristian Phenomenon", „Christgrinding Avenue" or „Demigod", even though they disappoint the Black Metal fans, because as usual the band led by Nergal and drum-monster Inferno focusses on the past five albums. However the songs of these albums are played perfectly concerning the technique. Nergal and his fellows make it look like cheap Punk Rock. Finally the epic „Chant Of Eschaton" is the bouncer and after this great song is done a huge mass of satisfied people leave the tent.

About two and a half hours later, **Obituary** are up on the stage and ready to destroy. After more flagging gigs in the early past they're finally able to steamroll the audience again. Especially Ralph Santolla spreads more enthusiasm than Allen West and therefore the gig becomes stronger and stronger. Even though Obituary also suffer from a bad sound, the quintet from Florida gets better along with it than Behemoth a few hours earlier. Songs like „On The Floor" from the „Frozen In Time" album heat up the people until classic songs like „Chopped In Half" are able to increase the barometer of public opinion. As the final „Slowly We Rot" resounds everyone's totally wasted and the fans as well as Obituary stumble soaked in sweat outside to gasp for some fresh air.

Later, Death Metal reigns the Marquee 2 again. This time it's **Nile**'s turn. But they aren't able to achieve as good feedback as Obituary. Again the sound troubles the technical Death Metal but also the setlist is presenting too many new songs so that there are many classic songs missing. Finally it's „Black Seeds Of Vengeance" that reclaims a little bit of the throne Nile have just been pulled off. A really good gig definitely looks differently.

How to play a good gig is shown ninety minutes later by **Morbid Angel**. „Rapture" opens the set which lasts for 75 minutes and even though David Vincent has some sound issues up on the stage, songs like „Maze Of Torment", „Fall From Grace" or „Dominate" are banged with total perfection out of the boxes. Trey Azagthoth is the focus of the show with his weird stageacting. He plays solo after solo, just like a maniac. The setlist is also fun. It consists of songs from the first four albums. Especially „Immortal Rites" and „Lord Of All Fevers And Plague" heat up the audience's mood until finally the mighty „Where The Slime Live" and „God Of Emptiness" end the set and fans say goodbye to Morbid Angel with massive applause.

Directly after this show most people travel to the main stage where at midnight a huge mass of people gathers to see the performance of the one and only **Judas Priest**. When the band enters the stage punctually, they don't look any better than the people who stand in front of the stage. Especially Rob Halford looks horrible. This impression sees itself confirmed as soon as he starts singing. There's nothing left of the striking voice he had in his early days. Halford caws himself through the setlist and ruins every legendary song. As if that's not enough misery: Most of the lyrics he has to read off the teleprompter. When the final „Painkiller" is played most of the people are happy that Judas Priest finally leave the stage and end this gig. Sad but true.

Saturday, June 28th

More or less with a hangover most Thrash Metal fans stumble towards the main stage in the noontime, because at 3 pm the reunited **Forbidden** are up to play their set - unfortunately without drum-legend Gene Hoglan, but with a great setlist. Forbidden concentrate luckily on their first two albums. Especially „Forbidden Evil" is strongly considered with „Chalice Of Blood", „Through Eyes Of Glass", „March Into Fire", „Follow Me" and many other songs. The vocals of the original singer Russ Anderson are surprisingly good concerning the big break this guy just comes from. Even though the audience isn't very much into making a big party the guys up on the stage, who obviously got long into the tooth, have a lot of fun.

After this good start **Agent Steel** play in the Marquee 2. There the legendary Speed Metal band gives all it has, but suffers like most other bands in the tent from a mediocre sound. Additionally bad is that they place classics like „Agents Of Steel" or „Evil Eye / Evil Mind" very late in the setlist so that the atmosphere just heats up at the end. Apart from that the gig is really good, even though it's quite empty in front of the stage.

Next band to come is **Immortal**. They start at 8 pm in the biggest tent. Just like one year before at the Wacken Open Air Abbath and his bandmates kick off without any digression and unfortunately concentrate on the newer albums. „Diabolical Fullmoon Mysticism" und „Pure Holocaust" are completely ignored and „Battles In The North" is only integrated with the titletrack and „Blashyrkh". The rest of the set is standard, but this time presented with a lot more routine than one year before.

After Judas Priest used to dissect themselves the night before, now the whole Graspop-crowd waits excited ly how **Kiss** are going to present themselves. The curtain falls after the obligatory Intro and Kiss drive down the stage, accompanied by a few pyros. The atmosphere burns! The big Kiss videoscreens with a brightly shining logo resplendent in the background while the complete show is performed at the front, including bloodspitting, asswaggling and some more curious action. With enthusiasm like 30 years ago Kiss gamble one classic by one. There's no break for the audience. The little power blackout during the drum solo doesn't matter at all and as they finally play „Love Gun", „I Was Made For Loving You" as well as „Detroit Rock City" which is underlined by huge pyro effects, Kiss make clear that you also can rock up on the stage when you're getting older, without dissecting yourself.



Sunday, Juni 29th

Also it's time for legends on Sunday. The last band of the festival is no one else than **Iron Maiden**. As the desired intro sets in punctually at 10 pm, the whole festival breaks out in storms of jubilation. „Aces High" and „2 Minutes To Midnight" are the first songs that are totally celebrated and show how well-known every text of the band is. What follows is one hit after another. After last year's gig of the band around Bruce Dickinson was a bit disappointing, **Iron Maiden** make it happen that one can easily forget this gig. Almost every songwish is fulfilled and the whole festival is laying in each other's arms while songs like „Moonchild" or „Can I Play With Madness" are played, until the probably best gig of this year's Graspop Metal Meeting finds its end after two legendary hours, releasing a totally wasted audience in the direction of the campground.

David Dankert

Personal conclusion



Even though the last day of this year's line-up was quite weak in my opinion, the whole Graspop Metal Meeting was completely worth it. The areal is perfectly divided and despite the exit there are no queues. The bonsystem fulfills its purpose even though it has a few weaknesses. Kiss and Iron Maiden were worth the price for the tickets and despite that almost every band could persuade. The weather was also good. Also the very mixed audience is quite a pleasure, because there are no Ballermann excesses happening. All in all just recommendable!

Concert pictures are taken from our archive, you can find at http://fotos.metal-mirror.de



Steel Music at the Airport

Also this year the airport Roitzschjora near Leipzig and the organizers of the With Full Force invited to another round of the festival that presents everything from the best Hardcore-Punk to hard Heavy Metal. Again the line-up was colorful and consisted, amongst the headliners Machine Head, In Flames and Cavalera Conspiracy, of many bands that were more interesting for fans of Hardcore. Metal Mirror's Elvis Dolff was there.

Friday, July 4th

The Friday starts with the Melodic Death Metal band **Misery Speaks**, who can at least make a little impression on the audience in their 30 minutes they spend up on the stage.

Meshuggah take care of a top quality funfair inside your head from 4 pm on. This gig counts to one of the first highlights of this day. The complex and somehow unrythmical song structures of this technical Thrash band are performed damn good and even satisfy skeptics of this band. A confusing, definitely not catchy, but respectable spectacle.

Then it's time for quite the opposite, means easy-going fun, which is brought to the crowd in the afternoon by **Die Apokalyptischen Reiter**, who are well-known for their ability to start up a great party and attract all kinds of people. As usual the set is incalculably, but of course includes the hits „Du kleiner Wicht" and „Seemann", where the crowd can easily sing along and burn a few calories.

Directly after this set it becomes more serious, when the Death Metal legend **Morbid Angel** enters the stage and gives out one salty Death Metal pretzel to everyone. „Maze Of Torment", „Where The Slime Live" and other salt grains find their place on this deadly bakery product. So the playful Reiter kindergarten is blown out of the memories within a few seconds.

The headliner of this evening is **Machine Head**, who constantly have to grapple with sound problems but bravely try not to show it. The set includes the most classic songs like „Imperium" and if you're a real disciple of this band you leave this place with a big smile (or a black eye).

The cherry on the cake is Friday's traditional „Knüppelnacht". At times that are actually unacceptable bands like the Extreme Metal band **Mayhem**, led by an all dressed in white Attila, fire a set into the crowd that let yourself ask for the registration of the truck that just overrolled you.

Also **Krisiun** from Brazil steamroll everyone who's still standing with their Death Metal artillery. Songs of the new album „Conquerors Of Armageddon" kill definitely everything in front of the stage.

Soon the sun arises and is confronted with a black, deadly wall of Metal, brought to the With Full Force by **Belphegor** from Austria, who immediately chop the audience into pieces. Without a wink the band plays through the gig of 40 minutes and kick almost the last people out of the Tent Stage.

When **1349**, who are more Black Metal, tune their instruments the sun is already shining again.

Concert pictures are taken from our archive, you can find at http://fotos.metal-mirror.de

Saturday, July 5th

The Saturday starts with the totally wasted Punks **A.O.K.**, who want to raise smile of the crowd. To reach that goal they have brought many funny gimmicks with them, for example the song „Baguette Attack", which is accompanied by the destruction of one baguette on random stuff, or the a few seconds lasting song „Stromausfall" (German for power breakdown), which looks like an air guitar contest without music.

Later that day **Entombed** take care of the necessary portion Death Metal and with songs of the classic album „Left Hand Path" and „Clandestine" they can attract many people.

Heaven Shall Burn invite everyone in the early afternoon to another home match at „their" With Full Force" and raise a lot of dust. „Counterweight" or „The Weapon They Fear" animate some Circle Pits and a Wall Of Death. This is definitely a spectacle of the more active kind, which would have broken the tent if they had had to play in there.

In contrast to that **Six Feet Under** seem like retired persons in the first place, but they can definitely score because of their laxity that brings them a few sympathy points. „Victim Of The Paranoid", „Feasting On The Blood Of The Insane", „One Bullet Left" or „No Warning Shot" aren't allowed to miss and rock this gig!

Another highlight of this evening is Mr. Al Jourgensen who is saying farewell on his last tour with **Ministry** before putting the Industrial band into the grave. Therefore he wants to influence people with his Anti-Bush Industrial for the last time. „Just One Fix", „No W" or „N.W.O." are played straight to the face of the people, while the band is fenced by the stage decoration.

After In Flames played a real colorful set, a strong performance of **Danko Jones** follows inside the Tent Stage. „First Date" or „Sticky Situation" rock the tent really heavy and leave nothing to be desired.



Sunday, July 6th

The final day of the festival is opened very cool with **Mambo Kurt** and his home-organ which is destroyed after the set of half an hour. Together with the first beer of the day this is quite the right introduction for the wasted metalheads.

Volbeat put full effort into their show in the afternoon hours and are definitely able to win a lot of new fans. This band will be very big soon. The atmosphere, the flair, the connection to the crowd - everything's perfect during this gig.

Slowly but surely the end of the With Full Force is near. After the melancholic Hardcore legends **Life Of Agony** played a gig that satisfies with its intensity and songs of the classic albums „River Runs Red" and „Soul Searching Sun". After that fronter Keith Caputo has his say also at the gig of Biohazard and plays along with these Hardcore heroes, who seem to become really strong again.

Session-pornstar and **Biohazard** fronter Evan Seinfeld heats this atmosphere up with his announcements and he's also able to come back on the stage later when the **Cavalera Conspiracy** play an unique Sepultura set that brings a few musical orgasms to the old school fans of the band. „Troops Of Doom", „Refuse/Resist", „Arise", „Dead Embryonic Cells", „Beneath The Remains", „Roots Bloody Roots" und Co. leave no space for songs of the album „Inflikted". All in all a great gig that ends the run of the Sunday-headliners

But the festival is not finished yet. At least not inside the party tent, where amongst others **Primordial** and **Moonspell** give everything they have to show the people that even after the official headliners there's room for more. Especially Moonspell can mobilize the strongly decimated crowd to some final action. Ribeiro's vocals kill the last brave guys who stand in front of the stage.

Elvis Dolff

Personal conclusion



All in all it was a great 15th With Full Force, that managed to spread some kind of anniversary feeling and took care of some unforgetable memories through some unique performances.



Metal Kings Band cancellations and torrents of hate

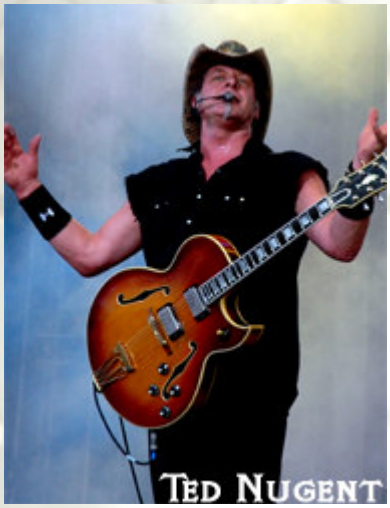
Do it yourself seems to be Manowar's motto. Because the Earthshaker Festival, which was used by the selfcrowned Kings Of Metal as stage for their pseudo-own festival, didn't took place, Manowar's boss Joey DeMaio and his own record company Magic Circle Music planned to organize a festival on their own. The clou is: Manowar are always the headliner of this festival. Therefore it is not a big surprise that you see hordes of metalheads, mostly dressed uniformly with Manowar shirts, conquering the campground near the old industrial area of Bad Arolsen. The mood at the campground is like everyone who knows Manowar would expect. You can hear nonstop „Hail, Hail, Hail And Kill"-chants, the traditional devilhorns as common salute for metalheads is replaced by the so called „Sign Of The Hammer" and even though Manowar play more than six hours and their entire first six records almost every stereo plays the True Metal hymns of the band from New York.

Thursday, July 9th

Therefore one could easily forget that there are also many other bands playing at the Magic Circle Festival. The first band is **Benedictum**, who derive from California. Unfortunately the band, led by the gigantic female singer Veronica Freeman, starts half an hour too early and due to that looks into quite empty rows. That's a pity, because the raw-rocking vocals combined with strong guitar-riffs are pretty cool and can convince the metalheads who watch the show. The song that finally persuades everyone is „Balls To The Wall", which is played as a tribute to the great and legendary German metal band Accept.

Speaking of legends: The upcoming guitarist is definitely one of a kind. Unfortunately the gig of the **Michael Schenker Group** is slightly delayed. The reason is that singer Gary Barden is caught up in a traffic jam, so the audience has to pay a little patience. Finally the band starts without the singer on their side and plays a very long jam, which looks a little bit awkward. After a few minutes Mister Barden finally joins the band on the stage and the real set can start. But the singer seems to be still in the traffic jam with his mind. A lot of times his timing fails, he stumbles unorientedly over the stage and puts a good face on things. During the classical UFO-song „Doctor Doctor" he even forgets the right lyrics - embarrassing! There is just one advantage: He's not stealing Michael Schenker's show. After all the guitar-virtuoso is the star of the band and plays a lot of highlights for the audience. Therewith he's the only eye-catcher and gleam of hope that this band can offer.





Another eye-catcher is up on the stage a few minutes later. **Ted Nugent**, dressed with his cowboy hat and a foxtail, tied to his bottom, shows everyone that even republicans can rock. Apart from his strange oppinions this guy can play a fabulous rock-show and without any doubt enthuse the crowd. Wearing his headset-microphone and with his sleight of hand and songs like „Cat Scratch Fever" or „Wango Tango", the party-barometer climbs a few degrees. The chief, surrounded by his two fellows, seems to have a lot of fun up on the stage - even though he propagates anti-alcoholism. His characteristic announcements, that are affected by his accent and deal with topics like thanking god for this wonderful day, are strange and funny at the same time. During the final song „Great White Buffalo" Ted comes up on stage, wearing an indian-costume and shoots his guitar with a burning arrow. As mentioned before: In private this guy is definitely not everyone's cup of tea, but he knows how to rock!

But even Ted has bow down before the grandmaster. **Alice Cooper** practically invented the word rock-show. There are no real announcements during the whole show. Instead of that the master lets the unique show, that reminds sometimes more of a theatre play than of a rock-concert, speak for itself. There are of course a lot of accessoires that are used by Alice Cooper. During „Dirty Diamonds" he throws necklets into the crowd. On other occasions he whirls around with a riding crop, sable, rapier or cane, wearing a fancy top hat. He also runs through the story of Steven of his concept album „Welcome To My Nightmare". Though he beats up a female-looking puppet during „Only Women Bleed", frees himself during „Escape" from the straitjacket and also stabs a „baby" in a baby carriage. Finally he gets spectacularly hanged. Such a great show can enthuse everyone, especially because the music is also great. Amongst others Alice Cooper plays legendary songs like „I'm Eighteen", „Feed My Frankenstein", „Lost In America" and „Billion Dollar Babies" - during this one he chops up paper money. The final song is the obligatory „Poison" and „Elected" which features two persons masqueraded as Barack Obama and Hillary Clinton, who fight each other and finally start kissing. At the same time signs are held up, stating „Vote For Alice" - if he's politically as good as on stage then anytime, because the show is not only a real show highlight, but also brilliant, concerning the quality of the vocals, music and sound.



Friday, July 10th

The second day kicks off with with a little surprise: **Kobus!** from South-Africa give the whole classic bunch a good dressing down. Instead of eunuch-vocals and playful melodies the band shoots a bullet right between the eyes. Vocalist Francois sounds like a raw mixture of Tom G. Warrior and Fernando Ribeiro, drummer Werner fires awesome double bass salvos into the crowd and the axe section rams everyone into the ground - that's the way every metalhead likes to get woken up. Only the slower Doom passages in the middle of the set are a little bit boring. In the faster moments Kobus! really rule the place and guide everyone who's already awake in the second day of the festival. They also put the crowd in the right mood for Manowar's headlining gig tonight by playing their song „Pleasure Slave" (sung in the native language of Kobus!).

Stormwarrior can use the heated up atmosphere and show that also younger bands are able to play teutonic metal. Lars and his troops celebrate real True Metal with Songs like „Heading Northe" or the hymn „Heavy Metal Fire". Although the set is not really spectacular, everyone seems to have a lot of fun.

Jack Starr's Burning Starr is the quite opposite. The aging Italo-American shows a face as if he would just receive a colonoscopy. He acts totally heavy-legged and seems to be only concentrating on his guitar. The younger faction at his side tries to put a good face on the matter, but this doesn't really work out. Reputed legendary status and the quality of the played Virgin Steele songs whatever - no one really needs this gig.

During the show of **Beloved Enemy** things are less worse, even though there is nothing really innovative offered. Nevertheless the slightly dark and with synthesizer-stomp-beats supported Metal takes care of a little refreshment.

Doro trusts more on well tried stuff. And in case of the German metal queen this means that she's presenting a mix of own and classic Warlock songs whereas the Warlock songs earn a lot more approval. Songs like „I Rule The Ruins" and „Burning The Witches" are well-known to everyone who is present. Therefore the applaus and the amount of people who sing along is very big. Less satisfying are the moments in which Doro has to ride on the softie rail and plays songs like „Für immer" or when she can't stop trying to create her beloved „hey, hey, hey"-chants - this is quite annoying on a continuing basis. Nevertheless the bottom line is an absolute amazing gig and that not just because the sound was great.



Afterwards, the rumours which have been spread around the campground for the whole morning hours, are confirmed officially: Def Leppard and Whitesnake, who were both scheduled for the next day, will not appear at the Magic Circle Festival. There is no explanatory statement. Some people rumour that the bands haven't been paid, other sources say that there have been contractual differences, because the contract said that the bands aren't allowed to play any show in this area of Germany for the rest of the year, but Whitesnake and Def Leppard are touring this area a few months after the festival. However the reasons are unimportant. The crowd is totally pissed off even though the jester, named Mister Metal, announces another ten minutes of free beer.



Before **W.A.S.P.** enter the stage most people ask themselves: Will he sing? In the recent past Blackie Lawless took care of many negative headlines and established playback-only vocals to the common repertoire of W.A.S.P. But this time an all-clear can be announced. After minutes of concentrated listening and observing it is quite obvious that Blackie really stoops to sing on his own. Only the scheduled playing time of an hour doesn't fit into his plan and that is why he enters the stage 25 minutes too late but leaves it on time, so that all in all there are only 35 minutes of playing time left. Fortunately these 35 minutes are really amazing. Songs like „Inside The Electric Circus", „Wild Child" or „L.O.V.E. Machine" make a lot of fun. During the sensational „Chainsaw Charlie (Murders In The New Morgue)" there are finally some backing-tapes used, but that isn't really disturbing the crowd, who is singing along. The final song is the obligatory „I Wanna Be Somebody", during which the crowd is of course split up in two parts who have to battle each other vocally. Concerning the shortened playtime no one would be sad if Blackie, who by the way is dressed really trendy with his football-trikot, the spandex pants and the fringed boots, would play another song instead of celebrating such nonsense.

Gotthard get to feel the bad mood, caused by the cancellation of Whitesnake and Def Leppard, of the crowd more than Blackie and his guys a few minutes earlier. The Hard Rock veterans really take care of turning the mood and there are several good moments within the set but all in all the set of the band led by sunnyboy Steve Lee isn't really satisfying, even though sound and stageacting skills are brilliant and the band plays a set that is harder as usual.

Therefore it is the task of the hosts to change course. And even though **Manowar** delay their gig for more than 30 minutes and let the fans stand in the heavy rain beneath a bright rainbow, Eric Adams, Karl Logan, Joey DeMaio and Rhino, who is replacing Scott Columbus who suffers from a family tragedy, have full control over the crowd from the very first second they enter the stage. During the usual opening track „Manowar" there are hundreds of flags swinging above the heads of the crowd (and by the way obstruct the view of the fans who stand at the rear). The band guides through their first three releases and therefore the gig turns out to be quite legendary within the first minutes. When has one seen rare



tracks like the furious „Fast Taker", „Metal Daze" or „Revelation" live for the last time? The more amazing it is that everyone sings along, knows the text and celebrates one of the biggest metal parties of the year. That's no miracle concerning the quality of legendary Manowar songs like „Battle Hymn", „Gates Of Valhalla", „March For Revenge" or „Gloves Of Metal". In between there are of course characteristic announcements by Joey DeMaio, who seems to be filled with an unusual big amount of hatred. He rants and raves about the press, merchandise-guys, bands, label-chiefs and the fans of Whitesnake and Def Leppard and looks sometimes like the leader of a sect whose announcements are blessed by a blindly screaming mass - that's definitely not the fine way. The better is it as finally the music sets in again and besides the planned programm „Warriors Of The World United" and the new single „Die With Honor" are played. The spectacular finale is „Bridge Of Death", maybe the best Manowar song of all times, during which the stage is widely set on fire - pure goosebumps! And as the outro „The Crown And The Ring" is played from tape there is a lot of pleasant anticipation for tomorrow's gig of the Kings Of Metal.

Saturday, July 11th

The winner of the Battle Of The Bands starts the final festival day. **Cassock** is the name of the band that has been elected last night after the gig of Manowar. But the happy winner seems to be little bit tattered as they stumble up on the stage and present their Heavy Rock. Fronter Miss Rebel leads the band from Norway, but regarding the confused, unstructured announcements, she seems to be little dizzy. Lucikly enough that's not too bad, because there aren't so many people present. Just a few dozy people cavort in front of the stage.

Same with **Sixth Sense**. Their singer tries to hide the fact that the weather is bad and wears a hip summerdress. In view of the rather irrelevant songs there is not so much cheering up.

Therefore it is up to **Mob Rules** to bring a little sunshine into the early morning. This works out in the first moments, but the progressive touched Power Metal songs seem to be a little too unwieldy to satisfy the audience at this early point of the day. Vocalist Klaus Dirks recognizes that too and seems to feel a little offended. He challenges the people who sit at the side of the stages and protect themselves of the rain, telling them they should come in front of the stage - but just with little success, even though songs like „Hallowed Be Thy Name" make fun.



After that **Titanium Black** take care of solid Power Metal, who is only little refreshing, but quite respectable. The songs can score with catchy refrains from time to time. Furthermore Terry, the bald-headed singer, can motivate the crowd to join the band and gives helpful advices for every situation of life.

The replacement for Def Leppard and Whitesnake does not even closely play in the same league like the two legendary bands, but gives more pleasure for the eye. **Krypteria**, led by the gorgeous asian songstress Ji-In Cho, bang their clean polished songs into the crowd and earn divided feedback. Some are just in the front rows to enjoy the prospect of Ji-In, others celebrate the songs as if Krypteria are the secret headliner of the festival. But bottom line is that the presented music is way too glossy and seems to be created with a construction kit. Authenticity and edges are missing. So is the musical truth.



Joe Lynn Turner can't be accused of that. The ex-singer of Rainbow shows with **Brazen Abbot** that he still has a lot singing skills. Thereby the popular hits like „Drinking With The Devil" are played as well as the songs of Brazen Abbot. However it is not a big surprise that the hits get a way better feedback. High spirits definitely arise during this potpourri of Hard Rock hits and new material, even though it starts raining again.

Talking with the organizer

When Joey DeMaio invites to a press conference, one can be sure that there many will heed the call - that's also the case at the Magic Circle Festival. The journalists gather in a guesthouse, which was turned into the press area, in expectation of Joey DeMaio. The first statement is: No photos allowed! That's a pity, because it's uncertain if you'll ever get the chance to see the gathered musicians, who enter with a 45 minute delay, together on one picture. Next to three of four Manowar members (Scott Columbus is missing due to a tragic family incident and is replaced by Rhino) sit musicians of Majesty, Titanium Black and Holy Hell. Furthermore Jack Starr and Doro are present. But everyone is reduced as supernumerary, because even though Joey requests that the other musicians should be asked things too, everyone is focussing on the Manowar chief most of the time. The result is a lot of self-confident (or maybe self-pleased?) announcements. Joey starts his speech with the words that the Magic Circle Festival would show a fan relationship compareable to no other festival in the world. And that has been the aim of the organizers:

„It was our wish that the people don't regret that they bought a ticket. A festival is meant to give everyone an excellent time. And to make this possible we give away singles, 20.000 beers and even our own harleys."

Everyone is very proud, tells DeMaio, who seems to wish to avoid the more critical questions, asked amongst others by the Metal Mirror delegate, who inquires about the whereabout of Def Leppard and Whitesnake. Joey claims that he really has no idea what went wrong and speaks of contractional differences. A real replacement isn't announced at that point.

„Maybe we will give out a refund of a few dollars, if someone wants to leave the area because of the cancellation. But up to now there was no one who wants his money back. This makes us also proud. We think about what we're going to do. Maybe Manowar will do something special or play a little bit longer. We won't fuck the fans."

In the course of the press conference Joey see-saws between humouristic announcements, pure festival pathos and furious addresses.

„Everyone's against us, but that's not new for us and never stopped Manowar. It is our task to show the people, who want to stop us from living real Heavy Metal, that there is no way that they can stop us. We are in a war. On the one side there are Manowar, our family and fans and on the other side are the people who want to stop real Heavy Metal."

Unfortunately Joey mentions no names, but praises Germany as the stronghold of Heavy Metal. He also tells that every excessive money has been spend into the lightshow, the stage and the PA. Finally the Manowar boss also announces that there will be a Magic Circle Festival in 2009, where it would also be possible that bands of more extreme genres are confirmed to play.

„We do everything the fans want. Without them this festival wouldn't be possible and only because of them we are what we are today: Not the biggest, but definitely the best festival!"

The fans of **Holy Hell** also don't give a damn about the weather. After Manowar took the band, led by singer Maria Breon, with them across the whole world as their support and promoted them as much as possible, the band can look at a huge fanbase surrounding them, although the band of six hasn't released an album yet. The more surprising that single fans can sing whole text passages along and celebrate the frontlady and her troops with a sea of flags. Between the own songs that attach importance to the keyboards the band plays a few cover-songs, amongst them a version of Dio's „Holy Diver", which shows that Holy Hell really have a lot potential. Dear Magic Circle team: Now it's time for an album, isn't it?

Majesty present the gag of the festival - the more worse that they mean it seriously. What was already announced at yesterday's press conference is now officially stated by Mr. Metal: Majesty have changed their name and are known under the name **Metalforce** from now on. Apparently singer Tarek, who looks like a clone of Eric Adams, hoped for better feedback from the Magic Circle crowd. They still chant „Majesty, Majesty" and not seem to get used to the new band name. Fortunately the new name has no influence on the music, which is cool teutonic Metal after all and presents a lot double bass input, juicy guitar walls and Tarek's clear voice. Everyone who is able to concentrate on the music and not the exaggerated surrounding enjoys the gig and songs like „Fields Of War" and „Sword And Sorcery".

Sidenotes - what happened apart the stages



Rockin' until the police stops by...

Also apart the festival area there was a lot rocking. Thursday evening a truck appeared at the campground. In the inside was a small stage built up including amps and co. Henrick is the name of the band, who travels from festival to festival and fires many Heavy Rock towards the campground's inhabitants. The fans really liked this spectacle, but the security didn't and tried to pull the plug a few times or stopped the singer from going on with the show. Finally they called the police. If this spontanous concert means serious consequences for Henrick? We don't know yet...



Death Angel tear the tent apart

Actually it's not forgiveable that a world class band like Death Angel had to play in the small tent. Nevertheless Mark Osegueda and his boys put on a happy face to the bad daytime and spoiled the listener's ears with fantastic Thrash Metal, which came with such a big pressure out of the box that some guys even dropped their beers out of their hands.



Firefighter's truck used for party

Manowar can without any doubt call one of the most loyal fanbases in the world their own. You could see a lot of this guys at the campground. A few meters next to the Metal Mirror camp stood an old firefighter's truck, which was decorated with Manowar accessoires. Its roof was used as party centre for Manowar fans of all nations - despite Manowar there wasn't much other music that was played by the guys...for three days in a row!



(Fake)bloody fun

Who leaves his house without selfmade fake blood? Benne definitely doesn't. The bottle with fake blood he found in the car was immediately tipped over the gravel and used for funny head injury pictures with strangers. Another plan was to mark a trace with the stinky stuff to the women's toilet...



Tire transport

Bad, bad alcohol: The both Metal Mirror delegates found a damaged tractor tire on their way to Death Angel's gig. The tire was rolled a few meters along. There were also some volunteers that wanted to be transported sitting in the tire. But this never lasted for long, because spinning in the inside of a tire doesn't really work out with high alcohol consume.



Pyros and intestinal gas

Pyros are high sensitive, everyone knows that. Therefore there was a special warning placed at the entry of the backstage room where they were stored. But see for yourself...



However it is again **Manowar** that everyone is waiting for with full desire. Before the concert starts a déjá vu is coming up: It starts raining heavily, the Kings Of Metal delay their gig again for half an hour and as „compensation" one can (again) admire the fancy rainbow. Finally the intro kicks off and again it's the selftitled song „Manowar" who opens the party. Joey DeMaio and his fellows play themselves through the albums „Sign Of The Hammer", „Fighting The World" and „Kings Of Metal" and due to that they have again quite a few rarities in their bags. Especially songs like „Guyana (Cult Of The Damned)", „Thor (The Powerhead)", „Violence And Bloodshed" and „Blow Your Speakers" haven't been played in Germany for quite a while. „Drums Of Doom", a track that is needless on the album, is spontanously turned into a great drum solo, showing again that Rhino would definitely be the better choice behind Manowar's shooting gallery. Even though Karl Logan's guitar isn't loud enough from time to time, the second gig has a more relaxed atmosphere. The mixed surroundings and especially Joey's announcements are less hateful, but humouristic and in a good temper. He gets a lot of persons up on the stage to thank them, there are two firebreathing dancers, who also heat up the atmosphere and the young lady, who wants to propose to her boyfriend has made her bill without Joey, who sends her to the side of the stage while her future husband is pleased by four strippers sitting on a chair on the stage during the song „Pleasure Slave". After that he asks the lady that her boyfriend is allowed to fuck every girl he wants and drink beer every day and presto there they have to leave stage again and the laughing in front of it is huge. Also Eric Adams who has his birthday receives a birthday serenade. For the musical finale a choir is brought up on the stage, even though you can't hear them during „Blood Of The Kings" and therefore they are demoted as decoration, because their microphones are too quiet or even not turned on. They also miss the right timing on many occasions. Not until „Warriors Of The World United" and the new single „Die With Honor" are played (again) you can really recognize them. The closing unicum is the live version of „The Crown And The Ring" that shows again how many rare tracks have been played within the past two days.

Bottom line: there could have been a few things done better at the Magic Circle Festival, especially concerning the organisatory and communicative point of view. Nevertheless one has to mention that this festival is still in its infancy and that it's a long way to the top. For the Manowar fans this was definitely a must-have and everyone who's not tired of Manowar after this festival, is invited to be there if the Magic Circle Festival hits the next round in 2009. Among all the Manowar freaks will be:

Dorian Gorr and Benjamin Gorr

Joey DeMaio's preview

Joey DeMaio isn't good in keeping expectations low. In the run-up to the Magic Circle Festival he took every given chance to prophesy that his announcement after the final Manowar gig would kill everyone. Therefore many people were curiously waiting for this announced speech. During the announcement Joey told that they're collaborate for the next Manowar album with the famous German author Wolfgang Hohlbein, who showed up on the stage to read the first two lines of his book. These lines were written during the previous Manowar show. Furthermore there will be a computer game and a movie coming along with the album. The movie's recording will start at the next Magic Circle Festival in 2009 and the visitors will be able to contribute to that movie. Manowar will also play their entire new record, which will be out until next summer, live and in a row at next year's Magic Circle Festival.

Comments of the editorial staff



Thumbs up: The two amazing gigs of Manowar, Alice Cooper's fantastic show, W.A.S.P., Doro, Death Angel, who unfortunately had to play in the tent, and Kobus! Partying with Benne until five am. Finally we have nice tent neighbours and the gorgeous Krypteria chick drew off the attention of the irrelevant music.
Totally sucked: The cancellation of Whitesnake and Def Leppard as well as the following mystery mongering about what went wrong. Mister DeMaio exaggerates from time to time during his hateful speeches. Bands like Jack Starr or Mob Rules bore me to death.
Biggest surprise: Blackie Lawless sings (almost the whole time) live. Doro is fun as long as she puts her „Hey, Hey, Hey"-chants aside. I'm not tired off hearing Manowar even after this weekend.
My hope for 2009: Manowar gigs that are of a compareable good quality and a bigger genre variety.



Thumbs up: Good bands. Most ly fine weather. Met many nice metalheads who love Manowar. Free beer rocks!
Totally sucked: Missing explanations why Whitesnake and Def Leppard didn't play and that there is no real replacement for them. You hear only Manowar's music at the campground - and that for the whole three days, even ten minutes before they went up on stage. Alice Cooper starts his show 30 minutes too early. The flags disturb my view. W.A.S.P. play way too short. Joey DeMaio seems to go slowly but surely insane. Disgusting prices for t-shirts.
Biggest surprise: Doro shows a great gig. Kobus! is a musical bright spot.
My hope for 2009: No band cancellations, bigger genre variety and less paranoid announcements from Joey.

DONG-OPEN-AIR 2008

MORE EVILOR THAN SKELETOAR



Monster, superheroes and a panzer batallion

The „Halde Norddeutschland", most well-known as the Dong-Mountain, experiences again a storm of metallic visitors, because the cult festival „Dong Open Air" takes place for the 8th time. The Dong Open Air is famous for its amount of partying people who don't come only for the music, but for a big metal-party that lasts for two days. And the signs look good: It took only a pre-sale-phase of two weeks to sell the festival out.

Friday, July 18th

Path Of Golconda is the first band who plays in the tent. The guys who derive from the city Oberhausen can lure some first curious visitors in front of the stage with their thrashy Dark Metal. Very surprising is that the sound is very good even at this early point of the day. Therefore are the more melodic passages quite satisfying and don't annoy the audience. It is also the effort of vocalist Manuel, who screams his lungs sore, that this band is able to celebrate a characteristic spectacle.

As replacement for Scarlet Fire who had to cancel their gig at short notice the band **Enemy Within** from Duisburg plays as second band. The gig, which presents slightly melodic and rocking Thrash, seems a little sterile and irrelevant. Nevertheless the atmosphere is good, because the band brought their own fan club with them. Most people to whom this band is unknown don't give an equally positive feedback.

Same with the Swiss **Roots Of Death**. The combination of Thrash with Hardcore borrowings doesn't really work with the small amount of people. Also the early time doesn't help the band. The first thing that really fits to the spectator's taste is the Sepultura cover „Territory" at the end of the set. Therefore Roots Of Death leave with an all in all satisfying impression of this thrashy, metallic play.

Lyriel try to fascinate the meagre seeded crowd with their unconventional music. Actually the folk-rockers have sufficient musical potential to convince the audience. With cello, violin and keyboard obtains a lot of life on stage, nevertheless isn't the band able to ignite the spark completely towards their fans. Vocalist Jessica lilts dreamily sounding songs like "Rainbow" or "Memoria" emotionally and also rock-like into her mike. But you can't still see any fans shaking their long hairs who like headbanging. This fact doesn't really annoy anybody, because the members of Lyriel provide a well elaborated set of songs till the last second of their gig.





Dong-Talk

with Nick Kolar (Commander)



Nick, you're here for the second time. What is your impression of the Dong Open Air 2008? „The weather is mixed. However the same things count: A lot of beer and many cool people." **You really had to conquer the crowd. How did things work out?** „There weren't any presents out there. In the beginning it was quite cold but in the end hot as hell." **What other bands did you watched?** „I want to see Hollenthon's upcoming show and our whole band will watch Sadist. I already saw a lot of the other bands on other opportunities." **Is there something that could have been done better?** „In my opinion there is nothing. Maybe you should ask the typical visitors."

Moder try to fetch a little darkness into the afternoon. The three guys who come from Bremen take advantage of old-fashioned decoration-stuff, namely two big, inverted crosses. Furthermore the three guys used some slight facepaint before they went on stage. Nevertheless the band's music is far away from being raw Black Metal. Moder present an ugly mix of old school Death Metal, Black and a little Thrash Metal, profiting by the satisfying 80s-vocals of fronter Necro Nickel.

It shall go on direfully melodious. The band **Civilization One** enters the small stage with much energy and belts out one by one Power Metal song. The set consists of tracks from their first record „Revolution Rising" which can satisfy especially sound technical. Nevertheless is this fact no guarantor for a good atmosphere. Unfortunately the gig bobs up and down in the bog of the average. That's a pity because the multinational band could actually achieve more. The little highlights are missing during the entire gig.

Grind Inc. turn the musical direction upside down. Instead of Power Metal-songs the audience gets to hear fully loaded blastbeat-attacks. Drummer Adriano dashes on his drums like a maniac and fires double-bass-salvos into the crowd who immediately starts to headbang wildly. Unfortunately the Grind Inc. eye-catcher is absent today. Squaller Tom is enjoying his holidays and so it is up to Chris Mieves to lead the attack on the Dong-Mountain. Therefore he's also grunting Tom's parts. Despite many expectations this compromise still does work and gives the gig, consisting of tasty brutal-songs like „Collateral Body Count", „Glorification Of Violence" and the final highlight „Forced To Eat Their Guts While Dying", a better-structured atmosphere.

Suidakra also have a lot of highlights in their backhand. The band, led by the nonstop smiling Arkadius, is self-confident as usual and presents it's celtic inspired Melodic Death Metal-songs. Also the absence of the clean vocals of the recently dropped out Marcel are well imitated by Arkadius. In general the black-haired guy is in the spotlight. None of his comrades is compareable in stageacting to him. Furthermore the band shows its humorous face and re-enact the power breakdown that happened while the thunderstorm during their last Dong-gig in 2004 - a joke that not many people really understand. Solely the band and some visitors who get the insider can laugh about it. Fortunately the band doesn't exaggerate it and concentrates on the music quickly again. And the music can enthuse everyone. As special delicacy Suidakra have a bagpipe-player up on stage and finally finish their set with „Wartunes" and „The IXth Legion".

Dark Tranquillity profit by the heated up atmosphere and take it on another level. Just like Suidakra's gig it is again the fronter who is the most important factor for the electricity. The string-section tries to keep up with the charisma of Mikael Stanne, but no one is able to. The redhead paces self-confidently over the stage and there is no doubt that he is totally into his own music. His wild gestures and untiring effort impart a lot more intensity to the Melodic Death Metal-songs. Even though the back of the tent seems to be a little bit tired, is the front still awake and moshes to the bones. In view of such amazing songs like „Damage Done" isn't this a big surprise.

Saturday, July 19th

The early Saturday stands in the sign of the **Grailknights**. Many followers of the Battle Choir have gathered inside the tent to render homage to Optimus Prime, Lord Lightbringer, Mac Death and Duke Of Drumington, some of them even wear self-manufactured hero-costumes. The Grailknights are thankful for this and reward it with their epic Melodic Death Metal songs like „Across The Galaxy", „When Good Turns Evil" or „Moonlit Masquerade". In between there is of course the colorful supporting programme. They're posing with their capes, Dr. Skull and his orcish henchman come up on the stage and as very special effect they're presenting the „Urks", a friendly smiling dragon who is fought by the Grailknights with swords, but can only be beaten with the help of the Battle Choir. One moment who is definitely an eye-catcher is that all the followers of the band suddenly kneel down in front of the stage. Even the Grailknights, who are never tight-lipped, are losing their speech as they're confronted with this sight. As big „Thank You!" they finish their set with „Return To Castle Grailskull". Really impressive!

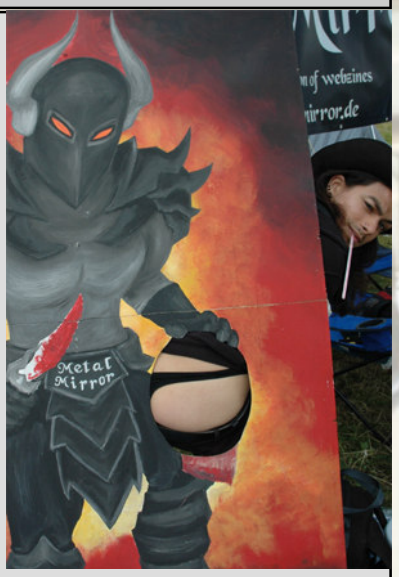


The tough task to go up on the stage right after the heroes of the festival and their amazing show, is up to **Commander**. But the Death Metal band solves this problem with approved unwillingness to compromise and sovereignty, which is essential for a band of this genre. However the crowd is quite thined out and decimated by the amount of Battle Choir members who're running around in the outside area. The guys from Bavaria aren't worried about this fact. Their Death Metal is played tangly, directly and straight to the face and leaves it scars. Great gig!

Rocketchief gear down and serve the further decimated audience smooth Rock'n'Roll which is only suitable for slower, single headbanging-action. It's nice for a few songs in the meantime, but nothing that you'd regret if you wouldn't have seen it. After all this gig is quite unspectular. The enthusiasm to play is there, but an suitable amount of people is missing.

Now the tent becomes filled with Italian flair. But no panic, there is no amore in the air, but Melodic Death Metal which **Raintime** fire into the crowd. The guys of the band seem to be in a very good mood and crazy about getting the audience in front of the stage rocking by showing their fervent Italian temperament. The band is able to succeed in achieving this goal, because you can see many metalheads banging and also showing their horns up in the air to support the band. You can't overlook the great party mood on the stage and in the tent, because the beer isn't flowing in moderation anymore. It is obvious that Raintime are an alternation that is very pleasing for the current Dong Open Air.

The Metal Mirror Camp



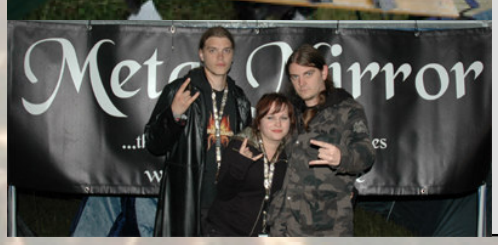
We know how to make ourselves comfortable - even if the weather sucks. Therefore the Metal Mirror camp, usually consisting of a few tents and a pavillon, was upgraded. Sitting under our pretty banner we presented some especially selected, laminated (the danger of knocked over beers…) articles of our current issue, gave out flyers and chilled with a few drinks in our hands. The undoubtedly highlight was our fotowall, showing a black knight (Metal Mirror chief Dorian lovingly named him „Jonathan") who holds the decapitated head of the photographed person. This was quite a magnet for all drunken visitors of the festival, even though we first had to disperse the rumour that it would cost money to be photographed with Jonathan, who by the way presents full of pride the „engraved" Metal Mirror logo at his belt. One visitor had to divert the hole from its intended use and instead of his face he put his butt through it, wearing a thong…

The stand was also very much liked by the musicians. Therefore the Metal Mirror camp was without further ado used as a merchandise-centre for the Death Metal band Grind Inc.. Many musicians came along to thank us for past media coverage and the guys of the French band Nohellia stepped by to discuss about Symphonic Black Metal with the chief. Sunshine boy Arkadius, fronter of the mighty Suidakra, joined the camp for a few beers and Commander's Nick was a few times present, always telling that he'll be back for more beer.









Not so enjoyable was the visit of Motorjesus' singer Birx who took the fan avowal of Metal Mirror camp inhabitant Bastian wrong (we assume because of his alcohol consume), totally freaked out, beat at the table and yelled at the whole crew that he's about to destroy the stand. Thanks to Benne's conversation talent this did not happen and the furious singer, who meanwhile threatened to beat the crew, was calmed down. Later he apologized for his misbehaviour but we really would appreciate it if he would show more fan-friendliness and calmness the next time someone tells him that he likes his band. After the discussion with Birx, Benne (until then a very big fan of Motorjesus) was so angry that he planned to throw away all of his Motorjesus-CDs - but we could disperse that plan.

Another annoying „guest", who first urinated next to Bastian's tent, then ran into a trash-can and started to accost the Metal Mirror crew, could only be removed with the help of the security. Luckily these things have been the exceptions. Mostly we had an excellent time with a lot of metalheads who were very friendly and in a good mood. According to this: Keep your eyes open if you're visiting the Dong Open Air 2009 - we'll be there!



Drone from Lower Saxony leave no doubt that they have matured because of their record deal with Armageddon Music and the past years full of endless touring. Vocalist Mutz, who reminds optically of Machine Head's Rob Flynn, seems to walk with a lot of backed-up energy on stage. This energy is suddenly unleashed within Drone's show. Unfortunately there aren't many listeners in front of the stage, whose ears meet the groovy, modern Thrash Metal. Instead of watching Drone's show most metalheads take care of their alcohol level, sitting with a beer on the campground. This is a pity, because the band has a huge potential. So much more sympathic is it that the guys aren't frustrated, but fire so many groovy riffs and double bass attacks into the crowd until the sweat drops off their foreheads.

There shall be another fat portion of Power Metal for the visitor's ears. The appetizer is served in the form of the Paderborner underground band **Torian**. The guys seem to be very happy about being able to play a part in the musical potpourri. The band about the fuzzy-head and vocalist Marc Hohlweck is profoundly motivated and gives everything till their last energy spark. Singer Marc is vocally in a good condition and sings powerfully into his mic. The songs don't have any characteristic recognition, when you aren't a die-hard fan of the troop, but this isn't all-too fatal. Nevertheless most visitors have also some fun and that is a positive factor for Torian. It would be wishful to have more musical alternation because then the gig would be almost spotless.



The musical contrast is brought to the audience by **Nohellia**. The French band, that walks with seven persons up on the stage, blows its Symphonic Black Metal into the masses and is able to convince them. The reasons aren't only the present but not too dominant synthesizer, but the sensational, unique voice of singer Pierre in the first place. The guy sounds a little bit like Dani Filth in his angry phases. Another plus for the band is the eye-catcher effect. The squad seems to be motley. The bottom line is an absolute fascinating gig that shows again the Dong-organizer's talent for selecting young underground bands with a huge potential.

A minute ago up on the stage, now already within the crowd: The guys of Nohellia gather in front of the stage to watch the gig of **Persefone.** And it is obvious that the crowd is watching some real virtuosi. The highly progressive Metal comes along with a lot of very playful solos and tinklings. Sometimes the vocalist is totally ignored by the audience and everyone is just staring at the instrumental section. The undoubtedly highlight of the show is the Star Wars medly that includes all the famous melodies of the legendary science-fiction movies.

After that it is **Hollenthon**'s task to play more straight-to-the-face metal, brought to the crowd by ex-Pungent Stench chief Martin Schirenc. But also this set is full of synthesizer attacks that lead the melodies. The bitter aftertaste: All the effects derive from tape. Therefore the string section has enough space and time to show their posing, but nevertheless the guys seem to be a little impassively. Fronter Martin doesn't care about the technical help and while great songs like „Y Draig Goch" are played, the crowd doesn't either.

DONG-TALK with Tommy (Sadist)



Tommy, in how far is the Dong Open Air different from other festivals? „It's not that big, but it has its very own atmosphere. In my opinion it goes back to the roots of Heavy Metal and that is something I really like." **Do you have such a festival also in Italy?** „Unfortunately not. We only have two kinds of festivals: The really big and the total small ones. The Dong Open Air is something between both things. In Germany you can establish such a festival easier, because you have a lot more metalfreaks." **You're today's co-headliner. Does that fact makes you a little bit nervous?** „We're always a little bit nervous when we enter the stage. That really belongs to the job of a musician." **What other bands have you watched?** „I watched Raintime yesterday, because they're also from Italy. And of course I had to watch Dark Tranquillity with whom we shared the stage a few times in the past."



A rattling portion Technical Death Metal is now served by the Italian **Sadist**. This band who often go under at the mass of Death Metal bands, because some people aren't able to enjoy the progressive sounds as well as the band does playing them, surprises the Dong Open Air. There are a lot persons who are really curious and swarm into the tent to catch a glimpse of this band. All in all this gig is no highlight concerning the atmosphere, but their musical message is spread with intense and is very satisfying.

The Swedish vets clear their way to the stage, of course without using any violence and fire a lot of groovy Power Metal into the audience. **Sabaton** control the location the whole time and the packed tent eats them from the palm as usual. Usage is the keyword because everybody who has already seen the band more often than one time, knows what he or she can expect and this fact is able to depredate the charm of the show immediately. Joakim Broden plays with the soldiers in front of the stage and screams his well-known motto „Another two beers" into the mic. And of course every important hit of the band like „Primo Victoria" and „Attero Dominatus" is belt out into the audience. The fans are cheering and everybody is content. You can gaze at the show for almost two hours but there also rushes the one or two things yawn over one's lips. For the next year Sabaton should think about some new show interludes otherwise their shows come across as banal.

After the final act most metalheads walk around the tents with a few beer in their hands. Some just fall totally wasted into their sleeping bags, because after all everyone has to leave the Dong mountain tomorrow. Also team Metal Mirror is removing the camp and falling into the tents. Now the hill deserves a break - but not longer than one year. Then there will be again a storm of metalheads, climbing the hill. Among them will be:

Dorian Gorr, Jenny Bombeck, Benjamin Gorr and Elvis Dollf

DONG-TALK with the Grailknights

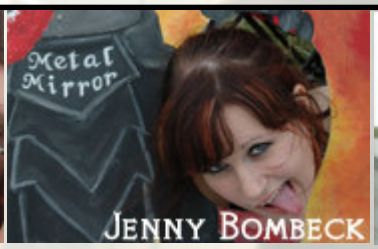


How do superheroes enjoy the Dong Open Air 2008? „We have been here before and this time it's fantastic too. The location is great and you receive a beer very cheap. We have just one request for the organizers: If you want us to play here next year, please contact us a little bit earlier." **What would be with a obligatory opening-concert every Saturday morning at the Dong Open Air?** „Oh, we also enjoy playing at a later time of the day…" **What other bands are pleased with the attendance of the Grailknights?** „We really would like to see Sabaton, because we are supporting them on their upcoming tour, but we had our big release-party yesterday and everyone of us just slept for about two hours. That is why we will hit the road soon. You know, we do not want to ride with Zapf-Beauty against a tree on our way home."

Comments of the editorial staff



Thumbs up: Grailknights, Suidakra, Nohellia and Persefone's Star Wars medley. Cheap prices for great food and of course the Metal Mirror camp and its inhabitants.
Totally sucked: In general: The line-up is not as good as last year. Mister Birx is totally insane and he can be happy that I wasn't present while he was freaking out.
Biggest surprise: Nohellia.
My hope for 2009: Endstille and less assholes.



Thumbs up: The unique Metal Mirror camp and its inhabitants. Jonathan who decapitated everyone. Very tasty currysausage with fries and I drunk two bottles of prosecco within two hours (at least it felt like two hours).
Totally sucked: The line-up wasn't really for me. Also: Idiots and arrogant vocalists who try to piss us off.
Biggest surprise: -
My hope for 2009: No sudden band cancellations and less Power Metal.



Thumbs up: I didn't see any right-winged idiots. The Metal Mirror camp.
Totally sucked: The billing wasn't as strong as the years before and the audience is (sad but true) the most disgusting in the festival-landscape. But that's nothing you could blame on the organizers.
Biggest surprise: The Grailknights attracted more people than any other band.
My hope for 2009: More Black Metal. Endstille or Graupel would be amazing.



Thumbs up: Well, the Dong actually including the special Dong-beer-feeling. The prices and the snugness in this scale make clear how nice it is to have such a cool festival just around the corner.
Totally sucked: The weather was below average. The döner made my stomach sick.
Biggest surprise: -
My hope for 2009: A better line-up and better weather.

Legendary shows, scandalous gigs and big reunions



Wacken is a phenomenon. A phenomenon that keeps growing and growing and received a huge boom within the last years. May it be because of Sung-Hyung Chos documentary about the clash of cultures that takes place every year, or may it be the endless range of merchandise, that reaches from cups to city signs, or may it be the amount, quality, exclusivity and status of the bands that are hired to play there - Wacken is gigantic. Many voices even say that it's too gigantic. That it's going to be really special this year, but also really crowded, that was obvious since the beginning of the year, where the festival was already sold-out. One reason for this is definitely the gig of Iron Maiden. The living legends honour the Wacken Open Air this year and play the only gig in Germany in 2008. But the NWOBHM-vets are only one of many pearls that are offered by the Wacken Open Air. Team Metal Mirror was there and assured itself of the qualitiy of the biggest Heavy Metal open air in the world. The following pages bring you the extensive report about all bands that played on Black, True and Party Stage. We also present you short interviews with musicians that played at the Wacken Open Air, a representative selection of bands that played inside the smaller W.E.T. Stage and finally the comments of the editorial staff.

Thursday, July 31th - Black Stage

The first band always traditionally enjoys extra attention at the Wacken Open Air. This time this is justifiable, because **Girlschool** are the perfect opener for such a big festival. The rock-mommies from the UK may look older but they still rock as hard as the highschool-band they once were. There is no action missing up on the stage. The ladies bang, run from the left to the right and pose as much as possible. The crowd really likes it, not just because of the great setlist that presents such top-class songs like „Hit And Run", „Race With The Devil", „Demolition" and of course „Emergency", which is quite popular because of Motörhead's cover-version. During the breaks the girls revile each other by saying that they're all bad mothers because they live the Rock'n'Roll dream.

Woman power, the second: **Lauren Harris**, daughter of Iron Maiden's bassist Steve Harris enjoys the luxury to be able to play at every venue wherever Iron Maiden appear. But that what's presented is completely disillusioning. No matter how often her promoter will mention that producer Russ Ballard found the singer without knowing that she's the daughter of Steve Harris: Without the influence of her father sweet little Lauren wouldn't play on just one big festival stage. The interim soundcracks aren't the worst thing that disturb this gig, but the fact that the voice and effort of Lauren is below average. Any random underground-singer would be able to do this ways better. The people that have gathered in front of the stage are all Maiden fans who just want to catch a glimpse on the daughter, but most of them leave a few minutes later. No one needs this gig!

It's an totally different scenario when **Airbourne** enter the stage. This band received no gift. The four guys from Australia know what it means to make your way to the top on your own. In the past four years they played every place they were allowed to, no matter how small it was. Meanwhile the band has reached a degree of professionality that leads them rightly to the big stage of the Wacken Open Air. Sure, the AC/DC-influenced Rock'n'Roll isn't what you call innovative, but who gives a damn if the show is that great? Singer and guitarist Joel O'Keefe presents an energy that takes your breath away. The whiskey drinking fronter climbs the stage scaffold to the top with his guitar in his hand, to play a solo over the heads of the visitors, while he is wildly banging his head. Back at the ground of the stage he whirls over the stage like a hurricane while Justin Street and David Roads are banging their heads without any break. Airbourne play amongst others „Blackjack", „Heartbreaker" and „Stand Up For Rock'n'Roll". As this gig finally ends regretful for the crowd, the sweat weeps of the whole band and drips onto the stage ground. Nevertheless the guys don't seem to be exhausted. Joel allows himself another mouthful of his huge whiskey-bottle and grins - not a big surprise after this sensational gig.

Sensational isn't the word that really fits to **Avenged Sevenfold**, but the probably most tattooed band on the billing makes a good job. Singer M. Shadows has to be credited primarily for this fact, because he's able to satisfy during harder passages as well as during cleaner parts with his voice. The rest of the band acts a little bit lazy. But the bands seems to enjoy its time up on the stage, after all Shadows promises that they'll tour many times through Germany from now on.



Thursday, July 31th - Party Stage

With a solid portion of heating up Rock'n'Roll the Party Stage is opened. **Mustasch**, that remind strongly on different Rock legends like Black Sabbath, Led Zeppelin or Motörhead, but also present some Stoner Rock influences, can persuade the crowd right from the beginning on and animate to mosh. The first beer in the hand and good weather in the back, no metalhead can complain about this opening. The rocking sounds and songs like „Down In Black" or „I Hunt Alone" put on the right mood for the rest of the festival.

They're followed by **Nashville Pussy** from the USA, who can heat up the atmosphere with two lightly dressed female musicians and their intense rock atmosphere. The cover of Ike and Tina Turner's „Nutbush City Limits" is there just the cherry on the cake. Coming to the end of the gig the with gazes almost undressed guitarist climbs the stage scaffold to put the final note of exclamation on this show. This band deserves it one hundred percent. This atmosphere makes it hard for every following band to keep track.

It's the young wild boys' turn to rock the Party Stage. **Sturm Und Drang** make their Wacken debut and receive the school grade „C". However the scallywags rock almost like the big ones but this set and also the sound is half-baked. The gig lacks of power behind the strings and microphone. The band receives the biggest applause after playing Iron Maiden's „Fear Of The Dark". On the record this band is quite great, but the stage performance isn't flawless.

Leaves' Eyes enter the Party Stage with a huge viking ship. The fans seem to be happy about this dot on the i and salute fronter Liv Kristine with a warm applause. Of course she's dressed really fancy and presents a show that is as good as usual, while Alexander Krull storms over the stage and grumbles into his microphone. Both make everything allright. Unfortunately the viking show, that shows a few northmen-actors who beat each other up, can't really score. They're celebrated by the audience but it doesn't look authentic.

WACKEN-TALK

with Rob and Him (Excrementory Grindfuckers)



Hello Grindfuckers, since when are you here? Rob: „We arrived yesterday at noon..." Him: (screams) „Fuck!" **Allright...which band should be everyone's duty to be watched?** Rob: „The Iron Maiden-Gig yesterday was definitely a duty for everyone." Him: „And maybe everyone should watch the Grindfuckers. I heard that this is quite a good band." **What should be done better at the Wacken Open Air?** Rob: „The Grindfuckers should play here every year and at least for two hours, simultanously on True and Black Stage. You know, I need the Black Stage all for myself." Him: „Even my keyboard, which consists of 320.000 keys needs a lot of space."

Thursday, July 31th - True Stage

It's the moment most visitors have waited for. With **Iron Maiden** the organizers present the biggest band in the history of the festival and accordingly big is the rush to the stage. That there a many screens all over the festival area where you can see the show doesn't matter to most of the people. Everyone wants to catch direct glimpse on the band. This leads to much unlovely throng in front of the stage. But the gig itself is of the desired quality. Bruce Dickinson and his fellows start with „Aces High" and „2 Minutes To Midnight" into an energetic set, where you can't see airs and graces of bored musicians. Bruce Dickinson puts on a record, concerning the number of kilometers he runs around. Furthermore he dresses as soldier, waves proudly the flag and comes up on the stage wearing an Indian mask. Fortunately he puts aside his strange woollen hat after a few minutes. The moments where you think that one could hear the Iron Maiden singer a few times before in a better condition is compensated by the amount of hits you can find written on the setlist. A special highlight is the 13 minutes long „Rime Of The Ancient Mariner", which presents an impressive light- and fog-show. Further hits that lead to a yelling crowd are „Can I Play With Madness", „The Trooper", the sensational „Run To The Hills" and of course the obligatory „Number Of The Beast". In the meantime there is an oversized Eddie coming up on the stage and is integrated in the stage setting. This evokes more and more storms of jubilation in front of the True Stage. At the end „Fear Of The Dark" and „Iron Maiden" follow and take care of many hoarse throats. The grand final is „Hallowed Be Thy Name", where it becomes very brutal in front of the stage again. After that, Iron Maiden leave the crowd, just having played one memorable gig in the history of the Wacken Open Air.

Friday, August 1st - Black Stage

The morning hours start with a piece of good old Schwedisch Death Metal. **Grave** start fireing their brutal songs with high effort at 11 o'clock and give all they have to convince the people who get up to see them. This is something the, concerning the time, quite big crowd honours and celebrates Death Metal's Motörhead, who are often told to show too less innovation. But classics like „Into The Grave" or „Soulless" remain pearls and satisfy like the rest o the set without exception. A great kick-off in the day, that seems to be the common opinion of the crowd.

Job For A Cowboy want to keep track with full force and with their Deathcore they turn the whole area in front of the stage into one big Circle Pit. In between they import even the newest trend, namely the Wall Of Death to the Wacken Open Air. The weather god doesn't seem to like it, therefore the rain starts. But the followers of the band are restless and wild and don't give a damn about the weather, so they keep moshing in the rain - that's called effort. The band led by the vocally strong Jonny Dacy seems to be really happy about it - rightly!


Job For A Cowboy



Nashville Pussy

Girlschool

Ensiferum, the vikings from the North and nowadays almost regular guests at Wacken, can keep up the degree of atmosphere. After their Intro and the incipient „Hero In A Dream" the atmosphere burns, even though the weather is badly. Fronter Petri blames it on the Swedish people and by now the metaller are ready for songs like „Deathbringer From The Sky" or „Ahti" which even leads to some Pogo action in front of the stage. Also the classic stuff like „Windrider" and „Lai Lai Hei" make the people sing along. The end is „Iron", where the Finnish can animate the crowd to mosh with them for the last time and beat themselves musically.

Björn „Speed" Strid enters after that the stage with **Soilwork**. One thing is directly obvious: These guys are totally thrilled to rock this place. The roll get started with songs like „Bastard Chain" and „As We Speak". Of course the Wall Of Death isn't a long time coming, because the atmosphere immediately jumps over onto the crowd. Wherever one look you can see rotating hair and a totally satisfied Swedish band.

Opeth accede the Black Stage with the sounds of their proven intro, looking into the faces of their followers. The crowd immediately starts to bang as the opener of the concert, „Demon Of The Fall", which is mostly played as encore, is played. As everyone's used to the Progressive Death Metal legends serve a flawless show and can despite some expectations even score in the atmosphere and environment of the festival. Fronter Åkerfeldt amuses the crowd with his charateristic announcements. Amongst others he tells how he felt his heartbeat when he spoke to his idols Iron Maiden in the hotel and says winking that everyone who doesn't like „Master's Apprentices" is a „fucking cunt". The only song of the new album is „Heir Apparent". The final song of the set is the wonderful „The Drapery Falls".

It's going to be bombastic and also longbreathed. **Corvus Corax** enter the stage with something about hundred (on the first look) persons at their side. Concerning their filed show, the guys deliver more for the eye than for the ears. The second part of „Cantus Buranus" can't persuade on the whole range of the set and the choir, the flag bearer and the drummers lose their charm after a while. All tries to animate the crowd doesn't help. The people are tired and need something harder to get awake again.

Horns up high: Probably the meanest band of the festival is about to destroy the whole place and many Black Metal disciples follow their call. Even in the forerun to the gig it allures that the upcoming gig is going to be something really special. Behind a curtain some stagehands build up the stage design - this arouses curiosity.

WACKEN-TALK

with Schmier (Headhunter)



Schmier, you're a regular guest at this place. How did you experience the Wacken Open Air 2008? „It's very well organized. Of course I wasn't at the campground and I'm sure that there were some problems, but these things happen if you gather 100.000 people on one acre. For the organizers this year is apparently the highlight of their career with big bands like Iron Maiden. Some colleagues I met and who have been here for the first time couldn't believe their eyes. It's just gigantic, maybe too gigantic. Of course everyone knows that it became a little too fat." **Which other bands did you enjoy watching?** „Unfortunately I only saw Iron Maiden, but I'll watch Kreator and Carcass tonight. Iron Maiden was definitely some kind of duty for everyone. I haven't seen them in a while and they're somehow the origin of everything and a big part of my youth. It was a great show!"

Those who know the band aren't really surprised but definitely impressed by the picture that is revealed as the curtain falls and **Gorgoroth** start playing. The dark myrmidons have impaled many sheepheads, play in front of a wall of flames and behind the back two naked female and two naked male persons are crucified, wearing hoods over their heads. Additionally there is the unique charisma of the whole band. Obscurantis Gaahl teaches the first rows fear with his icecold look, while freezing riff-blizzards and the unique voice of the fronter lash down on the audience. Gorgoroth play amongst others „Procreating Satan", „Forces Of Satan Storms", „Unchain My Heart", „Carving A Giant" and „Incipit Satan". Of course there are no announcements. Gaahl expresses enough when he walks majestically above the stage and reaches out his studded arm to show the horns of the devil. Meanwhile bassist King shows every gesture that's allowed to a dark guy with facepaint and all of a sudden the one hour playing time full of Black Metal art is over, after „Prosperity And Beauty" ends. Scandalous and not everyone's taste? Definitely! But unique and musically unbeatable at the same time.





Friday, August 1st - Party Stage

The Party Stage is opened by the Irish Pagan Metal band **Primordial**, whose singer A.A. Nemtheanga gives himself a few mouthful of whiskey for breakfast. Against the meaning of many skeptics, who don't see Primordial as a live-band, especially not at such an early time of the day, the Irish show how to absolve such a gig at this daytime. Nemtheanga sings like a god and spreads pure goose skin with his unique combination of vocalistic melancholy and aggression. Songs like „Gods To The Godless", „As Rome Burns" or „The Coffin Ships" electrify, hypnotize and don't let anyone out of their ban. The reason for this is definitely Nemtheanga, who wears a blue-white warpaint and walks across the stage as proud as a chieftain and advances to be the focus of the gig. The Primordial boss kneels constantly, sings with his whole body, lives the lyrics that he sings and in the dramatical sounding passages he shivers while he closes his eyes and holds his arms up to the sky. This enthusiasm and the great setlist infect everyone - you can't start a festival morning better than with this gig, which ends with the amazing „Heathen Tribes".

Punctually the fabulous musicians of the just reanimated formation **Cynic** kick off with their show. The sound is good and offers the pleasure that not only the songs of the masterpiece „Focus" can be enjoyed to the full, but also the two new songs. The progressive, technical Death Metal jewels are merged atmospherically striking with all the samples. The finale of this successful gig is „How Could I" which causes that every fan has a goose skin.

For the Thrash Metal lovers are now **Headhunter** scheduled, who apparently have no problems to make sure that everyone's in a good mood. Bassist and singer Schmier most known to the most people because of his membership of Destruction, seems to have a lot of fun with his troop and presents a more than respectable show. The highlight is „Silver Skull" of the newest album.

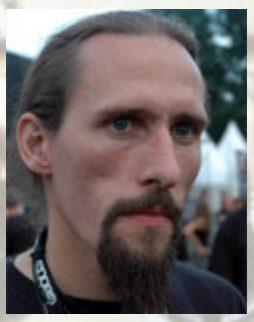
The war-fascinated Power Metal band **Sabaton** does what everyone is expecting of them. Dressed in common army clothes the band, led by singer Joakim Broden, enters the stage and perform juicy pieces like „Primo Victoria" or „Attero Dominatus". Regarding the fact that this band was very present in the past and played almost everywhere, the show can't really surprise, but nevertheless the band of five turns out to be very coordinated. That there are many people chanting the Sabaton battlecry „Noch zwei Bier" (German for „Two more beers") and that there are even some people who brought some toy guns with them, are a proofs for the fact that the fanbase is constantly growing.

The big burden to play „against" the very loud Opeth, is afterwards the task of **Massacre** who celebrate their reunion and farewell at the same time. Terry Butler and Steve Swanson who play with Massacre are together with the unique character of the show a reason why many people are attracted by this gig. Massacre fronter Kam Lee cares for a very friendly relationship between audience and musicians and wins some bonus point with this behaviour. The only minus is that the show is way too short and that the split-up seem to be eternal, a fact that really pop up in the mind as soon as the gig is over.

As one of the last bands of this day the modern Thrash Metal band **The Haunted** play on the Party Stage. Singer Peter Dolving appears first in shirt and black leather gloves in front of the big banner, but starts to put these accessoires aside soon. During the communication with the audience he subtly mocks about the whole satanic metal image. The well-balanced setlist is just disturbed by one guitar goof-up during the hit „All Against All". Despite that The Haunted present an amazing show.

WACKEN-TALK

with Gaahl (Gorgoroth)



Gaahl, did you watch other concerts? „No, but I really would have liked to see the gig of Gorgoroth..." **So you didn't watch Iron Maiden?** „I'm not a fan of live-shows. I prefer to listen to music when I'm alone at home, not being surrounded by a horde of ther people." **However you show up at the regular festival area. So you have no problem with having contact with your fans or is it the case that no one recognizes you without corpsepaint?** „Indeed there are not many people who recognize me, that's great. But it's also okay if people want to talk with me. Sometimes I'm in the mood that I do not want to have anybody around me, but from time to time it's okay to be surrounded by other people." **Exceptionally „Revelation Of Doom" wasn't played at your gig. Was the time too short?** „Yes, we just had one hour to play. I missed it too." **What else could have been done better?** „There were some communication problems regarding the heigth of our fences where the sheepheads were impaled. Therefore we had to put them on the side of the stage instead of directly playing behind them. But I think that we were able to convince the people of our visual aspect." **The show was equal to the legendary show in Poland. Weren't you afraid that the same insurrection could happen here?** „No, definitely not. Fortunately the German law system is more mature and grown up than the Polish one."



It's time for **Crematory** to enter the Party Stage. Felix Stass, singer of the German Gothic Metal band mentions at the beginning that he's afraid of receiving bad reviews for this gig, but this fear seems to be without any reason, because in front of the stage there is a big crowd that goes wild right from the beginning on, which is the song „Tears Of Time". The atmosphere is also very good up on the stage. The band definitely seems to have fun up there. Even though there are a few great songs missing, the gig can be called really successful, especially if you consider the daytime.

Friday, August 1st - True Stage

The Australian band **Mortal Sin** starts the Friday and lets the first eardrums back down. The unfeasible volume, which accompanies the whole gig, makes it for some guys impossible to really honour the good old school Thrash Metal. The vocals that remind strongly of Overkill front-god Bobby Blitz care for the right rounding off. Some old classics of this often forgotten and underrated band are part of the programm as well as newer songs like „Out Of The Darkness". All in all really good but too loud.

Unearth can profit of the core-prepared atmosphere Job For A Cowboy have just created. But they're not able to keep this degree of atmosphere. In contrast to the brute songs of this band, Unearth' hymns almost seem to be soft. That the band additionally includes more melodic passages is also not a bonus for the fun in front of the stage.There are only a few times where some big action comes up in the pit. Many friends of core-music search safety of the rain and to regenerate the aching bones.

Kamelot have the audience on their side. A huge fanclub stands in the front row and celebrates itself and the band while the melodic Power Metal songs are served by the guys up on the stage. Even though the songs are just average and the recognition value is from time to time left behind, but thanks to the fabulous sound this is not really recognized. For the fans of Kamelot this is definitely one great gig.

Sonata Arctica are a whole different story, even if they're up on the stage. Especially Tony Kakkos stageacting is from time to time more than questionable. Beside his unsuitable outfit the singer cares for many disturbed faces when he's imitating animal noises. Nevertheless songs like „Replica" and „Don't Say A Word" are more than good. Both delicacies earn this stamp. Also the newer songs, like „Caleb" of the current album, can satisfy. However the vapid aftertaste of an not really branchless show remains.



Best of the W.E.T.- Stage

Thursday, 7pm: The windchill factor feels like it's 60 degree inside the crowded W.E.T. when the Romanian Black Metal band **Negura Bunget** start to perform their mystical as well as hypnotizing songs. The serious band seems to be highly concentrated and doesn't afford any mistake concerning the play of the instruments. But the atmosphere which is in other locations evoked doesn't occure. It's too bright and too hot for this kind of music, a fact that's also obviously if you take a look on the reserved crowd. Even the final song the epic „Terasul De Lumini" which lasts for more than 13 minutes, can't change that fact. That's a pity but not the fault of the band.

Friday, 4.25pm: A few weeks ago they still were named Gorerotted, but now they just call themselves **The Rotted**. Goreskin and his buddies show up on the stage and do look even more wasted than the times they were named Gorerotted. They have dark circles around the eyes and there are few other signs that give a hint that this guys partied too much in the last time. Nevertheless the British band is very motivated and despite some parts are screwed the newer and mostly unknown material bang with full force. That they play almost only newer songs is a pity, but it didn't drag the atmosphere down. However the song that receive the most feedback from the fans is the Gorerotted song „Only Tools And Corpses", that heats the already brutal looking Circle Pit further up. After something about 40 minutes The Rotted are finished and earn massive applause and can be sure that they made many people curious about their new album.

Friday, 5.35pm: The just very sporadically active **Destructor**, who came up at the end of the 80s during the big Thrash Metal wave and made their comeback a few years ago, enter the stage as „rivalries" to Soilwork and can animate a few guys to headbang to the cocky, old school Metal. The 40 minutes spin away while watching these gods in crop-tops and when they reached the end they're bid farewell with frenetic applause.

Friday, 10.15pm: The tent is filled and as the light turns off the Swedish cult combo **Nifelheim** enters the stage. With „Infernal Flame Of Destruction" the whole thing gets started and the hair is flying. This is Black Thrash at its best. The tent is burning and one classic follows the next. Amongst others they play „The Sodomizer", „Bestial Avenger" and „Black Evil". Even if Hellbutcher seems to be a little tight-lipped, the atmosphere in front of the stage is great. Almost the whole tent bangs the soul out of the body. The newer songs fit perfectly into the setlist and therefore it's not a big surprise that after every song „Nifelheim"-chants occure. „Storm Of The Reaper" and „Gates Of Damnation" bang live as good as on CD until „Storm Of Satans Fire" and the encore „The Final Slaughter" mark the end of this great gig..

Samstag, 8.20pm: Warbringer from California, who earned only good reviews in the forerun to the Wacken Open Air, make themselves ready to start in front of a crowded tent. With their debut album in their back they can immediately care for a good mood but they also show that the songs aren't full of variety. Nevertheless there is a lot of movement and sweat, in front of the stage as well as upon it. Primarily singer John Kevill runs over the shevles like a rocketed pheasant and gives everything he got. Also the rest of the squad is very motivated but is not able to persuade constantly. Nevertheless it's fun most of the time.

The stage design which is prepared afterwards is known to visitors who have been here two years ago: **Children Of Bodom** still play in front of an impressively coulisse consisting of oil barrels and car wrecks. Fortunately fronter and figurehead Alexi Laiho is vocally in a better condition than two years ago where he was so drunk that he forgot some lyrics. However: The man with the fast fingers doesn't really seem totally fresh. He's shivering, as white as chalk and with a totally confused look he enters the stage just to repress a retching reflex. In the middle of the set he mentions that they're by the way Children Of Bodom. Musically the band doesn't waste many opportunities and if they do then it's again Alexi who has to repress another retching reflex and therefore misses a few lines of the lyrics. The rest of the gig is quite atmospheric. Especially the relative older songs like „Follow The Reaper", „Hate Me" or „Silent Night, Bodom Night" make a lot of fun, especially in the moments when keyboarder Warmann is involved with his unique fingerplay and he and Alexi fight each other with their solos. At the end of the set the band even proves humour while they cover the pop-song „Umbrella" and Van Halen's „Jump" before „Downfall" marks the end of an marbled, but all in all satisfying gig.



It's the dream of every fan of melodic metal sounds and finally it's going to be true. The project **Avantasia** finally plays a concert. Mastermind Tobias Sammet accedes the stage with a glamour-cowboy outfit and is acclaimed by the people. The tension is exciting but it already gets is backed down within the first minutes. Is the soundguy totally drunk or just deaf? The first two songs guest vocalist Jorn Lande tortures his vocal strings for nothing because no one is able to hear it in front of the stage. No one of the technician team even seems to notice this fact, because they just go on with the show. This bad sound stays for the rest of the gig and throws a huge shadow onto the whole previously desired gig. Chatbox Tobias isn't confused and is so emotional about the whole Avantasia hype that even a few tears flow out of his eyes. The fan's hearts are also warmed because of songs like „Reach Out For The Light" or „Farewell". But maybe it could also be the blonde guest singer who is responsible for some hot flushes in the crowd. The band also plays the often criticized song „Lost In Space", which is belt out into the crowd by Tobi. The atmosphere within the first rows is really hilarious, many people celebrate a big party, even though this song can't be labeled as a metal-song. Finally this gig comes to an end with huge pyro-effects and Tobias is really emotional. If the sound issues wouldn't have ruined big parts of this show, it could have been a really big concert.



WACKEN-TALK

With Alexi Laiho (Children Of Bodom)



Alexi, it's not your first time here. In how far has the Wacken Open Air changed? „Since our first gig here ten years have passed. Therefore it was some kind of anniversary gig for us today. Within the last ten years the festival changed, it became better, it became the fucking best festival in the whole world. It's definitely the highlight of the festival season and we're fucking proud that we're able to be here again. We have a fucking great time!" **Did you feel any pressure upon you because this was some kind of anniversary gig?** „No, I didn't feel any pressure upon me. I just went out on the stage and wanted to have a fucking great time." **I saw you many times gasping for air. What happened?** „The sound upon the stage sucked. The vocals on the monitors were too quiet, therefore I started to scream louder to get the chance to hear myself. This stressed my voice and I had to gasp for air a few times."

Saturday, August 2th - Black Stage

The last day of the Wacken Open Air kicks off at the Black Stage with some kind of experiment. Do highly squeaking vocals get along with the early morning hours? Probably to test that **3 Inches Of Blood** who derrive from Canada stand upon the stage to present one charateristic combination of Power Metal and Metalcore. Vocalist Cam Pipes turns out to be some kind of biological miracle, whom you propose to have had a few operations to get that high with his voice. But in perpetuity the omnipresent vocals that provide headaches are annoying and definitely don't fit to this early time of the day. During „Deadly Sinners" the good mood occures for a short time, but after all this vocals are annoying.

With the German Thrash veterans **Holy Moses** around frontgrunter Sabina Classen it goes on very thrashy. A widespread and unconvinced crowd watch this gig but can't pull themselves together to be enthused about songs like „World Chaos" or other older and newer songs. It's just the core who stand in the first rows and celebrates this again arising German bastion of old Thrash Metal art. Many people seem not to get on with this really gross vocals.

After that **Hatebreed** know how to warm the crowd. The squad shows how to use your full body and celebrates every form of hardcore-moshing upon the stage. Between his kicks and punches Jamey Jasta calls for three independent Circle Pits he immeditately gets. Musical highlight and also the final song of this gig is the popular „I Will Be Heard".

Then it's time for the first highly desired reunion-concert which is delivered by **Carcass**, a undisputed, dominant grandeur of the Death Metal and Grindcore scene. Everyone knows them and almost everybody loves at least one creative period of this band. Accordningly high are the expectations. Jeffrey Walker speaks many times very amply to the crowd and presents himself as a very sympathic guy. Besides songs like „Keep On Rotting In The Free World" or „Heartwork" the highlights of the show are surely the guest appearance of vocalist Angela Gossow (Walker mentions jestingly (?) after it that he still hates Arch Enemy) and the drum solo of the previous drummer Ken Own who's badly afflicted with health problems. The only thing that could be better is the sound, despite this Carcass fulfill all the expectations.

Then it's time. After believe it or not 14 years **At The Gates** finally decided to go on a tour again and now they enter the stage. Before you know what's actually happening the first song of their set is fired into the crowd. It's the sensational „Slaughter Of The Soul". After the first riff there is this famous short break and squaller Tomas Lindberg let resound a „Go!" out of his throat which drives the crowd completely insane. What for an energy! One could easily suggest that this Swedish band never actually disbanded because everything suits. Even older songs like „Raped By The Light Of Christ" obtain an unknown freshness as they're played live. After more than one fantastic hour filled with great music one can finally hear the encore consisting of „Blinded By Fear" and „Kingdom Gone". Terrific!

Today the smoke bombs are missing. The colored damp which announces the beginning of a **Kreator** gig fails to appear. The opening song „Violent Revolution" is nevertheless amazing right from the beginning. Mille Petrozza and his guys derive from the Ruhr Area and even though it's late they're full of enthusiasm and give everything to mobilize the last energy resources of the crowd. That really works most of the time, probably because of songs like „People Of The Lie" or „Extreme Aggression". But even if the atmosphere is amazing, one could see the furious Mille in better vocally condition a few times before. During single shouts he loses his breath and he seesaws between aggressive barking and raw staccato vocals. The mood in front of the Black Stage isn't beclouded by that, even if Mille's announcements are quite strange. He maunders, seem to search for the right vocabulary and even doesn't seem to know what he really wants to say. But anyway talking is overated. Kreator are here to thrash and this is what they're really able to do. „Pleasure To Kill" and the ingenious „Phobia" aren't missing in the set that lasts more than one hour. An hour that just spins away and finally ends with „Flag Of Hate" (including the obligatory previous-growl-along-game) and of course the classic „Tormentor", which definitely breaks some necks and will cause some pain next morning.



Saturday August 2nd - Party Stage

Slowly but surely the fans of hard music get flabby after celebrating a party for three days. As the opener **Machine Men** enters the stage the rows in front of it are barely filled. But the few people who are present are real fans of this band and celebrate songs like „Ghost Of The Season" with full effort. As big thank-you the Finnish guys play a solid and cool show, regarding to the daytime.

Afterwards Manowar and their version of „Nessun Dorma" resound which is accurately recognized by some people for being „the song of the casting show". This is quite an unusual intro for the gig of **Mercenary**. The combination that the guys from Danmark present is surprising and cranky. While bassist and background-singer René makes the gig sound vocally like Melodic Death, it's fronter Mikkel Sandager who turns it into Power Metal. The resulting mix is indigestive, especially at this early hour of the day. Therefore there is no big excitement in front of the stage.

Three years have passed since their last gig at the Wacken Open Air and now **Obituary** return, but this time they have to play on the Party Stage. Compared to the last time they played Wacken, it's not really crowded but neckbreakers like „Chopped In Half" or „Insane" do their job in the noon. Furthermore Ralph Santolla comes across well and fascinates more and more people with his amazing solos. As the legendary „Dethroned Emperor" from Celtic Frost is played there is not a neck who can resist this groovy monster. Even the useless drum solo is fortunately missing this time. After one hour „Slowly We Rot" finally kills everyone before Obituary say goodbye.

But there's no cooling down because it gets hot upon the stage. Not because of some pyro effects but because of the **Krypteria** prima donna Ji-In Cho, who is really liked by many people of the audience. But the band can't only captivate because of their outwardness but also because of their powerful songs that are quite catchy. Additionally Ji-In is in a good mood, announces the songs sympathically and gives everything her vocal strings have to offer. One successful gig!

And of course the manga-emo-part isn't allowed to miss at the Wacken Open Air. This year it's up to the Asian band with the illustre name **Girugämesh**. In front of the stage are hordes of colorfully dressed dolly-birds to celebrate their heroes by banging and screaming. But by banging these people don't mean shaking their hair but some kind of rhythmical movement of the hand. Upon the stage it's just as emotionally. The rest of the show is unfortunately as irrelevant as the songs.

The end of the Party Stage is finally brought by **Axxis**, whose chief Bernhard Weiß obviously is enjoying his time on the stage while he's celebrating the 20th anniversary of the band.

Saturday, August 2nd - True Stage

After the Stone Gods dropped out at short notice, **Sweet Savage** stand in as opener for the True Stage and move the Exodus gig spontanously to a later slot. Maybe it's because the band already played Wednesday inside the tent, but this gig totally lacks of atmosphere. Only the song „Killing Time", which became popular because of Metallica's cover version, evokes fun in front of the stage.

Even though the set was moved, **Exodus** are highly motivated and exerted to play some legendary Thrash Metal for the crowd. The guys go up on the stage and bang a set into the crowd, that consists of many songs of the famous debut „Bonded By Blood" and therefore can mainly enthuse the older guys in the audience. Less sympathic is the fronter who seems way too aggressive and calls for one moshpit after the next and makes a chronically unsatisfied impression. No one will ever expel this from him, but it keeps in mind as one minus point of this good show.

WACKEN-TALK

with Felix Stass (Crematory)



Felix, in how far is it a handicap if you have to go on the stage that late? „If you like to party, and we do, then it's definitely a handicap, because of course the gig is priority. Everyone's sober when we enter the stage, therefore we don't drink before the gig. On the other hand it's a great time to play. It was dark and the people were in a good mood." **Did you get enough chances to party afterwards?** „As I said yesterday we didn't party at all. It was quite stressful. We arrived at 6 pm and then one thing follows the next: Where to park the bus, where to get your passes, where to bring the merchandise, what interviews do you have to absolve. At midnight we already had to go upon the stage for the setting and suddenly it's 2 am and you have to play your gig. At 4 am we went back to the hotel and that was it. Today it's way more relaxing. We're here since 1 pm and were able to meet many colleagues and friends, whom we haven't met for a while. And I also was able to watch some concerts." **What gigs did you watch?** „I watched Hatebreeed and they totally rocked. As I Lay Dying were also very satisfying and in a few minutes I'll go and watch Killswitch Engage."




At The Gates


Nightwish


Holy Moses


Killswitch Engage

Now it's going to be less classical, because **As I Lay Dying** come upon the stage and many „true" metalheads aren't very enthused about this band. Nevertheless they serve the audience one hell of a gig, which is able to animate the crowd with classics like „Forever" and „The Darkest Night". Everyone sings along and there is even a big Wall Of Death. You can also observe some Circle Pits who keep the audience moving. Bottom line: This gig is good and presents a totally routined band.

Afterwards the intro of the „A-Team" thrills the people. You can't start a gig better than this. **Killswitch Engage** from the USA turn the area in front of the True Stage into one big, neverending Circle Pit with their heavy riffs and a slightly drunken guitarist. Also with some musical excursion of the guitarist, who presents a spontanously written song about emo pussies, the metaller keep up their good mood. Songs that are officially on the setlist are „Life To Lifeless" and „Arms Of Desire", that show the band in best condition, until the gig finally ends with a version of Dio's „Holy Diver" where everyone in front of the crowd is able to sing along.

This Finnish band has quite a tumultuous time behind themselves. The change of the vocalist wasn't appreciated by every fan of the famous **Nightwish**. However no one can deny that Anette Olzon gives everything she has if she's upon the stage. Charmingly she tries to fascinate the audience. The newer songs feel completely different than the old ones. Nevertheless they're fun. Anette and bassist Marco present one hell of a vocal-duel during the song „Bye Bye Beautiful", but as soon as „Dark Chest Of Wonders" is played everyone recognizes that the Swedish singer gives the older songs a new taste which isn't liked by everyone. Especially the operatic songs like „Wishmaster" or „Nemo" suffer from it. Anette isn't Tarja but because of this there is also more action upon the stage. The new woman is lively and use her few pieces of German to entertain the crowd and get them jubilating. Nightwish's show is bombastic as usual and therefore it's not a big surprise that there is also one big pyro show. Fitting to this, the band plays the 15-minutes long „The Poet And The Pendulum" which is about Tuomas' live and suffering. Finally the Finnish band says goodbye with the powerful „I Wish I Had An Angel". Actually that's a pity. No one would say no to some more minutes of Nightwish.


Lordi

Everyone who has some energies left is finally able to enjoy the finale, which is the gig of the monster rocker and Eurovision Song Contest winners **Lordi**. And staying up is worth it, because Mister Lordi and his masked shock rock troops present not only many illustre show effects and spark spraying pyro effects, but also amazing Heavy Rock who gives the festival one finale tone that is easy to digest. Despite the late time singer Lordi, who walks upon the stage with wings on his back, an axe as microphone stand and on plateau shoes, is in best shape - that's how you show that you're a professional. The hit frequency is taking care of the rest. Songs like the opener „Bringing Back The Balls To Rock", „Devil Is A Loser", „Would You Love A Monsterman", „Who's Your Daddy" or the dark „Blood Red Sandman" are fun and perfectly fit to finally kill everyone's vocal strings. Special guest is Udo Dirkschneider who improves the cool „They Only Come Out At Night" as good as on the record. Finally they play of course the famous „Hard Rock Hallelujah" and bang out many pyros, before releasing everyone with the thought in mind, just to have experienced one great gig.

This impression is relateable to the whole festival which seemed to be better organized than the years before. Really sad are the news of the increasing numbers of inappropriate behaviour. On the first evening even some Dixis were set on fire. The flames finally reached tents and cars. One car was completey burned out. This cases seem to occure just in the early past, but maybe this is some kind of secondary effect if an event becomes that big. Will it be better next year? We'll see! Amongst many thousand other metalheads there will be:

Dorian Gorr, Jenny Bombeck, Benjamin Gorr, Elvis Dolff, David Dankert, Robin Meyer, Bastian Gorr

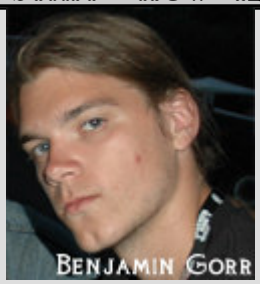
Comments of the editorial staff - how Team Metal Mirror experienced Wacken



Thumbs up: Superb gigs of Gorgoroth, Primordial and Airbourne. Kreator (despite a weak Mille), Lordi (despite the late time), Nifelheim (despite they played the wrong stage), Carcass (despite the bitter aftertaste) and Children Of Bodom (despite the almost puking Alexi) were also able to satisfy. And Iron Maiden of course. Whiskey and barbecue are perfect if you want to warm yourself while it starts raining.
Totally sucked: Lauren Harris the spoiled pseudo-rocker. The technical staff screwed Avantasia's gig. The audience becomes more disgusting year after year. 3 Inches Of Blood make my head ache like hell in the early morning hours. Nightwish are so boring that I fall asleep.
Biggest surprise: In contrast to my usual festival rythm I would have liked to stay another day...
My hope for 2009: Metallica, Rose Tattoo, Cradle Of Filth, Carpathian Forest.



Thumbs up: Kreator, Children Of Bodom and Gorgoroth serve great shows. Jimmy Cola and a lot of barbecueing turn the Wacken into a perfect place.
Totally sucked: I missed Airbourne, because I had to review Sturm Und Drang Avantasia moult themselves as live-mucker. The outfit of Bruce Dickinson is horrible. Is this guy becoming a bald or why is he wearing this disgusting wooly hat?
Biggest surprise: Since the pre-listening for the upcoming album of Pain I became a fan of this band.
My hope for 2009: Metallica play an old school Set. Pain are there and I'm able to interview Peter.



Thumbs up: Kreator, Gorgoroth and Nifelheim. Wacken is still unique if it comes to the atmosphere.
Totally sucked: There are more and more assholes at the Wacken Open Air. In general there are just too many people. And one can't speak of some kind of peaceful, romantic atmosphere if you look at things like the incendiarism. Avantasia were a big disappointment. Many bands who played the WET belong to the bigger stages. The securities could have been more polite.
Biggest surprise: Airbourne.
My hope for 2009: I just hope that Wacken will not turn into the second Rock Am Ring. It would be great if there would be less people and less assholes. My wishes for the line-up: W.A.S.P., Dead To This World und Chrome Division.



Thumbs up: The amazing Rock'n'Roll marathon on Thursday, consisting of Mustasch, Nashville Pussy and Airbourne. Furtheremore: Massacre and Kreator.
Totally sucked: The Wacken Open Air is way to crowded. The prices for beer and food are utopistic.
Biggest surprise: There was no surprise.
My hope for 2009: If there would be just a few people less, that would be great. But I'm pretty sure they won't fulfill this wish.

Thumbs up: Nifelheim, Massacre, Cynic, Obituary. The sound was quite good most of the time.
Totally sucked: Wacken is way to crowded. At the gig of Iron Maiden there was no chance given to get through the masses. Furthermore it's turning more and more into one chavy place (just look at the fire at one of the campgrounds). The prices were disgusting and the waiting times insane.
Biggest surprise: I went once again to Wacken. Carcass weren't as bad as I expected (even though they weren't really good either).
My hope for 2009: 30.000 people less and not one single monster headliner, of whom everyone is talking about right now.





Thumbs up: For At The Gates, who served one unforgetable show.
Totally sucked: Not everyone was able to see Iron Maiden or enter the festival area. To sell more tickets than there are capacities is just not fair.
Biggest surprise: Probably that there was not a single band that disappointed me.
My hope for 2009: Maybe some more reunion-gigs? What about The Crown…?



Thumbs up: Kreator, Avantasia and above all Obituary could persuade me.
Totally sucked: Jorn Lande isn't hearable during the first songs of Avantasia. The prices for beer are way to high.
Biggest surprise: Airbourne and Nashville Pussy were just amazing.
My hope for 2009: Rammstein, Edguy, Wintersun and lower prices for beer.





Festival paradise Bad Berka

Skyforger

Tyrant

Despite all the mud and the weather in the previous years, Bad Berka and Party San Open Air is also this year the travel destination for many metalheads. David Dankert was there...

Thursday, August 7th

After Purgatory, Deadborn and Farsot **Skyforger** are the first highlight, which is scheduled for 11 pm on the Thursday of the PartySan festival. But things turn out different than expected. With a very decimated line-up the guys from Latvia enter the stage and have no chance to present their songs as good as on their records, because the second guitarist is missing as well as the guy who is responsible for all the folkloristic stuff. The will to put on a good show is recognizeable but musically one had previously expected a lot more.

Dismember on the other hand show why they are the headliner on Thursday. In the 90 minutes the Swedish guys beat through a best-of set and leave no classic out. Primarily the legendary „Like An Everflowing Stream" is considered and makes the people mosh like hell. Even if the good old Death Metal turns out to be a little boring after one hour, the atmosphere doesn't decrease.

Friday, August 8th

On the afternoon of the second day **Tyrant** are up on the stage. The metal primordial-soup from Sweden is presented a little drunken but not as drunken as a few months earlier at the Festung Open Air. Nevertheless it's not very crowded in front of the stage, but those who are present don't give a damn. They listen to the songs of the debut „Reclaim The Flame" and the first three rows seem to have a lot of fun while they're breaking their necks. The rest of the audience seems to be a little more critical. After 45 minutes this gig is over. The Swedish guys were definitely able leave a good impression, but not as good as at the previously mentioned Festung Open Air.

Directly afterwards it's time for a premiere: **Hail Of Bullets** play their first gig in Germany. The Death Metal allstars were able to convince everyone in the forefront of the festival with their Death Metal roll „Of Frost And War". At the beginning of the set, which is introduced by „General Winter", the sound is quite weak, but just a few minutes later the songs can already spray the same atmosphere as on CD. „The Lake Ladoga Massacre" and „Red Wolves Of Stalin" drive the headbangers on and Van Drunen's sympathic behaviour are more bonus points for the band. Experienced and concetrated do they play almost the whole debut until „Berlin" and „Ordered Eastward" mark the end of this great gig and let the tanks disavow. Amazing!

Punctually to **Kampfar** the area is filled with many people but in contrast to the great debut album of this Norwegian band, the gig is weak. Musically the songs are good performed, but the clean vocals sound incredibly wrong and off-key. Therefore they're only able to convince their fanclub.

Later that day the reunited **Unanimated** aren't able to convince as well. Maybe it's because it's the first gig after years of abstinence and even a few years ago the band wasn't very enthused about touring. The songs work live but they don't come even close to the atmosphere they can create on albums like „Ancient God Of Evil". Maybe this is also because the band seems to have technical problems upon the stage.

Problems with the sound, that's also something the following **Endstille** are quite familiar with. Their acoustic noise is responsible that the band can't really convince today. The setlist, with the latest album included, also isn't as strong as on previous concerts. Nevertheless it's quite crowded in front of the stage. Songs like „Dominanz" or „Frühlingserwachen" are able to change the course of this gig a little, even if one was able to see these northmen in much better condition in the past.

The end of this festival day is finally brought by **Bolt Thrower**. And how they end this day! Live as well as on CD the men (and the woman) around Karl Willets are just one big army. This British tank rolls over the whole PartySan without difficulty. Especially songs like „Mercenary" or the newer ones like „At First Light" go straight forward and therefore it's not a big surprise that the mass is celebrating this army as if there's no tomorrow. Also the big merchandise stand, next to the stage, where Bolt Thrower shirts are sold for only eight Euros, is happy about many customers. Why Bolt Thrower hold this unique status is quite obviously. And they can easily prove that they deserve it.


Bolt Thrower

Saturday, August 9th

After Bolt Thrower unleashed the apocalype the night before, it seems hard to shake a leg. The available, deadly mixed Cuba Libres take care of the rest and therefore it's even not very crowded as **Facebreaker**, the third band of the last day enter the stage. But this gig isn't so strong. While the Swedish Death Metal really reigns supreme on CD, it lacks of flair during the live performance. The band gains nothing more than a shy applause in the end.

A lot more euphoristic is it when **Koldbrann** prepare for their gig. But in the shining sun the Norwegian guys aren't in full cry. „Alt Er Befengt" from the latest record „Moribound" is quite good, but soon the atmosphere starts to lower and the songs are all too similar.

About 8.45 pm it starts getting really serious: **Impaled Nazarene** are about to destroy the place and take no prisoners. „Karmakeddon Warriors", „Armageddon Death Squad" or „Goat Perversion" kick right in the balls of the huge crowd. Mika Luttinen the toxic midget of the band screams his soul out of his body and therefore the PartySan experiences the first highlight of the day. When they finally play „Total War - Winter War" everyone's satisfied and Impaled Nazarene leave the ravished place.

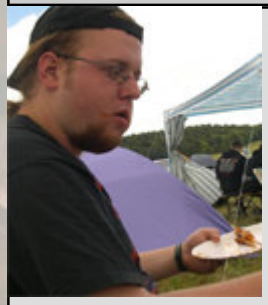
15 minutes later, **Legion Of The Damned** are about to play as experienced as always their Death Thrash Metal. Even though there are many songs of the debut album like „Werewolf Corpse" and „Malevolent Rapture" it can't hide the fact that these songs are quite monotonous. However it's very crowded, but the right atmosphere isn't there.

But the atmosphere burns as **Behemoth** present themselves on the stage after a way too long arrangement break and some sound issues during the first three songs. The setlist is the same like the one during the whole tour, but these Polish warriors give everything they have. The stageacting is quite impressive, the sound is like on CD and the show is just great. Therefore this gig is definitely one of the best of this year's PartySan. „As Above, So Below" and „Sculpturing The Throne Of Seth" make as much fun as the final „Chant For Eschaton" before Behemoth finally retreat and leave the stage to **Obituary**.

And you don't have to ask them twice. The PartySan gets served a wild combination of older and newer songs at this late time of the day. The undisputed highlight is the incredibly stomping „Dethroned Emperor" cover of the Celtic Frost song. The only break-in is the known and boring drum solo. Finally Obituary get their act together and melt everyone's face with the great „Slowly We Rot" before they say goodbye to a totally wasted crowd.

David Dankert

Personal conclusion



The PartySan 2008 has been the best PartySan since my debut in the year 2005. Super prices, super organisation, great bands and most of the time good sound in front of the stage. I also wasn't able to see any fucked up Nazis. It seems as if the organizers were able to get this problem under control. Therefore the atmosphere was great on the campground and on the festival area. I'll be back!

Concert pictures are taken from our archive, you can find at http://fotos.metal-mirror.de



The finish of a successful festival season is for many metalheads the actually very comfortable Summer Breeze in Dinkelsbühl, Bavaria. That the festival dared to expand their programm this year wasn't appreciated by every visitor. The tent, which was introduced already last year at the anniversary issue of the festival, was expanded so that the visitors had to bear for the first time interferences between the bands. Elvis Dolff made the endurance test.

Wednesday, August 13th

The situation of the approach, which was already in quite a bad condition last year, because many entries had to be closed due to the bad weather, is this year in a compareable ugly condition - and that even without the influence of the weather. Therefore the Newcomer Stage of the first day isn't visited by so many people until the first little headliner of the festival is ready to play. **Hail Of Bullets**, consisting amongst other of Asphyx' Martin van Drunen and Paul Baayens, receive the encouragement they deserve. The Dutch band offers a Death Metal earthquake, that brings you down to the festival earth and takes care of the necessary orientation.

Fleshcrawl, the Swedish sounding guys from Bavaria, put another shovel of Death Metal upon it and round up the introduction mix of this first evening.

Thursday, August 14th

Similarily bulky beat **Aborted** the crowd up around 2.30 pm on the Thursday with another lap of Death Metal sounds. They can definitely leave a good impression behind with that.

The Romanian **Negura Bunget** try to press their melodic, epic and dark songs into 30 minutes with the desperate goal just to achieve a little atmosphere. But the resonance of the crowd is mixed. The reason may be the music itself, which obiously seldom arouses that ecstatic reactions during live-shows.

Afterwards, the situation is much easier for **Arch Enemy**, who play the Main Stage. Angela Gossow is a guarantor for bloodcurdling, female Death Metal vocals that complete the concept of this band especially live. „We Will Rise", „Dead Eyes See No Future" or „Ravenous" can persuade completely.

A lot darker and even harder beat the Polish **Behemoth** scars into the faces of the audience in front of the Pain Stage. The setlist that consists mainly of newer songs makes all Death Metal fans jubilating.

Afterwards it's time for a little breather of a totally different kind. The ensemble of the **Diablo Swing Orchestra** play their Avantgarde Metal or „Riot Opera", how they like to call themselves, and put on a constant stream of strange music on the listener, while they play songs of their first full-length album „The Butcher's Ballroom". An exquisite performance.

The end of this day is brought to the Summer Breeze with the Power Metal firework of **Helloween** and the Black Metal superstars **Marduk**. To them nothing is holy and they blacken without mercy the earth and audience - metaphorically spoken.

Friday, August 15th

The rather mediocre weathered Friday of the Summer Breeze finds its first Folk Metal highlight of an upcoming wave with the gig of **Korpiklaani**. „Happy Little Boozer" or „Journey Man" are as compulsory in the bag like dry sausages at the astro camp. The fun's not missing and the average very young people in front of the stage like to crowdsurf nonstop.

Eluveitie heat this atmosphere further up, even though they do not come very Humppa-dressed along but more metallic and folky. Primarily songs of the „Spirit"-album are played.

The Norwegian **Sworn** on the tent stage persuade afterwards with slightly more extreme sounds, which are brought to boys and girls within 30 minutes.

The folk-metallic finish of this mentioned wave is the gig of the Swedish **Månegarm**, who have to limit their dark art to just 30 minutes and put their eggs into one basket. The sound, which is quite too loud the whole weekend in the tent, also gets in the way of the band and ruins this gig. What a pity!

After **Six Feet Under**'s „TNT", **Kataklysm** enter the Pain Stage to destroy the place. „Shadows And Dust", „Like Angels Weeping" and songs of that kind do their job and introduce the beginning darkness very well. Great gig!

Subway To Sally are the final headliner of this evening and satisfy once again with their closeness to the fans and their enthusiasm. Airs and graces aren't observeable and even the most skeptic persons have to attest this band the highest quality after this gig.

Saturday, August 16th

The festival experiences some kind of blood mass and homage to the blood god of Heavy Metal as a horde of metalheads stands in front of the Pain Stage in the morning of the last festival day. They're there for the sympathic Death Metallers **Debauchery**. „Blood God Rising" and „Continue To Kill" of the latest release wear down the first headbangers even at this early time of the day. With bloodiest wishes and „Blood For The Blood God" Thomas and his companions say finally farewell.

Afterwards the Grindcore squad **Japanische Kampfhörspiele** enters the stage and packs the crowd verbatim into plastic. This earns a few uncomprehending faces.

A lot more cloudy is the scenario at the gig of the dark band **Endstille**, who can't hold themselves back but have to turn the atmosphere into serious „Grim Black Metal".

Dismember present some time later something what is really more old school and in best Death Metal manner they turn the area in front of the stage into an area crowded with headbangers. „Dreaming In Red" or „Skinfather" are of course part of this fulminant set of the Swedish band.

The end of the day is introduced by the Metalcore spearhead **Heven Shall Burn** and their multiple Circle Pits and afterwards by the German Thrash Metal legend



Destruction. With the mad butcher and half-naked women in their backs they enter the stage - you see: the stageacting has no shortcoming at this gig. Schmier, who's obviously in a good mood can electrify the masses and lets the Thrash Metal fans experience another spring. „Released From Agony", „Tormentor" and „The Butcher Strikes Back" are of course part of the setlist, which costs everyone at least a few vertebrae.

The official end which isn't able to beat the show of Destruction is marked afterwards by **Cradle Of Filth**, who are accompanied by a lunar eclipse and therefore can achieve a ghastly atmosphere, which they unfortunately fail to use. Part of the setlist are of course „Nymphetamine", „Dusk And Her Embrace" and „Gilded Cunt". These songs may be impressive but on the long run a little soporific.

Elvis Dolff

Personal conclusion



The Summer Breeze rocked also this year, despite one had to fight the band interferences, caused by the enlargement of the billing. Many respectable bands weren't honoured as they deserve it because the time was with just 30 minutes of playing time way too short. All in all there were many great gigs that could satisfy. The sound issues and the situation at the day of the arrival are things the organizers have to work on.

Concert pictures are taken from our archive, you can find at http://fotos.metal-mirror.de









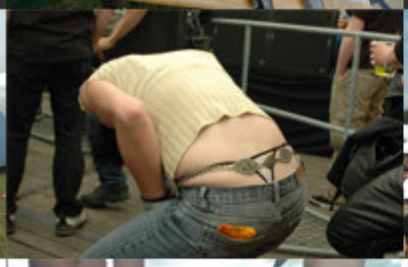

Metal Mirror



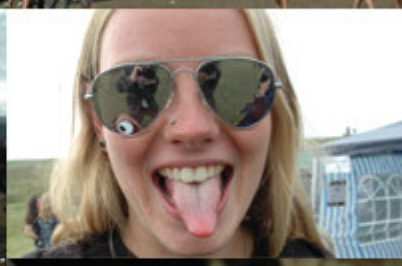




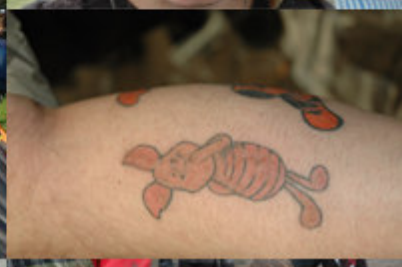
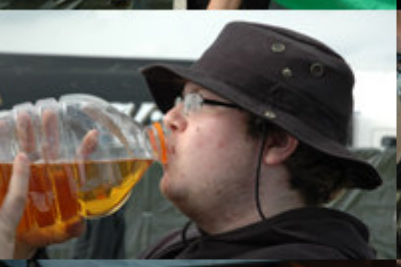
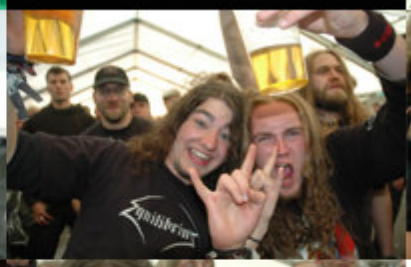













BAR-B-QUE
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BENNES TOP 5

ACCORDING TO „HIGH FIDELITY“ BENNE, MEMBER OF THE EDITORIAL STAFF, PRESENTS EVERY MONTH ONE TOP 5.

Top 5 Songs, that are totally overrated

This phenomenon is quite famous within the world of metal, because metalheads are good in calling things total cult. It often occures that songs are granted a much higher quality just because they‘re played by one legendary band. This month the Top 5 deals with these songs. What songs do you know, where you‘re not able to understand the endless enthusiasm of other metalheads?



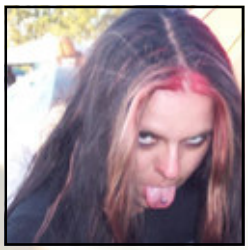
BENJAMIN GORR
1. **Metallica** - One
2. **Iron Maiden** - Blood Brothers
3. **Die Apokalyptischen Reiter** - Seemann
4. **Mayhem** - Illuminate Eliminate
5. **Unleashed** - Death Metal Victory



DAVID DANKERT
1. **Iron Maiden** - Fear Of The Dark
2. **Sepultura** - Roots Bloody Roots
3. **Sodom** - Ausgebombt
4. **Slayer** - South Of Heaven
5. **Metallica** - One



DORIAN GORR
1. **HSB** - The Weapon They Fear
2. **Die Apokalyptischen Reiter** - Seemann
3. **Dew-Scented** - Cities Of The Dead
4. **Machine Head** - Davidian
5. **Hatebreed** - I Will Be Heard



MIRIAM GÖRGE
1. **Slayer** - Angel Of Death
2. **Motörhead** - Ace Of Spades
3. **In Flames** - The Quiet Place
4. **Nightwish** - Bye Bye Beautiful
5. **Iced Earth** - Gettysburg



JENNY BOMBECK
1. **Iron Maiden** - Blood Brothers
2. **Debauchery** - Kill Maim Burn
3. **Slayer** - Angel Of Death
4. **Overkill** - Old School
5. **Darkthrone** - Transilvanian Hunger



ROBIN MEYER
1. **Manowar** - Fighting The World
2. **HammerFall** - Hearts On Fire
3. **Mayhem** - Funeral Fog
4. **Gamma Ray** - Heavy Metal Universe
5. **Darkthrone** - Transilvanian Hunger



ELVIS DOLFF
1. **Metallica** - Nothing Else Matters
2. **Ozzy Osbourne** - Dreamer
3. **System Of A Down** - Chop Suey!
4. **In Flames** - Only For The Weak
5. **Korpiklaani** - Happy Little Boozer



Here could stand your personal Top 5. You‘re interested? Great! You can find further details on the last page!

We‘re searching staff members

Metal Mirror is still searching for more staff members.

On the last page you‘ll find more details!

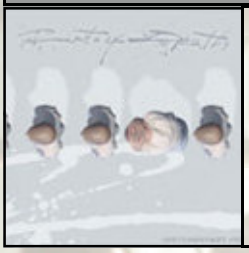


Picture of the issue

Eric Adams
(Manowar)
12. Juli 2008 in
Bad Arolsen, Magic Circle Festival

© Dorian Gorr

DISCOGRAPHY



Saturation Point
4 Songs
VÖ: 2005

THE FACTS

Name	Roots Of Death
Genre	Death Thrash Metal
Besetzung	Kevin (Vocals) Boris (Guitar) Peolo (Guitar) Nino (Bass) Serafino (Drums)
Herkunft	Switzerland
Gegründet	1999



CONTACT

www.rootsofdeath.com

UPCOMING SHOWS

Nothing relevant announced



DISCOGRAPHY



Enemy Within
5 Songs
VÖ: 2006



Just Another Scar
9 Songs
VÖ: 2008

THE FACTS

Name	Enemy Within
Genre	Melodic Death Thrash Metal
Besetzung	Christian Karasch (Vocals) Thomas Schmitz (Guitar) Ingo Kowitz (Guitar) Markus (Bass) Andre Liesfeld (Drums, Backing-Vocals)
Herkunft	Germany
Gegründet	2004

UPCOMING SHOWS

19.09.2008 - Kamp-Lintfort, Kaliba
22.11.2008 - Moers, Volksschule

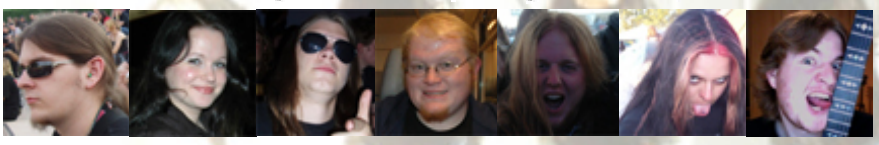
CONTACT

www.enemy-within.de

Your band as Underground-Tip?

You think that your band should be the next underground-tip? No problem, just contact us at
benne@metal-mirror.de
oder
Myspace.com/sargeras_fenrir

Kreuzfeuer



	Ø	Dorian Gorr	Jenny Bombeck	Benjamin Gorr	Elvis Dolff	David Dankert	Miriam Görge	Robin Meyer
TOXIC HOLOCAUST An Overdose Of Death	7,86	9	8	8	9	7	6	8
DESTRUCTION D.E.V.O.L.U.T.I.O.N.	6,71	7	8	7	8	3	6	8
DECADENCE The Third Stage Of Decay	6,71	7	8	7	7	5	7	6
ICED EARTH The Crucible Of Man	6	6	7	6	6	5	8	6
SINISTER The Silent Howling	6	6	5	5	8	7	5	6
GORETRUST Last Revolution	5,71	8	5	7	6	4	5	5
LANFEAR X To The Power Of Ten	5,14	6	6	5	3	6	6	4

Key

1: Insufferable	3: Bad	5: Unspectacular	7: Good	9 : Outstanding
2: Poor	4: Needless	6: Acceptable	8: Very good	10 : Milestone

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c/o Dorian Gorr
Hubertusstraße 187
47798 Krefeld, Germany

Deadline for the next issue of Metal Mirror is
15. September 2008

Please send the packages also with a short promo notice concerning the band(s). Our issues are send out on the 1st of every month. We reserve the right not to review CDs that do not fit to our attitude.

No NSBM!

Questions:
contact@metal-mirror.de







> No experiments: Joel Grind is unbeatable in his area <

Toxic Holocaust - An Overdose Of Death
VÖ: 8.9. / Relapse Records
Black Thrash Metal
13 Songs / Playing time: 36:24

Everyone who knows Joel Grind is aware of what to expect of an album of Toxic Holocaust. And that's great because you're not getting surprised. Already in the prefield you know what to expect and every expectation you have is going to be fulfilled. There is the wish for groove, blasts, mean screams, juicy riffs, cult titles - „An Overdose Of Death" gives it all to you.

The one man project from Portland presents after many demos, splits and singles the third full-length album, which is already now one of the best albums of the year. Forget about all the modern crap, all this irrelevant stuff which tries to score with putting Thrash Metal into a soulless, modern robe. Toxic Holocaust breath the pure old school spirit. The production has edges, it's raw, it feels real and authentic. If you like polish and smooth sounds then you can totally forget about this album - it won't make you happy. This album is rumbling, it's crackling, it's banging, short: It's how Thrash used to be more than a decade ago and how it still should be in the opinion of many Thrash Metal fans.

And this sound is still able to work without showing some embarassing pseudo-true-behaviour, while trying to show up with the most crappy sound, recorded in the own cellar. With „An Overdose Of Death", Toxic Holocaust show how to make it.

As the absolute top-songs on this record „The Lord Of The Wasteland" and „Gravelord" should be named. Both show a simultanously relaxing and aggressive attitude. But all the other songs are quite satisfying as well - and that without any exception. May it be the thrashy and straight forward „Nuke The Cross", the cool „War Is Hell" or „Endless Armageddon". Surely, Toxic Holocaust don't grant you lots of variety. Joel Grind isn't very much into experimenting with sounds, but just does what he's good at. And that worked for the master, because in his area he's (at least that's what „An Overdose Of Death" seems to point out) almost unbeatable. This amazing change between heavy guitar parts, fast in-your-face Thrash Metal and cool groove - this is totally terrific. And it's fascinating and take care of the fact that this album doesn't turn out to bore you after a few rounds in your player. So now there's just one thing missing: Joel should come with his live-buddies to Germany and destroy this place. The power of his songs more or less scream for it!

9 / 10 (Dorian Gorr)
www.toxicthrashmetal.com

More voices of the editorial staff



Toxic Holocaust are as much Black Thrash Metal as on „Hell On Earth". That Joel includes more Leads into his songs really works out and makes the whole instrumental picture even better. However is the chief collecting some minus points with the vocals that aren't as raspy as on earlier releases. Nevertheless: „An Overdose Of Death" is one satisfying album, which will be liked by all fans of this band. If you didn't like them before, you rather will now!

7 / 10 (David Dankert)



A big package of mass destruction with a necessary degree of fun and party-capability, that's what „An Overdose Of Death", the newest release of the toxic, holographic mouses from America is all about. This album is recommendable for every metalhead who has a heart for a good party (I suggest this will be almost all of them) and for every thrasher. I hope that there will be more records like this being put out by Joel. Keep up this good work!

9 / 10 (Elvis Dolff)



Toxic Holocaust really have potential. That's how Black Thrash has to sound. The sound is authentic, the songs don't present too much variety but reveal a few awesome hits. My favourite tracks are mainly „Gravelord", „Nuke The Cross" and „War Is Hell". A must-see for every fan of Black Thrash Metal and everyone who wants to become one. Joel Grind serves you one wonderful gateway drug, which is going to addict you.

8 / 10 (Benjamin Gorr)

> A lot of fire for a beating up in the pit <

Agenda Of Swine - Waves Of Human Suffering
VÖ: out now / Relapse|Rough Trade
Grindcore
13 Songs / Playing time: 34:19



13 songs and only 30 minutes playing time? Yeah, this is Grindcore. And Grindcore of it's most brutal sort. Relapse Records is famous for having discovered many beat-up pearls and also with Agenda Of Swine they angled one awesome brutal fish. On their debut, the band of five, who derive from California, fight with a lot of fury in their stomachs into the ears of the listeners. Characteristical is the hectic, overturning voice of Pete Ponitkoff, who speeds through the songs as if he can't wait to reach the end. This attitude not to take any compromise is very good for Agenda Of Swine. Of course they steal themselves the chance being played on a romantic cuddle evening, but for angry parties inside the moshpit they're more than qualified, especially because of the single Thrash and Punk influenced groovy parts like in „Decimation Of World…" are equivalent to a lot cinder for a beating-up inside the moshpit.

7 / 10 (Dorian Gorr)

> Deep going complexity for a lot of enjoyment <

Agrypnie - Exit
VÖ: out now / Supreme Chaos
Avantgarde Black Metal
11 Songs / Playing time: 62:38



After Nocte Obducta passed, Agrypnie, the former project of singer Torsten, often called Der Unhold, turned into a „real" band. And that's absolutely good, because with their second album they can move out of the big shadow thrown by Nocte Obducta. If you expect a clone then you're totally wrong, even though Agrypnie are also very deep-groing. Instead of hell, death and devil, Der Unhold concentrates more on profound topics, something the songtitles already seem to express. Nevertheless the music is quite powerful. You can hear lots of blastbeats and shredding guitars as well as dim Doom passages. Together they build the basis for Agrypnie's music. Especially it's nice to see this essential interplay during many songs like „Während du schläfst". On the building on this musical basis are the vocals of Torsten that seem furious as well as desperated. Even though his voice doesn't sound like classic Black Metal he has his own vocally character and gives the songs a characteristic, individual emotionality, which is supported by the melodies. This happens primarily during the second half of the CD, which is less cumbrous but seems more elaborated than the first songs of this album. Most recommendable are „Wohin", „Exit" and „R40.2". These songs persuade completely but are still very complex. That's sometimes missing during the first half. Thanks to the complexity you have lots of hours of playing time, because you can't explore everything this album has to offer during the first listening sessions.

8 / 10 (Dorian Gorr)

> Immensly fragile melancholy <

Anathema - Hindsight
VÖ: out now / Peaceville
Alternative Rock
10 Songs / Playing time: 52:39



Already five years have passed since the last release of Anathema. Therefore fans of the British band are able to enjoy them twice this year. Not only the next album „Horizons" will be released in October, the acoustic-album „Hindsight" is already available to shorten the time of waiting. A total of ten songs, nine of them are old ones which have been rewritten, are pulling the listener into a wonderful melancholic soundscape and won't let him go until the bitter end. A reduction to the basic elements is the main aspect of this work so that the songs, which are rather calm anyway, become immensly fragile because of the new musical versions including instruments such as the cello and the piano. Unfortunately the musicians didn't decide to remake a song from their first two records, in which they played Death and Doom Metal, but every other release makes an appearance. Everybody who adores the music of Anathema just has to listen to „Hindisght", but also people who don't even know their most popular release „Alternative 4" should give it a try, as long as they like mellow stuff, that is really intense.

9 / 10 (Robin Meyer)

> The clean vocals are bodily harm <

Archon Legion - March Of The Inquisitors
VÖ: out now / self-released
Melodic Death Metal
9 Songs / Playing time: 44:45



Archon Legion come from Canada and gave away their demo to representative persons of the press on any occasion that occured. That's not a stupid thing, but what you can hear on this release is really sobering. I mean, I wouldn't say anything if it would only be the pressureless, sloppy production that sucks, because this band released this record on its own. But musically the band presents nothing but pieces they collect out of the arsenal of any other band. You can find worse played At The Gates and there are In Flames riffs played, but a few levels below the original version. The vocals are sometimes acceptable but I don't get it: Why do they have to force the clean vocals between the harsh ones? These parts are so bad, that they even could be considered as bodily harm. The highlight in this series of cruelty is the final track, a disgusting and cheap mix of bad Power Metal and growling - I raise hackles.

3 / 10 (Dorian Gorr)

DVD

> Back with a DVD? Anyone else want some? <

Artillery - One Foot In The Grave, The Other One In The Trash
VÖ: out now / Metal Mind
Thrash Metal
(DVD) / Playing time: ca. 125:00



Artillery, the primary rock of the Danish Thrash scene, call themselves back after they reunited. But not with an album. This time they release a DVD, which was recorded in Katowice. There the squad presents its new singer, namend Søren Adamsen, who makes better a job than some of his antecessor. Nevertheless it's for the recording of a DVD quite inappropriate that he needs some kind of mental backup, means some papers where he can read off the lyrics during a few songs. But most of the time the guy with a hat is totally sovereign and shows the other guys of Artillery how to act on a stage. In contrast to him most of them are almost the whole time very lazy. And this without reason, except solo-fast-finger Morten Stützer who takes care of groove and melodies. Fortunately the thrashy riffs compensate this fact - and that's what counts in the end. Fans who missed Artillery will really enjoy this DVD, which includes also many bonus videos and interviews. Now it's just time for a refill, means a new album.

7 / 10 (Dorian Gorr)

> More pissed off than Motörhead <

Aura Noir - Hades Rise
VÖ: out now / Peaceville
Black Thrash Metal
10 Songs / Playing time: 38:14

Three and a half years after Agressor's downfall out of a window and after a several months in a hospital, is the hotly expected sequel of „The Merciless" from 2004 raring to go. The new record from Aura Noir is called „Hades Rise" and starts with the correspondent title unmistakably. After some seconds it becomes clear: Apollyon and Aggressor didn't agree to changes or compromises and so one rumbles still continually through the typical Aura Noir sound after so many years. The only change is that „Hades Rise" isn't just „Black" anymore. The sound reminds of a more thrashy and pissed off version of the famous band Motörhead. This minimal correction doesn't degrade the general view of the record. Far from it: After the flagging "The Merciless" is "Hades Rise" able to rock consistently and almost queues in line with the sound from Darkthrone's „F.O.A.D.". Nevertheless, Aura Noir are able to keep their own sound and the riffing which is unmistakably. That is why all hitherto existing fans of the band shall add it. Actually everybody else, too.



8 / 10 (David Dankert)

> Honest, catchy, easygoing <

Backyard Babies - Backyard Babies
VÖ: out now / AFM|Soulfood
Rock'n'Roll
13 Songs / Playing time: 44:35



True neurotics can skip this review, because it's well-known that the Backyard Babies are a band that moves far away from screams and blastbeats. Instead of that you can find sensational, easygoing Rock'n'Roll that lets you shake your feet unless you're clinically dead. The Swedish guys understand it like no other band to generate a great mix of rocking riffs and catchy refrains. Sometimes it's hard rocking, sometimes it's a little softer - variety guaranteed! Most of the time the Backyard Babies snot their honest, catchy tunes with a lot of electric guitar power out of the boxes, but also the acoustic guitar is used and gives songs like „Abadon", by the way that's one of the hits on this album, a wonderful contrast. The following „Voodoo Love Bow" included even a Rock'n'Roll-piano. Most recommendable tracks are „Nomadic", which shines out because of its catchy, awesome refrain, and „Where Were You?", which is the perfect soundtrack for the last beer that you drink on a party. The classical finish is the ballad „Saved By The Bell" that guides you out of the album quite sentimental, because of its acoustic jingle, knowing that the Backyard Babies are rule! Of course this song has mainstream potential and are probably played in the radio, and yes, many people who are totally into Heavy Metal won't like this CD, but is that a reason for not liking this album? Definitely not!

8 / 10 (Dorian Gorr)

> Field vocals: Sometimes good, sometimes bad <

Bionic Angel - Digital Violence
VÖ: out now / Schwarzdorn
Gothic Rock
14 Songs / Playing time: 63:06



After having eight years of band history on the hump, dare Bionic the next stop to their debut. Fortunately the quintet offers on their, hour-long firstling a mostly successful coup consisting of strong guitar riffs, electro sounds and genre typical Gothic melodies. Unfortunately the last ones are sometimes too catchy and exchangeable so that one could believe that the guys have just lost their ideas. But the vocals cause more headaches than the lack of ideas. Juggernaut's vocals diversify from good till bad. While guttural vocals are leading through the strophes in a strong and aggressive way, do the clean refrains lose any kind of explanatory power. It doesn't matter what he is singing about. It always sounds unemotionally and monotonously, although I find his timbre a little appealing. However the try to fill the vocals with more emotions would be very helpful and necessary. Especially the two songs in German aren't fun to hear, although they have a nice sound layer.

6 / 10 (Miriam Görge)

> Fascinatig live-album of the allstar-band <

Bloodbath - The Wacken Carnage
VÖ: out now / Peaceville
Death Metal
13 Songs / Playing time: 52:59



Followers of the Death Metal allstar-project Bloodbath had to wait far too long for this live-album, but finally it has been released now. The CD has been recorded during the Swedes' first show ever at Wacken Open Air 2005, when Dan Swanö (Edge Of Sanity) was still a part of the band besides Mikael Åkerfeldt and Martin Axenrot from Opeth, as well as Anders Nyström and Jonas Renkse from Katatonia. The selection of songs is, except for the fact that the killer track „Cry My Name" wasn't performed due to a lack of time, very satisfying. There are six tunes from the album „Nightmares Made Flesh" and three ones from „Resurrection Through Carnage" plus the whole „Breeding Death"-EP. The performance is full of energy and shows the music from its best side. The sound of the record is very authentic and differentiated, so the songs get a pretty vital touch. It is also very amusing to listen to the things Åkerfeldt says to the audience. He always wants the crowd to answer him in „Death Metal Voice" and you can hear the band that was playing at the same time in the background. Everybody who has seen this show should buy this package containing a CD and DVD at least because of nostalgic feelings. All the people who haven't had this privilige can see „The Wacken Carnage" as a comfort. It is definatley a very good live-album!

8 / 10 (Robin Meyer)

Reissued



> Absolutely legendary and cool <

Carnivore - Carnivore
VÖ: out now / Roadrunner|Metal Mind
Speed Metal, Thrash Metal
11 Songs / Playing time: 54:17

The words mentioned above are the first ones which are brought up when you are talking about Carnivore, Peter Steele's band before he joined the band Type O Negative. But everybody has to decide on his own if a re-release every few years is necessary just because of the cult. But it is a fact that all songs are digital remastered and also the demo „Nuclear Warriors" from 1986 with eight normal songs is included on Carnivore's debut. Furthermore the limit edition with 2000 golden copies should be a selling point for collectors. But what does the Carnivore-freshman get? He gets Speed-Thrash from the eighties which reminds from time to time of the legendary band Celtic Frost. There are neither compromises nor technically complicated songs. The raw extreme Metal still reigns Carnivore's style of music. Accessory there are the provocative and cynic songs like „Male Supremacy" which have to be mentioned. Especially die-hard-fans won't get along without this version of a classic. But also Carnivore freshmen are allowed to snap at the chance. Everybody who has already this album is able to live without the re-release.

8 / 10 (David Dankert)



> More elaborated than the debut <

Carnivore - Retaliation
VÖ: out now / Roadrunner|Metal Mind
Thrash Metal
15 Songs / Playing time: 66:52

Also Carnivore's second album „Retaliation" is re-published by Roadrunner Records. And so you get a digital remastered version which is limited to 2000 golden CDs. The record consists of twelve normal tracks which fulfil the expectations which you have when you hear the band name Carnivore. Furthermore you can find the demo from 1984 on the album and it contains extra tracks like „World Wars III and IV", „Carnivore" and „The Subhuman". In contrast to the version which I have, is the sound considerably more pounding and not so spongy. But that is no reason why the songs should lose their charm. In comparison to the debut seems the new version to be more elaborated so that the record appears to be more unitary. Nevertheless sounds „Retaliation" still like Carnivore. So it gets the same conclusion like the debut: Who has liked the band won't get along without the re-release. Fans know what they can expect and are allowed to decide on their own if the above mentioned modernizations are worth to buy the album again.

8 / 10 (David Dankert)

> Use the potential and look for a singer <

Capricorns - River, Bear Your Bones
VÖ: out now / Rise Above|Soulfood
Rock
8 Songs / Playing time: 58:08

Capricorns made a virtue of necessity and claimed in view of their vacant singer appointment that the band wouldn't need a singer because of their music which would have enough power. While listening to the record for the second time the complete opposite is unbosomed. The record becomes very annoying already after the first song although you recognize the talent of the musicians. The riffs are quite curious and innovative. Nevertheless appears in the back of your head the feeling that something is missing. Guess why! That rock music can function without any vocals demonstrated Long Distance Calling in recent time but they were able to conjure a bombastic atmosphere. Unfortunately Capricorns aren't able to create such a sound and so their songs sound like ordinary songs just without vocals. Thus: Use your potential and look for a singer!



3 / 10 (Benjamin Gorr)

> Back to the eighties <

Cast Iron - Leather & Metal
VÖ: out now / No Sign Of Life
True Metal
4 Songs / Playing time: 18:01



What the Steelpreacher are for Germany, Cast Iron are for Finnland. A group of totally crazy and possessed Heavy Metal maniacs with the goal to keep up the flag of true Heavy Metal in Finnland. Of course all the clichés are served, but that's good, because if you want to hear this kind of music without any clichéd attitude then you know nothing about this music. The four songs on this debut EP breathe the right spirit. The only minus point is the production. From time to time it's very horrible. That's why the choir of several voices during the title track doesn't really work. But generally singer and guitarist Jori Meriläinen has quite a good organ and is able to bring you back to the eighties. High screamed parts like the refrain of „Preacher Of Evil" really rock. Therefore: This is s solid basis, now come up with another album.

7 / 10 (Dorian Gorr)

> Edguy without impact of a eunuch <

Charing Cross - We Are...
VÖ: out now / Metal Heaven
Heavy Metal
12 Songs / Playing time: 54:36



Charing Cross like to play extreme melodically. The guys from the country of the Ricola-bonbons would have been very successful if they were able to publish their disc „We Are..." in the eighties. Unfortunately it isn't very easy to conquer the world of heavy music by playing Melodic Heavy Metal. Nevertheless do the guys their business more than well. Partly they remind of the good, old Edguy times. The song „Can't Have It All" is therefore a prime example. A catchy refrain ends up in your ear cap and Peter Hochuli's vocals reminds of Tobias Sammet's golden voice but without the impact of a eunuch. The debut moults to a delcacy with every further round in the player. In spite of catchy parts, there doesn't appear any kind of lack of ideas. So it isn't surprising that the band is far away from the black hole of boredom and lack of character. Tracks like „Forever Rockin" you cannot elude. Charing Cross appeared out of nonentity and hopefully they don't disappear in the immersion again.

8 / 10 (Jenny Bombeck)

> Show off the exotic bonus! <

Dagor Dagorath - Times Of Distress
VÖ: out now / self-released
Black Metal
6 Songs / Playing time: 22:00



Israel is becoming more metal. Meanwhile there are even dark Black Metal bands coming from the biblical country. Dagor Dagorath is the name of the band that is totally motivated to present dark art and who leers at the nordic Pagan Black Metal scene. The band sees itself as pagans, a fact that is also expressed with the first demo of the band. Therefore there are nonstop melodies that are tootled by the keyboard, which reminds a little bit of Satyricon's cult album „Dark Medieval Times", and clean vocals like in a hymn, which even have some sort of potential. But that's already the end of the pro-side. The contra-side is filled with some essential stuff that must be done better on the upcoming album, which is scheduled later this year. First point to attack is the production. You know, I like raw Black Metal, but with this production the more furious parts on „Times Of Distress" are no fun at all - concerning the sound. Additionally there is the fact that the simultanous use of Black Metal blastbeats and keyboard melodies don't seem fully developed and slightly chaotic. I have the feeling that Dagor Dagorath wanted to pack more into these songs as they can bear. I don't understand why this band isn't about to show off the background and environment they come from. They come from an exotic place if you speak about metal but I can't hear it. So why don't you include some folkloristic elements of your home? A first step into this direction may be the intro of „The First Battle". I'd really like to hear more parts that go in this direction. Right now, this is nothing more than an irrelevant, poor produced copy.

4 / 10 (Dorian Gorr)

> Perfect soundtrack for the apocalypse <

Darkspace - Dark Space III
VÖ: out now / Avantgarde Music
Black Metal
7 Songs / Playing time: 79:14



If a band claims using a drumcomputer even if they could have a real drummer, then this often sounds like someone is making a virtue out of necessity. But this doesn't fit to Darkspace. The apocalyptic Black Metal trio from Switzerland wants to pack their third album into a synthetic background-coulisse and therefore chose the sound of a drum computer. And even though you could be skeptical about this in the first place, the result is quite fascinating. Darkspace do what they want, they do what they're good at. And that means that you're offered an exhausted CD that invites the listener to a dark journey, that barely couldn't be darker or more apocalyptic. Evil shredding guitars that build up threateningly merge with naggig which is underlined by dark sonic, build up with synthetic blastbeats. The fascinating atmosphere is brought by the production which wraps this dark sounding coulisse into a gloomy mantle. There are no songtitles on this CD. The songs are as well as every album of the band numbered serially. Sure, Darkspace aren't useful if you „just want to listen shortly", but if you're alone in your dark room, these extra long songs are nothing else but the perfect soundtrack for your personal apocalypse.

8 / 10 (Dorian Gorr)

> It's just magical if you know about the spirit <

Darkthrone - The Frostland Tapes
VÖ: out now / Peaceville
Black Metal
34 Songs / Playing time: 131:02



Darkthrone are cult. Everyone knows that. But is that enough reason to release something like „The Frostland Tapes"? Concluding: Behind this title you can find more than two hours of playtime and nothing less than 34 tracks - everything's rare. This compilation consists of the demos „Land Of Frost", „A New Dimension", „Thulcandra" and „Cromlech" plus a few yet unreleased studio tracks, the original recordings of „The Goatlord", that were all completely instrumental and - surprise, surprise - live-recording of one of the first and last gigs of Darkthrone. That sounds fantastic so far, but you have to lower the sight, because some of the presented stuff is just not enjoyable. The „Land Of Frost" demo could be done better by every fourthclass garage band nowadays. However the „Thulcandra" demo, which shows that Darkthrone originally played Death Metal, and the „A New Dimension" demo make a lot of fun, but this magic atmosphere can only spark if you have the environment, the nostalgia and the spirit of this time in the back of your head. If you're just interested in good music then there a tons of other releases that will bring you more joy. But collectors and Darkthrone maniacs will definitely have a lot of fun with these recordings. The live-recordings are another drip of oil into the flame of cult that surrounds Darkthrone, not to mention the Death Metal bonus tracks. Less satisfying are the original „The Goatlord" recordings without the vocals. They're at least as boring as the original album.

6 / 10 (Dorian Gorr)

Exchange of Blows



> They took the turn-off <

Destruction - D.E.V.O.L.U.T.I.O.N.
VÖ: out now / AFM
Thrash Metal
10 Songs / Playing time: 47:59

The German Thrash legend publishes a contemporary disc, which will let some Old-School-lovers burp up acridly, punctual on their 25th birthday. Nevertheless I like the record just because of the new elements which Destruction apply in a skilful way without denying their musical roots. The opener „Devolution" convinces because of his riffing which is quite brutal and also thrashy which sustains the chop of Destruction unmistakably. „Vicious Circle - The Seven Deadly Sins" has almost got a mystical touch with dark male vocals and rotates in the player with fast riffs in contrast to the quite slow vocals. The play with the opposites is a guarantor for variety and individuality. Also there are some guest musicians on this record who rough up the songs by playing some great guitar solos. Overall Schmier and co have created a perfectly balanced album which is able to glitter because of the different compositions of the songs. No song is like the other. Especially „Offenders Of The Throne" is the highlight on the record. It would have been great if the sound would be a little more pounding during some songs but that doesn't matter, because the rest is a lot of fun. In defiance to all critics: One has to enter a new musical arm when you want to be under discussion after 25 years of being in the business. Destruction had the heart to do so.

8 / 10 (Jenny Bombeck)

Up to now I have never been against Destruction's reunion in 1999 although „All Hell Breaks Loose" wasn't a real hit. „The Antichrist" and the two sequels have been good Thrash records which are espacially on stage a guarantor for a lot of positive feedback. Unfortunately this changes because of the new release „D.E.V.O.L.U.T.I.O.N.". The opener of the same title starts the release quite hopefully with a typical scream by Schmier indeed, but that were all the highlights for me on this album. A staccato riff is in line with the next one, doublebass heavy drumming and stupid crossover-refrains show clearly that the band isn't as „old school" and „Thrash" as they used to claim. Furthermore there are daffy titles like „Elevator To Hell" or „Odyssey Of Frustration" and also the guitar play of Mike which has always been characteristic isn't the same anymore. „D.E.V.O.L.U.T.I.O.N." is just more modern than the last releases of Kreator. If you are a thrasher you can just hope that Schmier and co come to their senses again.

3 / 10 (David Dankert)

> Lany person, awesome voice <

Decadence - The Third Stage Of Decay
VÖ: out now / Massacre
Melodic Thrash Metal
8 Songs / Playing time: 35:57



This records provides Melodic Thrash Metal of the special sort. Therefore no man is growling into the mike as usual but Metallic Kitty. The lany person has got a lot of evil power in her lungs. So it isn't surprising that her third silver plate „3rd Stage Of Decay" is a strong and mainly thrashy piece of Metal. The Swedish guys fire with their opener „Corrosion" a fat portion thrashy riffs off which set one's teeth on edge. Also „Claustrophobia" and the melodic title track doesn't take second place to this song. Singer Kitty knows how to add enormous power to the songs. Her voice rolls like a steam hammer and electrifies everybody who likes Melodic Thrash. The mix which Decandence have created is so great that the 36 minutes go by too fast. That could be the only defect on this record. Fortunately the band is working on a sequel at the moment.

8 / 10 (Jenny Bombeck)

> Grinding dissonance <

Don Caballero - Punkgasm
VÖ: out now / Relapse|Rough Trade
Progressive Indie Rock
14 Songs / Playing time: 48:53



The American Don Caballero stand for ambitious, instrumental Rock Music for many years. The good reputation goes back to their leader Damon Che who hasn't got only his drum in his grip. „Punkgasm" the seventh album keeps more than the misleading title promises. The men's routine is unable to be ignored and the featured is everything but no slight fare because Don Caballero prove that virtuosity needn't to be consonant. People who need harmony and whose heart beats in the three-quarter time cannot take „Punkgasm" up. Steady tempi changes, professional guitar play and poly rhythmical drums are acting instead of melodies. You have to get completely into Don Caballero and the partly grinding dissonance to let the music develop. Unfortunately I'm not able to do this. I am conscious of Damon Che's and the others' talent to play their instruments but I'm not able to make this album accessible. Also the scarce vocals which aren't really needed, aren't able to change my opinion.

6 / 10 (Miriam Görge)

> Rocking crossover a la Guano Apes <

Dorrn - Sweet Borderliner
VÖ: out now / STF Records
Crossover
12 Songs / Playing time: 54:36

Crossover is the keyword. Dorrn offer the listener a coloured potpurri of differnet styles of music. On the one side we have got the clean, melodic vocals which are mostly hearable during the refrains and on the other side we have got the aggressive, smoky growls which remind of old Guano Apes times. It becomes clear that frontlady Jackie is able to apply her voice powerful and also skilful. Even the sporadical rap parts know definitely to be liked. The band arranges a harmonious and unusual music



concept. „Sweet Borderliner" becomes an exciting Kinder surprise egg thatdoesn't always contain the wished figure by playing with the musical opposites. Whereas „See Paris" is still full of fun and amazement are there also some rough patches like „Love Bizarre". The refrain leaves a boring after taste behind as the title functions as the whole text for the refrain. The band from Hamburg runs out of ideas for some time although you can attest them an innovative mixture in general.

7 / 10 (Jenny Bombeck)

> Useful for reminiscating <

Dreamtide - Dream And Deliver
VÖ: out now / Metal Heaven
Melodic Rock
14 Songs / Playing time: 69:53

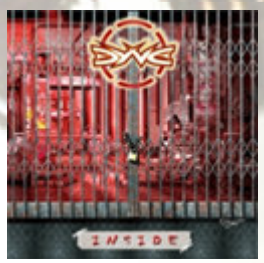


The best times of good, old rock music are unfortunately over. That's a fact even Dreamtide, whose core makes music with Fair Warning as regular occupation, from Hannover can't change. But who cares, for a little light at the dull rock-heaven this definitely qualified. The quintett around singer Olaf Senkbeil present on their third album almost 70 minutes of catchy melodies, driven by the powerful string section, who presents (how could it be any different) also some solos. The keyboards contribute from time to time an orchestral, almost bombastic sound. The singing, which consists of several voices fit to this coulisse. I should again mention Olaf Senkbeil and praise his effort. He's beyond each doubt and masters every pitch easily. He's even capable of the higher regions without annoying. That's something which isn't self-evident nowadays. The 14 songs present a nice degree of variety, so the record doesn't turn out to be boring the second time you listen to it. Even though Dreamtide do not copy any other band, I feel sometimes a little reminded of the great band Journey . Especially songs like „Your Beat" invite you with their choral passages to reminiscate of the good old times. Yeah, I like this album!

7 / 10 (Miriam Görge)

> Colorless Power Metal <

Dyve - Inside
VÖ: out now / UK Division
Power Metal
12 Songs / Playing time: 52:32



When you think about Power Metal from Italy you have got much bombast and heroic coloured lyrics sounding in your ears. The fiery Italians prefer to play music which is down-to-earth and like to grip back to a traditional riffing. Nevertheless their second sliver „Inside" is unimpressive and colourless. Dyve own good appendages, a good example is the seventh track „Blood Desire" where you can find a cool rocking rythm. Also the remaining riffing knows how to persuade. But it is a defect that there are no following highlights on the record and so the song and the entire „Inside" disappear in the dimple of meaningless. That is a pity. A big part of the songs seems to be half-baked and a little loveless. Where is the own style and sound? It wants power and intensity. The refrains aren't catchy enough and because of the missing individual style the band doesn't stick out of the huge amount of Power Metal bands who want to find their way out of the underground. Probably it would be better to have a more charismatic singer. Somebody who would impart a livelier band cooperation.

4 / 10 (Jenny Bombeck)

> Enjoyable less breakdowns <

Early Grave - Tomorrow I Am You
VÖ: out now / Rising Records|SPV
Deathcore
11 Songs / Playing time: 46:55



Hey, it works: Finally there is a band that comes around the corner and bangs music in your face, which is not completey pre-chewed. Early Grave offer less elements you can find in every Metalcore standard-tool kit, but concentrated and created some music which can completely draw my attention. Biggest bonus of the band: The raw screams that would also work with a Swedish Black Metal band. Additionally there is the full portion of groove and beats, enjoyable less breakdowns and psychedelic guitar bashing and finally again these superb screams that make this album really hearable. Therefore I could cry regarding the fact that there are in between excursions in clean vocal parts where Early Grave sound like a pre-chewed band. Especially songs like „This Day She Reigns" make my head ache with these clean vocals. This song is not fun. If the troop from the UK would have spared these parts I would easily have given one point more. Therefore: Stick to the aggressive vocals, they totally rock!

7 / 10 (Dorian Gorr)

> Manifold performance from Israel <

Ephrat - No One's Words
VÖ: out now / Inside Out|SPV
Progressive Rock
6 Songs / Playing time: 59:38

Since I have mutated to a fan of the Israeli band Amaseffer it seems as if the music from this culture group follows me. So „No One's Words" the debut of the Israeli combo Ephrat found its way into my player at home. The eponymous person was the founder and band head Omar Ephrat who contributed the keys, the guitar and sometimes the flute to create the progressive sound. The six songs of the firstling, promise just because of their average ten minutes playing time very ambiguous Rock Music.



And as a matter of fact the willing listener isn't going to be disappointed. The presentation is multifaceted without any exaggeration. The oriental roots are sometimes audible but never become pushy (in fact one could be more wastefully referring to this). The danger of being too pushy by using long instrumental parts isn't given because of the different vocal lines. Omar Ephrat looked for support concerning this despite the existing talent in his own rows. Petronella Nettermalm (Paatos) and Daniel Gildenlöw (Pain Of Salvation) are able to create the entire creation more atmospherically. But indeed it is difficult to find the right words to describe Ephrat's timbre. The willing Progressive-listener shouldn't be afraid of chucking an ear to the music of the Israelis. It is worth it, although „No One's Words" isn't music that you can hear every day at any time, at least not for me. Nevertheless a very felicitous and appealing record.

7 / 10 (Miriam Görge)

> Cuddly Metal of the cheesy sort <

Elevener - When Kaleidoscopes Collide
VÖ: out now / Metal Heaven
Melodic Rock
11 Songs / Playing time: 57:30



When this record was rotating in my player for the first time I was speechless. Unfortunately not because of joy. I felt reminded of my young days in the nineties and got the feeling hearing one of my old and awkward boyband records. Fortunately these times are gone. Just the two Swedish guys seem to miss this special kind of era because with their debut „When Kaleidoscopes Collide" they dish up bombastic and cheesy Melodic Rock of the most intolerable kind of sort. The so called progressive impact is completely invisible. Only the ridiculous lyrics about the first big love stay in your memory. As a listener you don't know if you shall laugh or cry. „I Still Remember" is a prime example. Also the remaining music misses the certain something. The sounds of the keyboard are known since the eighties and that much better. With every run in the player the album becomes more stressful and is just something for die-hard fans of wishy-washy, honey-drenched Melodic Rock music.

2 / 10 (Jenny Bombeck)

> Sad but true: A grab in the toilet <

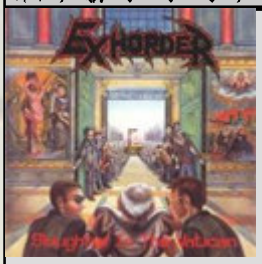
Everwaiting Serenade - Demo
VÖ: out now / self-released
Deathcore
3 Songs / Playing time: 14:35



Everwaiting Serenade is the happy winner of the Luxembourgian Metal Battle. That they managed to reach this goal leaves room for speculation that there weren't many other challengers, because if the guys sound live similar to this demo, then you can just protect your ears. The three songs of this demo, that are recommended by the promo-note if you like Hatebreed, Unearth or Job For A Cowboy, sound totally crappy out of the boxes so that you have to worry about the accountability of the jury. Tinny cymbals, a songwriting that is completely boring, shouts that are expressionless - these are the elements of which the three songs consist. There are definitely a few more sessions in the rehearsal room needed to include just a bit individuality, freshness or at least a rudimentary acceptable sound. Sad but true: This demo is a a grab in the toilet.

2 / 10 (Dorian Gorr)

Reissued



> More power than the original <

Exhorder - Slaughter In The Vatican
VÖ: out now / Roadrunner | Metal Mind
Thrash Metal
8 Songs / Playing time: 41:46

Although Exhorder weren't able to become a big name within the scene should every Thrasher have heard at least for one time „Slaughter In The Vatican". Exhorder don't only count on pure evil Thrash therefore they mix some Death Metal elements into their sound. 18 years after publishing their firstling it's reprinted. Except of the polished sound is the new edition nothing new, in comparison to the original one. Just the sound comes more pounding out of your boxes which impart more harshness to the Death Thrash sound. Especially the up-tempo passages go straight forward and initiate the listeners to nod their heads with the beat. But why the demo wasn't remastered as usual stays unexplainable. So the re-release just offers an improved sound. But that isn't enough to be a selling point because it seems a little loveless. Exorder-freshmen should listen to this one nevertheless.

7 / 10 (David Dankert)

> Some kind of too glossy <



Exhorder - The Law
VÖ: out now / Roadrunner | Metal Mind
Thrash Metal
9 Songs / Playing time: 38:43

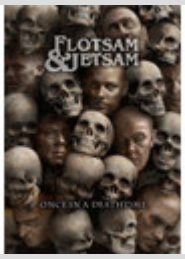
Although you just think off the debut while hearing the name Exhorder, you shouldn't ignore the second and last record of the Americans. Although „The Law" hasn't got the intensity and harshness of the debut it has got some useful songs. Nevertheless these songs don't spark on the spur of the moment as good as his forerunner. It is quite unusual that on this album Exhorder party offer a more frisky side of themselves. Furthermore I don't like the new remixed sound, so this release won't be better. The sound on the original „The Law" was somehow duller. Because of that the version was able to spray more charm than the glossy reprint. Thus I wouldn't argue for buying this version because there is no real selling point at this time. You should only risk an ear when you like the debut very much. But alternatively I would look for the original version because there the sound is more authentic and perhaps you will get passably convenient.

6 / 10 (David Dankert)

DVD

> Great sound, useless extras <

Flotsam And Jetsam - Once In A Deathtime
VÖ: out now / Metal Mind
Power Thrash Metal
(DVD) / Playing time: ca. 90:00



The most obvious question is: Do we really need the third DVD of Flotsam & Jetsam within four years? In the year 2004 the Thrash Metal veterans from Phoenix filmed a gig in their hometown, two years later they released the next DVD called „Live In Japan" and now we have „Once In A Deaethtime" which shows us a band's gig in Poland. This stream of releases leaves some kind of bitter aftertaste which is getting more bitter if you compare the setlists of the three DVDs. Except four songs all of the twelve tracks on this DVD have been also on one of the previous ones. But of course it counts as usual: No one has to buy it. And if you don't have a DVD of Flotsam & Jetsam yet, then this DVD might be the right one for you. The guys of Metal Mind understand their handcraft, filmed from different angles, don't overwhelm the spectator with too fast cuts but give you some moments of pause where you get the chance to stick to the details. Additionally this DVD has an amazing sound which transports the real live atmosphere. Many other soulless productions, that are edited a thousand times before they're released can take a look on this DVD. That's how it should be done!

7 / 10 (Dorian Gorr)

> Own tune without a red line <

Fimbultyr - Gryende Tidevarv
VÖ: out now / Unexploded Records
Viking Black Metal
8 Songs / Playing time: 37:24



Fimbultyr is a surname of Odin and means something like „mighty god". One have to admit: That's not really what you call creative for a band that comes from Sweden and plays Viking Metal. And this is something you could also say about the music. It's nothing you can call innovative or spectacular. There are evil shouts, an interplay between fast shredding riffs and more epic passages. But sometimes the young troop is capable to include their own tune in the songs, for example in „Ändlösa Frågor". But if the debut wants to fight it's way completely to the ears of the listener it has to sound more mature. Sometimes the band just loses the red line within a song and just seems to play along without even knowing where this journey is going to end. Nevertheless this record is better than the past releases that reached us from germany out of this scene.

6 / 10 (Dorian Gorr)

> A must-have sounds different <

Fuck The Facts - Disgorge Mexico
VÖ: out now / Relapse|Rough Trade
Grind
14 Songs / Playing time: 43:29



Up to this point I didn't know any band with the name Fuck The Facts who introduce their ninth record this year. Consisting of two men and a woman Fuck The Facts gamble on „Disgorge Mexico" Death-Grind with some Metalcore-impacts without any compromises. The songs are limited mainly to blastbeats and the usual Grind-force. Every now and then are some mid-tempo parts inserted and so „Disgorge Mexico" is complete. In spite of having some modern influences, the album isn't really bad but it is somehow too unspectacular. A song is like the other and the female singer screams endlessly without communicating something. Consequently the songs end with noise which is sometimes displaced by slow passages. Looking for any highlights is useless consequently no song is able to stay in one's memory. „Disgorge Mexico" disappears quickly and ends in my drawer of the damned records because I know many better Grind-records than this one. Grind fans who are addicted to Grind with modern elements could possibly like this disk with the hectic parts probably. But a must-have sounds different.

4 / 10 (David Dankert)

> A Black Metal epic for many hours of fun <

Funeral Procession - The Red Vine Litanies
VÖ: out now / Ván
Black Metal
1 Song / Playing time: 19:12

Is it some kind of trend for the Black Metal bands that they stop to unleash hell in just four minutes playing time but nowadays lose themselves in endless playing times of just one song? I don't know... However: Funeral Procession release an EP that only consists of one single song which lasts for more than 19 minutes and is dedicated to red vine. That doesn't sound very evil and satanic, does it? Maybe not the topic but musically it's definitely evil. Funeral Procession serve everything that raw, cold Black Metal needs. Aweful distorted guitars, evil nagging, blastbeats - everything mantles in a production that's simultanously traditional raw and hearable. Fortunately Funeral Procession include enough variety in this one song, therefore the 19 minutes don't become boring in between. Sometimes there is a choir, the tempo slows down and sometimes the band is raging and just blows your head. That takes care of the tension but it makes the song also hardly tangible, even if you have listened to it many times. But this might also be an advantage, because „The Red Vine Litanies" is equivalent to many hours of fun while experiencing the music that you can find within this Black Metal epic. You always can find new facets in this long playtime, things you weren't aware of, when you were listening to it the last time.



7 / 10 (Dorian Gorr)

> Amorphousness and burping vocals <

Gatecrusher - Words On Empty Drafts
VÖ: out now / Medusa Productions
Melodic Death Metal
10 Songs / Playing time: 37:39



The Munich band Gatecrusher tries to crush the gates with their debut „Words On Empty Drafts". But what already occures the first time you listen to it, is convinced as you give it a second and third try. Gatecrusher aren't ready yet. The concept or some kind of red line is completely missing within these songs. The riffs sound sloppy and somehow copied. The acoustic tinkling seem more to be suddenly set with no intention than included with a real purpose and the burping vocals of fronter Basti are the most negative highlight of this CD. The singer's voice is just pressureless and slurry. They're not real Death Metal, but neither are they real dark vocals. The vocals just don't fit to any style, and exceptionally this isn't meant in a positive way. The instrumental section has generally enough potential to form an acceptable underground-band with a bit more rehearsing where they can develop the structures of their concept. But you have to do something against this horrible vocals. The more melodic passages for example in „Flagship" are acceptable, therefore it's a pity that the burp-singing and the amorphousness destroy everything.

3 / 10 (Dorian Gorr)

> A perfect cooperation <

Gotham O.D. - Monochromatic
VÖ: out now / Off Records|SPV
Gothic Metal
11 Songs / Playing time: 44:31

Although Gotham O.D are newcomers they don't sound like this. Their debut „Monochromatic" sounds very grown-up and matured. One reason could be that the Finnish guys released three demos in their home country. But what makes this firstling so special? Especially the unique and enjoyable voice of singer Ilkka, who sings melodically and mellifluous without losing a rocking touch. Who wants to get an idea of the band should listen to the track „Lucyfer", the prime example. Although Gotham O.D ride on the melodic wave they never become too complex and are able to keep a level of catchy parts. Especially the keyboards together with the guitars create a harmony which is somehow rare to find at Melodic bands. „Cast In Delusion" is a proof for this successful interaction. The slogan is: Relax and listen to the music. Who gets into the record is offered music of a great quality which will procure a great advance for the band.



8 / 10 (Jenny Bombeck)

> Also without the slapstick persuading <

Grailknights - Alliance
VÖ: out now / self-released
Epic Melodic Death Metal
10 Songs / Playing time: 48:19



The superheroes strike back. Meanwhile the band did break up with their label and „Alliance" is released by the band on its own. This didn't harm the quality. The CD's production seems to be more mature than on the previous records. Also enjoyable: You don't recognize the slapstick the Grailknights present on stage on their CD. They have to score only with their music. That's brave if you think of the reactions they can achieve because of it. And the guys pass the test easily. The epic Melodic Death Metal songs make clear that you have to take this band seriously. Already the vocalistic range that reaches from dark growls and high screams to clean choir parts is respectable, especially because none style is worse than another. Additionally there are epic riffs as well as catchy ones, like in the song „Mortem Obi" or „Nameless Grave". Without any doubt: The Grailknights have character and the potential to create their own style of music - a factor that's not self-evident to most bands who combine Metal with humour. „Alliance" is definitely recommendable. If you're interested in these superheroes just check out my favourite song: „When Good Turns Evil".

8 / 10 (Dorian Gorr)

> Black Metal from the textbook <

Gravdal - Sadist
VÖ: out now / Unexploded Records
Black Metal
8 Songs / Playing time: 28:47

Compromiseless and solid, these are the words with which you can describe Gravdal best. The Norwegians, who derive from the Black Metal stronghold Bergen, play True Norwegian Black Metal from the textbook. Dissonant, cold and clashing guitar riffs, evil croaking, fast blast passages and a raw production, which sounds fortunately not too bad, are



defining the sound coulisse. All the songs have illustre titles like „Angst" or „Selvmord" and remind from time to time on an combination of Darkthrone and Tsjuder. Especially singer Galge reminds me more than just one time of the blonde Tsjuder singer Nag. The catch is, that solid isn't equal to sensational. Of course, if you love „real" Black Metal then you're going to love Gravdal. The band of four isn't experimenting, snots coldly out of the boxes and can present almost songs with hit potential if you take a look at tracks like „Sadist" or „Den Kalde Marsjen Hjem". But to save a space in the Black Metal Olympus you have to include more of this thing some people call an own tune. But nevertheless: Gravdal are on a good way.

7 / 10 (Dorian Gorr)

In Sight

> The hope of Hungarian Death Metal <



Goretrust - Last Revolution
VÖ: out now / STF Records
Death Metal
8 Songs / Playing time: 33:55

Goretrust serve us one of the few Death Metal albums that was able to persuade me within the early past. The self-claimed hope of Hungarian Death Metal comes along with a debut that totally overrolls you. Responsible for this feeling is the omnipresent bass, which shaves the songs into shape and saws your head. Packed into a juicy groove robe this results in one deadly concrete mixture where headbanging is guaranteed. The dark vocals, the nonstop banging double-bass and this heavy bass - together they melt your face and prove true the self-claimed award. I don't know any other Hungarian Death Metal band that is more satisfying. Especially nice is that Goretrust are able to surprise me in the course of „Last Revolution". After the atmospheric mid-tempo song „My Apocalypse", who reminds me a little bit of Amon Amarth, the sensational „Paradox Of Death" follows. This song is definitely the headbanging hit of the album and never let me stand still in front of my player. With the titletrack the album finally ends with an atmospheric finale that leaves a great aftertaste.

8 / 10 (Dorian Gorr)

When I listened to „Last Revolution", I constantly asked myself if the guys of Goretrust wanted to include some kind of Stoner Rock feeling into Death Metal or if they just lack of ideas. What's sure: All these songs sound repetitive. Sometimes that does work greatly, but all in all the impression is more or less meager. The concept, if it's supposed to be one though, should definitely be developed. 5 / 10 (Robin Meyer)

Sometimes doomy, sometimes very groovy: That's how the Death Metal squad Goretrust overrolls the listener and offers with „Last Revolution" a good album if you want to bang your head and enjoy. A few times there are even some passages with atmosphere and full of pathos, which interrupt the groovy parts of this album. I recommend the guys if they can keep up this level and slightly develop their own style a little bit. 6 / 10 (Elvis Dolff)

> A forced melodrama <

Hell Baron's Wrath - Inner Force
VÖ: out now / UK Division Records
Dark Metal
11 Songs / Playing time: 50:10



Somehow Hell Baron's Wrath don't want to put on just one pair of shoes. According to their own statement these Italians play Black Metal. But if you listen to the debut „Inner Force" in one row, you immediately recognize that this is not really true. There are way too many influences from external genres within the music. There are strange acoustic Gothic parts, many female vocals, dark passages and only a few parts that remind me of a real Black Metal club. And in the end that's the problem with this record. Everything that's presented to you isn't really in a round shape. The female vocals want to force some kind of melodrama, but that's just embarrassing and the romantic plays don't fit into the rest of the picture. Also the production is way too weak to be concerned as bombastic Black Metal and the ideas are a lot of times copied by some heroes of this genre. There are only a few rays of hope like „Sacred Blood". In that moments Hell Baron's Wrath manage to sound like a Black Metal, but all in all this record isn't mature enough. The structure is missing - and please: don't integrate the singing lady again.

5 / 10 (Dorian Gorr)

> Chaotic noise with high potential <

Hero Destroyed - Hero Destroyed
VÖ: out now / Relapse|Rough Trade
Mathcore
7 Songs / Playing time: 22:38



A CD that comes from the record label Relapse is usuallay of higher value than the average stuff and contains a lot of hard noise. These two things also apply to Hero Destroyed. The five musicians from Pennsylvania have just released their selftitled debut-EP on the international market and prove their potential with it after all. The chaotic sound of the band can for example be compared to the German genre-pioneers War From A Harlots Mouth but doesn't reach the high technical level and has a bit more catchy parts. The music consists of unconventional elements with a lot of breaks, changes in tempo and dissonant notes, but it's lacking some climax that the listener could keep in mind. That's the reason why most people won't probably listen to the 22 minutes directly again after the first time. This is a problem Hero Destroyed might be able to handle in the future.

6 / 10 (Robin Meyer)

> Reminds of Metallica's shiny achievements <

Hexen - State Of Insurgency
VÖ: out now / Old School|H'art
Thrash Metal
13 Songs / Playing time: 55:58

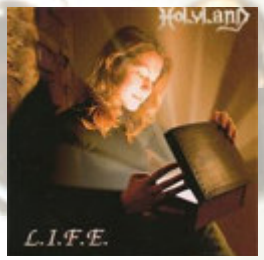


Although nobody is willed to believe, Hexen is no evil Black Metal band from the United States or likewise. Instead the likeable listener gets from the first note flawless American Thrash to hear. Already the opener „Blast Radius" shows that there still can be melodic Thrash of the old school which offers variety in spite of the stylistic direction. Consequently this disk isn't overproduced and there is no loud drum-bass sound which is quite showily in no way. Instead of that „State Of Insurgency" has got a down-to-earth, authentic sound and reminds at least partly of Metallica's shiny achievements or of Death Angel. Especially the great lead guitar which never becomes boring in spite of many solos, has got its own chop for the songs. Also the frisky drumming is in harmony with the presented bass play. The entire album is fun to hear and you feel without fail thought back to the eighties. You can cope with the vocals which cannot catch one's eyes because of the awesome work of the instrumentals. Hexen deliver an intense album by publishing „State of Insurgency".

8 / 10 (David Dankert)

> Nothing for weak nerves <

Holyland - L.I.F.E.
VÖ: out now / Metal Heaven
Heavy Metal
10 Songs / Playing time: 49:19



The life of a reviewer isn't always easy. I almost feel sorry when I read the band history of the Italians Holyland and their ebullient joy about releasing the first LP after long years of rehearsing. But I cannot launch out into this kind of Power Metal of the quintet. Already after getting a taste you recognize that „L.I.F.E." is an average genre production which puts all its eggs in one basket, namely the vocals. Gianni at the mike isn't that bad, nevertheless he likes to sing the harsh high vocals and that is annoying, for gods sake! I am sure that one could still recognize his talent when he would sing one octave deeper. The melodies want catchy elements so that no song is able to stay in one's memory, neither positive nor negative. Nevertheless it is positive that the band offers the level of harshness which they advertise on their homepage. Partly they strum and drum properly. So much questionable is the high pitch of the voice. That doesn't fit at all. Unfortunately aren't the ballads able to save the record because there are no emotions when you sing in such high regions. The firstling is definetely nothing for weak nerves.

5 / 10 (Miriam Görge)

> Lethal injection with bloody vocal strings <

Impiety - Dominator
VÖ: out now / Pulverised Records
Death Black Metal
5 Songs / Playing time: 15:23



And again it's quite surprising from which corners of the world you got send CDs. Impiety derive from Singapore. But if you think that this band needs the exotic bonus to score, then you're damn wrong. It's not as if Impiety would rip every Black Death Metal from our regions apart, but the four antichrists paste the complete blastbeat broadside. The snare is bashed, the strings are maltreat and lethal injection Shyaithan screams hectically his vocals strings bloody. This uncompromising nonstop blackened mix serves it's purpose on this EP. If you need your music without any curlicues, then Impiety is definitely one recommendable band for you. If this highspeeded train makes fun if you listen to it more than the 15 minutes of this EP, that's a different kettle of fish, but songs like „Dominator" and „At War With Temujin" procure a strength that won't be find that often nowadays - and that's what I like about this EP.

7 / 10 (Dorian Gorr)

> Self-drawed demons and blasphemy <

Infernal Execrator - Antichrist Execration
VÖ: out now / Pulverised Records
Black Metal
6 Songs / Playing time: 23:54



Singapore, the second: Also Infernal Execrator want to give a sign of life out of this not very famous area (if you concern Metal). Quite obvious with this one: The bands don't seem to be as developed as here concering some flat gimmicks, like Infernal Execrator present. Such things you won't find here anymore. But hey, why shouldn't you put a self-drawed demon on the front of your cover? Why shouldn't you sing about inverted crosses, blasphemic crusades and Mister Lucifer himself? I have the answer: Because most of the time it looks totally ridiculous and posed, especially if you can't find the sign of a smirk. Infernal Execrator are totally serious about themselves and the message to destroy every religion - and that's something that downgrades them. Above all because the band isn't able to compensate the surroundings with their music. Of course, shredding guitars, squawking nag-vocals and blastbeats are somehow always „trendy" but this time it seems hackneyed. If you just listen to two songs of Infernal Execrator then this might be nice but even this short EP loses its attraction. And this can't even be saved by the pseudoevil titles and the vocabulary of the 8th grade.

5 / 10 (Dorian Gorr)

In Sight

> Iced Earth got their soul back <



Iced Earth - The Crucible Of Man (Something Wicked Part 2)
VÖ: 5.9. / Steamhammer|SPV
Power Metal
15 Songs / Playing time: 59:09

I denied the existence of a metal god completely when a certain Finnish Suicide Metal-Band was disbanded. But now he is presenting his existence with kettledrums and trumpets by bringing Jon Schaffer to terms. I don't doubt Tim Owen's talent as a singer but the Ripper wasn't simply Iced Earth (neither Judas Priest). It doesn't matter how sloppy it is, with Matt Barlow Iced Earth have got their soul back. The songs seem to be written for Barlow although Jon Schaffer has lost some credibility in my opinion. Matt's unique voice harmonises like in old times with the usual harshness and the light melancholy mood. A „Something Wicked This Way Comes" won't Jon Schaffer be able to write again. Nevertheless he was able to write a conciliable composition with the title „The Crucible Of Man" which finally thrashes the disappointing forerunner out of the memory. Furthermore the record is back to the roots. A pearl of this record is for me without doubt „A Gift Or A Curse?". Although I don't think that this half-ballad won't lapse the status of the famous forerunners on stage. But these songs are responsible for Iced Earth's existence nowadays and in the past. The incomparable riffs by a Jon Schaffer just function with a man like Matt Barlow.

8 / 10 (Miriam Görge)

I like Iced Earth just since the early past, and I only like the albums where Matt Barlow sings. Therefore: The signs for „The Crucible Of Man" looked good, but after all I'm disappointed. I have deepest respect for Jon Schaffer's compositions, but on this album there is definitely a hit missing. The album swooshes past, that's sad but true. Even though Matt Barlow sings like a god. 6 / 10 (Dorian Gorr)

I waited very long for this album but I'm a bit disappointed. The new Iced Earth album can't satisfy me to one hundred percent. It swooshes past and not one single song remains in my head. Where are all the old hits? Of course, this album is full of bombast but that's not a guarantee for success. The album is far away from being worse but if it would have been a little more catchy then it would be ways better. 7 / 10 (Jenny Bombeck)

> Nu Metal meets Bob Marley <

Insolence - Audio War
VÖ: out now / Rodeostar|SPV
Crossover
11 Songs / Playing time: 38:17



Bob Marley's followers try to play rocking Crossover and put Reggae into a pleasant robe which will leave every listener quite surprised behind at the first time. A sound robe like many Nu Metal- and Crossover booms have used shall be graded up by using Reggae influences. But this still doesn't work and is really annoying after some time, Hardcore influences like in „Kobra Kai" or clear Punk like in „Socialisator" are also lapping in the Isolence-universe. Of course you cannot deny the innovative and creative side of the guys but the pecularity of the vocals will be annoying if you aren't a likeable Reggae-listener. This kind of music isn't much Metal. Nevertheless has the disk some special moments and would have found some greedy consumer in the nineties. Nowadays it is something for nostalgic people and people who swim against the stream who still think that Nu Metal has been one of the best inventions since boot polish! I just give points for the respect which a Crossover record gains that breaks limits! Otherwise it doesn't get much caught.

4 / 10 (Elvis Dolff)

> For die-hard fans of Lanfear <

Lanfear - X To The Power Of Ten
VÖ: out now / Locomotive Records
Progressive Power Metal
11 Songs / Playing time: 51:21

I don't get rid off the feeling that the Heilbronner Lanfear and their progressive Power Metal are completely overestimated. Undoubtedly there are some pros at work, but I don't feel the need to break out into buzz while listening to the fifth record „X To The Power Of Ten". The reasons for this unsatisfied feeling are a good question. The guys do everything correctly at its heart- powerful, awesome guitar solo, moments of atmosphere, the full Monty- and songs



like „Jugglin' At The Edge" know how to please but the spark doesn't want to come across. Probably I am too enrooted in the original Power Metal so that the progressive elements at this point don't suit me. Furthermore I miss now and then a straight hookline without much bells and whistles. It isn't catchy enough and more often I listen to the new Lanfear record the less do I like it. Well, that's life. And it isn't Nuno Miguel de Barros Fernades fault who is the singer of the band and presents himself as a good follower of Tobias Althammer. There is no discussion needed. Hopefully die-hard fans enjoy this album.

6 / 10 (Miriam Görge)

> Off-key vocals and pseudo-experiments <

Many Things Untold - Atlantic
VÖ: out now / Rising Records
Metalcore
10 Songs / Playing time: 38:52



„Oh no, please not." That was what I was thinking when I listened to this record and suddenly, after only half a minute of alright Death Metal, a New Metal passage with some standard melody and really annoying vocals kicked in and shocked me in the most awful way. Is this really necessary? I criticized the same thing on another band a short time ago and want to point out that I really have nothing against clean singing within extreme metal, but this sounds so bad that nobody can deny it. One really shakes his head in despair everytime the hard riffs, which have a lot of breaks and would have made a much better album by themselves, are being detached by this ugly and trivial stuff without a warning and instead of the not so bad growls and screams there are suddenly that poor vocals. Looks like the guys wanted to force some experimental elements at all costs to their sound. But this has been done so many times, and in most cases even a lot better than on „Atlantic".

3 / 10 (Robin Meyer)

> Grimace the face for free <

Mithril - Deep Damp Dark
VÖ: out now / self-released
Power Metal
9 Songs / Playing time: 40:00



The name of this underground band, who derives from Kiel, can easily set you on the wrong track. Because even though the name is taken from the Lord Of The Rings, Mithril don't play Fantasy Metal, which deals lyrically with the stories of Tolkien. Instead of that you are offered a mix that is hard to categorize, but which you could desribe as a mixture of Power, Speed and Thrash Metal elements, surrounded by an (and is it this what the title of this free downloadable album wants to allure?) dark and dull sound. Unfortunately the album doesn't really work with me. There are some single riffs that are good and generally the organ of singer Henne can score, if he sings rythmically in staccato for example during the song „The Tower". However the more melodic and clean vocals have to be practiced more. Especially in the passages where they're presented by more than one voice my face turns into one grimace, because the presented stuff is just awfully sung in off-key. If you want to figure it out for yourself: You can download the demo of this young band for free via their website www.mithril-metal.de.

4 / 10 (Dorian Gorr)

> Despite many influences it's still harmonious <

Mourning Rise - Five Ways To Illuminate Silence
VÖ: out now / S-C-R|Soulfood
Experimental Rock
5 Songs / Playing time: 23:56



Mourning Rise from Leipzig can be described as a conglomerate of different musicians. Many musical guests complete the colourful picture. The EP with the title „Five Ways To Illuminate Silence" shows that many cooks don't spoil the broth. The debut is multilayered because of the number of the involved persons. Nevertheless aren't the different influences too much which is a small miracle. There aren't many artists able to create such a multifaceted opulence in a whole row of releases. The listener gets experimental Rock but no song is like the other. Every complex song stands on its own. There is a steady contrast bath of the senses, sometimes quiet, sometimes loud, aggressive, sad, happy, dreamily, no mood is left out. And against every expectation is the roller coaster ride not overburden. Nevertheless I know that Mourning Rise isn't able to serve a big audience. Therefore it is a little too bizarre. But just the fact of creating a harmonious work out of different influences should be a sample worth.

8 / 10 (Miriam Görge)

> Progressive Black Metal-hammer <

Nachtmystium - Assassins
VÖ: out now / Candlelight|Soulfood
Progressive Black Metal
10 Songs / Playing time: 45:18

The Americans finished a small musical journey. They started as a pure Black Metal-band in 2000 and found space for more and more psychedelic and progressive elements within their dark, cold and atmospheric Black Metal. „Assassins", the fourth record of the band's singer Azentrius and drummer Tony Laureano presents also an own sound which consists of raw, distorted Black Metal vocals, melodic riffs, psychedelic synthesizer-



parts and brutal blast beat harshness. It is as complex as it sounds. But as a matter of fact it is also extremely catchy and fascinating. The combination and the harmonious symbiosis of all elements make sure that the record is able to arrest the listeners, especially during the first part of the album where the melodic „Ghosts Of Grace" and the harder title track know how to convince without leaving doubt behind. The best song is called „Your True Enemy" which reminds of the current Shining. Finally Nachtmystium take out the Progressive-hammer and paste with the three parts of „Seasick". There you can find more than atmospheric synthie-capot, frisky drum plays and acoustic guitars. A saxophone underlines the mood of the song. You can like such gadgetry but you haven't got to. „Assassins" is somehow or other worth to buy.

8 / 10 (Dorian Gorr)

> The devisees of Anorexia Nervosa? <

Nohellia - At The Beginning Of The End
VÖ: out now / Eigenproduktion
Symphonic Black Metal
5 Songs / Playing time: 19:55

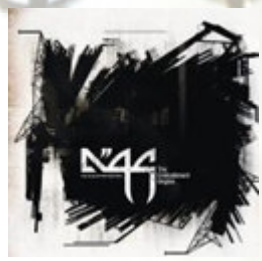


France isn't a virgin concerning Symphonic Black Metal anymore. Experts should know the name Anorexia Nervosa. One is looking for legal devisees since this band has been put off. You find finally a worthy candidate in form of Nohellia. The band presents one time desert and the other time frisky Extreme Metal which consists in the first line of toxic vocals and which has steadily a convenient carpet of orchestration which isn't too much. Also the work with the contrasts between Black Metal screams and gentle, female vocals knows how to be likeable and loosens the sound frame. Unfortunately aren't the clean male vocal parts very successful („Just One Time...Never Again") which seem to be a little immature and helpless. Nevertheless: For a demo is the band absolutely convincing and should leave all fans of the French Symphonic Black Metal scene with a optimistic mood. Keep an eye on Nohellia!

7 / 10 (Dorian Gorr)

> Dissipated their energies in monotony <

No Quarter Given - The Embodiment Begins
VÖ: out now / Rising Records|SPV
Deathcore
10 Songs / Playing time: 42:34



Of course no debut can be perfect. Except a few big bands, aren't many bands able to present some new ideas with their firstling. Nevertheless is it very frustrating when you have to look with the lens for some good approaches which show that there could be something innovative in the future. With No Quarter Given you have got the case with the lens. The squad from Cornwall in England dissipates their energies in a banal mix consisting of breakdowns, soft thrashy parts and monotonous growling. The result is the inflationary but fitting phrase: Here you cannot find rudimental recognition of sounds and songs. Just the ending in form of „Endgame" is in some moments convincing but that isn't of course enough to save the general view of the record. One positive point is that the five guys don't use the hip and popular clean vocals. In spite of that they use steadily their growls. It's a pity that the vocals aren't enough to succeed.

3 / 10 (Dorian Gorr)

> Swiss rock with an ugly artwork <

Paganini - Medicine Men
VÖ: out now / Pazouzou
Hard Rock
11 Songs / Playing time: 49:38



That I count myself definitely to the addicted listeners of Hard Rock is no big miracle. Nevertheless the Swiss genre representatives are totally unknown to me, even though I'm pretty sure that I've heard that name before. I had to find out that not knowing them isn't a very big loss. „Medicine Men" can't really satisfy me. All the songs sound like I've heard them somewhere else before - and that in a better way. They're just to similiar to each other so that you can't remember one single song after having listened to the album. This songs are only catchy for a few minutes. Everything else seems to be quite exchangeable. The only thing that's not exchangeable is the singer. Even though you need to get used to the voice it has some kind of attraction, because this sort of timbre you won't hear very often. What a pity that Mister Paganini has to sing songs that are musically written in such an average condition. Only the opener „Medicine Men" is still in my mind. One thing that will for sure remain as a picture in my mind is the horrible artwork of the cover. I'm pretty sure that my two-year old brother could have done it as worse as it's now. If you're interested in this full-length album, check out the „Faith Healer" cover. Due to the singer that's quite funny - in a positive way.

5 / 10 (Miriam Görge)

> Useful for some short headbanging <

Scared To Death - Deathstruction
VÖ: out now / STF
Thrash Metal
11 Songs / Playing time: 47:04

The cover artwork of Scared To Death's debut reminds of many Old School Thrash Metal-bands. But the offered music sounds like everything and nothing. On the one hand you recognize many analogies with apparent role models of a consistently flourishing era. But on the other hand you could see this homage as musical burglary and this kind of function doesn't work in my opinion. The package is quite groovy, catchy but the missing temporal reference is noticeable. The guys aren't convincing enough. The disk seems to be like a cover album because of the vocals like Sodom, riffs which you have heard from many brawling bands and nice double bass inputs. Furthermore the songs seem to be a little bit disaffected. As a fan of this genre you will find at least some songs to headbang for some while and to ignore the noticeable analogies which are quite humorous.



5 / 10 (Elvis Dolff)

> A fanciful basic module <

Scratched Surface - Nine Novembers Fall
VÖ: out now / Dr. Music|Rough Trade
Thrash, Metalcore
9 Songs / Playing time: 35:48

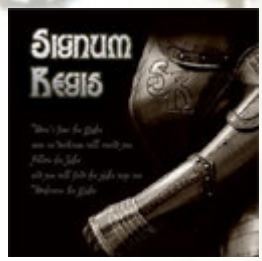


Is the band name true? Should one take the name as evidence for playing music without being superficial? Probably and it really functions during some tracks. Scratched Surface aren't „only" Metalcore. There are also some thrashy passages which the Göppinger like to present. „Hold The Lights You Own" is a dark one which is also dreamily and atmospheric. If these experiments are able to convince is another story. „Nine Novembers Fall" isn't able to serve all different tastes of metal music. Anyone who likes Metalcore in a straight forward way won't like the mentioned dark track and for an overall genre work, sounds the record too much like „only" and ordinary Metalcore. Nevertheless: The opulence of ideas which Scratched Surface present is respectable. Unfortunately I don't get the right feeling for the record even after some rounds in the player. Is it because of the Metalcore-roar that becomes sometimes monotonous or is it because of the forced sounding clean vocals which shall complete the quiet passages? I don't know but somehow this debut isn't really matured. The basic modules are definitely given. Now they have to build on.

6 / 10 (Dorian Gorr)

> Average and not very exciting <

Signum Regis - Signum Regis
VÖ: out now / Locomotive Records
Melodic Metal
11 Songs / Playing time: 50:37



Ronnie König is the drifting source of inspiration behind the Slovak band Signum Regis. The band was born out of a misery because Ronnie collected through the last years song ideas which he couldn't realize with his first band Vindex. Together with the icon of vocals Göran Edman is the Slovak squad raring to go and to conquer entire Europe. But if they are able to do so is a different kettle of fish. The Melodic Metal package isn't really exciting. The music seems to be down-to-earth and also the voice of Göran is convenient. Nevertheless I miss the needed elopers out of the melting pot. The eleven tracks are on the same level the whole time: rocking and with many key tunes decorated. The track „Neverland" is able to convince because of these elements but then it becomes quite boring and annoying and nobody has something against multiple climaxes. Some more progressive sounds would have improved the entire disk to turn the music on.

5 / 10 (Jenny Bombeck)

> With Sinister to Death Metal village <

Sinister - The Silent Howling
VÖ: out now / Massacre
Death Metal
7 Songs / Playing time: 47:33



Fucking strong works activate the Dutch guys called Sinister with their new baby „The Silent Howling". Most intensive Death Metal grinds towards the listener which doesn't spare fiddly moments. Underlined with abstruse, but fitting samples needs the record probably some rounds till the violence of the album can be recognized. By at least five and a half minutes per song they arrange complexity and an amount of musical opulence. The vocals of Aad Kloosterwaard which remind sometimes of the band Bolt Thrower, boom out and underline the partly jazzy appearing sound which Sinister want to present us. Furthermore there are some musical recommends like the opener „Fortified Bravery" and the ten minutes lasting title track. This one sends you on a small odyssey to the village of Death Metal and which answers all open questions concerning Sinister's sound robe. Juicy, powerful and tasteful! If the promised effect doesn't appear directly, switch your brain to „Good Death Metal" and give it another round in the player.

8 / 10 (Elvis Dolff)

> More than the result of a cloning attempt <

Subconscious - All Things Are Equal In Death
VÖ: out now / S-C-R|Soulfood
Technical Death Metal
10 Songs / Playing time: 47:48



After a mellow and melodic passage as an introduction to the world of Subconscious, which sounds like it could have been written by a band like Blind Guardian, the true character of the music reveals to the listener. This is, against the very short first impression, not about sounding catchy, but about to spread some tough, fast and extensive Death Metal to the world. The four guys from Germany have a similar style like bands as Death and Atheist, what can be easily recognized by the complex instrumentation and the raw, slightly screaming vocals. But I really don't want to say that the material on „All Things Are Equal In Death" is just the result of a cloning attempt. Fortunately the highly talented musicians bring their own more modern feeling to the medial five minutes long songs in a subtle way. Especially the rapid guitar solos turn out very well, but there are also weaker moments which are either a bit boring or kind of exhausting.

7 / 10 (Robin Meyer)

> Unoriented thanks to eye catcher effect <

Spite Extreme Wing - Vltra
VÖ: out now / Avantgarde Music
Progressive Black Metal
10 Songs / Playing time: 54:47



It seems to be hip if your songs have no titles when you are in the Avantgarde-roster. Probably there are many artistical thoughts behind this function (and it worked out for Darkspace) but it has to be said that this method hasn't got always advantages. Sure, it has got an eye catcher effect but with Spite Extreme Wings' record „Vltra" occurs the case which I was afraid of. I see myself still totally unoriented in front of the player after having heard the silver plate for the fifth or sixth time. Confused about the ignorance which song was played a few seconds before and which I have liked so much. The problem which Spite Extreme Wing have is that the songs, in contrast to Darkspaces' uniform dark journey, sound very differently. I cannot remember the number of different styles which the Italians accommodate within their songs. I want to have song titles. If you abandon this defect is „Vltra" able to convince. The CD mixes the different styles with the frontage of Black Metal. Folk influences, melancholic dark parts or even punk riffs are included. You can find everything and everything isn't always mature and merged into each other. As crowning final you can find a cover version of the song „Helter Skelter" written by The Beatles. There aren't many Black Metal influences anymore. There are no real musical limits for Spite Extreme Wing. This is great but with song titles it would have been nicer.

6 / 10 (Dorian Gorr)

> Please do it with less melodies <

Sworn Amongst - ...And So It Begins
VÖ: out now / Rising|SPV
Thrash Metal
10 Songs / Playing time: 54:21



From Great Britain is the Thrash Metal record which is awesome because of the solid groovy and rocking sound. The only defect which almost pushed my seat through the nose is the application of melodic vocals within the good and actually complete Thrash construct. Already the opener loses because of that same point of sympathy. Fortunately there are some straight songs which follow and also the growing melodic part fits well. „Blind Faith" has to use some improper „ooh-hos" during the refrain which beggar description and devaluate the songs clearly. I don't know which member of the band wanted to do his girlfriend a favour, but that doesn't fit to your style, guys. Apart from that the remaining songs aren't variable but offer in general an earthy, melodic and also evil sound. But there is and was something very important missing.

6 / 10 (Elvis Dolff)

> Just substandard Rock <

The Cumshots - Just Quit Trying
VÖ: out now / Rodeostar|SPV
Heavy Rock
10 Songs / Playing time: 58:08



The Cumshots publish their album „Just Quit Trying" in Germany finally and play a very weird style on this one. Unfortunately the heard music consists of substandard fascination. Responsible for this are mainly the Modern Rock-vocals which are too produced and scratchy timmed on purpose. This deviates from the average riffing of the squad which isn't more pleasant because of that. And when it doesn't go any further they try to provoke by using titles like „Praying For Cancer" which doesn't makre the release more attractive to anybody. „Just Quit Trying" is a title that fits to the entire album. So I just quit trying to understand or like this record after hearing it for a while.

2 / 10 (Benjamin Gorr)

> Scary, punky, marginal <

The Wraiths - The Tragical Tale Of Wednesday The Ectoplasm
VÖ: out now / Alkemist Fanatix
Gothic Punk Rock
12 Songs / Playing time: 51:24



Now it gets scary and punky at the same time. The Wraiths call themselves as a horror punk band and create an unmistakably sound by using many Gothic elements. Also the title of the release is quite particular that shows one great defect. Dorian Bones' vocals aren't always convincing and partly too weak, even for Gothic and Punk Music. Especially the so beloved interludes by The Wraiths which consist of some „Uhhhs" and „Ohhhs" are really annoying. No wonder that the title track suffers under the missing talent at the mike. With every further title the record becomes more and more stressful. The guys don't serve slight fare and you really have to like the vocals otherwise the firstling of punky Bones is no fun. Probably on Halloween some people would like to listen to The Wraiths' music. Variety and finesse are missing. An unusual concept isn't enough to play successful music.

5 / 10 (Jenny Bombeck)

> Groove without variety <

Thy Final Pain - Epitaph
VÖ: out now / Eigenproduktion
Death Metal
11 Songs / Playing time: 51:29



Thy Final Pain is the product of the collaboration of guitar player Simon Dorn and bass player Marc Jüttner whose names probably cause a quiet tinkle in one's head. Both are former members of the quite popular German Death Metal-band Debauchery. And both guys want to realize with „Epitaph" their own presentation of the brute music genre. The eleven tracks are situated in the mid-tempo area and emphasize on many groovy riffs, except the faster song which is also called „Thy Final Pain". The tuned down and grungy guitars punch in almost a Swedish manner steadily straight forward and are accompanied by a minimalist drumming. The clanky bass and the growls which are montonous complete the general view. After all you can bang your head very well while hearing „Epitaph" especially because of the successful riffing. Nevertheless the album has got one big defect, notably missing variety. That is why the record becomes boring after the half of the songs. Kudos to the reputable own production.

5 / 10 (Robin Meyer)

Team-Playlist

Dorian Gorr
1. **Carpathian Forest** - We're Going To Hell For This
2. **Mayhemic Truth** - In Memoriam
3. **Toxic Holocaust** - An Overdose Of Death
4. **W.A.S.P.** - The Crimson Idol
5. **AC/DC** - Let There Be Rock

Jenny Bombeck
1. **Creedence Clearwater Revival** - Cosmo's Factory
2. **Decadence** - 3rd Stage Of Decay
3. **Destruction** - D.E.V.O.L.U.T.I.O.N.
4. **Enslaved** - Frost
5. **Children Of Bodom** - Follow The Reaper

Benjamin Gorr
1. **Kiss** - Kiss
2. **Creedence Clearwater Revical** - Cosmo's Factory
3. **Airbourne** - Runnin' Wild
4. **Lynyrd Skynyrd** - Second Helping
5. **Carpathian Forest** - We're Going To Hell For This

Elvis Dolff
1. **Arch Enemy** - Doomsday Machine
2. **Toxic Holocaust** - An Overdose Of Death
3. **Sinister** - The Silent Howling
4. **Behemoth** - Demigod
5. **Destruction** - D.E.V.O.L.U.T.I.O.N.

David Dankert
1. **Aura Noir** - Hades Rise
2. **Bolt Thrower** - Mercenary
3. **Pestilence** - Consuming Impulse
4. **Hail Of Bullets** - Of Frost And War
5. **Satyricon** - Nemesis Divina

Miriam Görge
1. **Iced Earth** - The Crucible Of Man
2. **Schandmaul** - Anderswelt
3. **In Extremo** - Sängerkrieg
4. **Rainald Grebe & die Kapelle der Versöhnung**
5. **Avantasia** - Avantasia

Robin Meyer
1. **Pig Destroyer** - Terryfier
2. **Neurosis** - The Eye Of Every Storm
3. **The Mars Volta** - De-Loused In The Comatorium
4. **Ween** - Chocolate And Cheese
5. **Nekromantix** - Dead Girls Don't Cry

> Psychadelic Rock with Ethno robe <

Tribe After Tribe - M.O.A.B.
VÖ: out now / Rodeostar
Progressive Rock
16 Songs / Playing time: 66:22



Neither the musician Robbi Robb (somehow I like this name) nor his band of ten Tribe After Tribe have been well known concerning me. If it is a shame isn't really clear to me but the tracks on the newest descendant „M.O.A.B." have been really surprising. After a two and a half minutes long intro which sounds according to the band name like music of a tribe appears suddenly a woman's voice which performs without any emotions an extract out of the fifth book of the Old Testament. Is this a Christian band? No, various enquiries disabused me. The conceptual work chases another aim. With the help of the story about Moses, the band passes criticism on war as well as antiquated belief systems. The musical version of these topics are extremely multifaceted and demonstrate themselves in mystical appearing rythms and psychedelic rocking guitar sounds which always include African and Indian sound images. Here and there it seems to be a little banal but isn't turned out in a bad way.

7 / 10 (Robin Meyer)

> Appropriated to calm down <

Trigger The Bloodshed - Purgation
VÖ: out now / Rising|SPV
Death Metal
17 Songs / Playing time: 36:53

Does really a man sit behind the drums? That was the first thought that I had in mind, while I was hearing „Purgation", for the first time. The band from Bristol tries to overtake bands like Origin, which have the status being the blastbeat kings, by publishing their extreme debut. Drummer Max Blunos rages behind his seat like a maniac and beats his bones broken, while he is pressing ahead the 17 songs with staccato snare and increased BPM-number. A break to breath isn't granted. There



are just a few parts where the brakes are put on for some pounding breakdowns. Apart from that Trigger The Bloodshed rage throughout the entire album in a extreme way. Fronter Jonny Burgan takes pains to prevent the suffering under vocal cord collapse. He screams some time deep and grunty, the other time in high pitches. Declared: You don't find any variety but anyone who likes to break his neck and needs music to calm down has to hear this album.

7 / 10 (Dorian Gorr)

> Finnish Black Metal without melancholy <

Utgard - Thrones And Dominions
VÖ: out now / No Sign Of Life
Black Metal
12 Songs / Playing time: 45:32



Why hasn't Finnish Black Metal become as successful as the Norwegian one? I don't have a clue but I know that Utgard aren't able to adumbrate the rudder by publishing their record „Thrones And Dominions". The band has been playing within the Finnish underground for 14 years and releases their second full length album. The band doesn't lose themselves in endless experiments with the „typical Finnish melancholy" like many of their black metallic countrymen which is quite enjoyable. Instead your ears get raw, partly under produced Black Metal which is sometimes evil pounding („Armageddon Fist") or jets round the corner high speeded („Sub Umbra Die"). That is as far as nice but there is something missing that could prevent the monotonously swooshing past of the songs. The interspersed instrumental track could be a step into the right direction because it is able to loosen the record in the midsection without being too experimental. Perhaps it is responsible for the second part to be more convincing. The only two songs that really stand out of the mass are „Raven" and „Pan-Arcane". Please give us more of that kind, then you will get some more points next time.

6 / 10 (Dorian Gorr)

> Snotty Grind with high fun factor <

V.A. - This Comp Kills Fascists
VÖ: out now / Relapse|Rough Trade
Grindcore
51 Songs / Playing time: 56:40



Well, what do we have here? Okay, a compilation...but not any compilation. Scott Hull (guitar player of Pig Destroyer) unites, in his opinion, the best underground squads of the American scene which play brutal-snotty music on this sound carrier. This „fascists killing" section consists out of thirteen bands which can be roughly arranged within the Grindcore-corner although there are also some tracks which sound more like Death Metal or Hardcore. It isn't easy to evaluate the compilation because the artists differ from each other in various ways which is especially shown by the comparison of the crazy whoppers Agents Of Satan with the rocking Man Will Destroy Himself. Secondly most of the neck breakers split the opinions of the likeable listeners. Either you love them or not. But it is clear that everything which can be heard has got its rough edges and at the same time everything is ambigious and fancy. Especially the seven tracks of Brutal Truth (somebody may already know the guys from New York) display the highlight on the record. It was very amusing to hear the 51 short songs and wouldn't I be bound to a certain objectivity, I would have given some extra points.

7 / 10 (Robin Meyer)

One more time listening to...

> More than a loveless compilation <

Carpathian Forest - We're Going To Hell For This
VÖ: 2002 / Avantgarde
Black Metal
18 Songs / Playing time: 70:57



This compilation mustn't be understood as a usual Best-Of because instead of a heartless compilation, you can find never released tracks. That is absolutely surprising because you just have to recognize the quality of the opening track „The Angel And The Sodomizer" which belongs to the best songs that were recorded by Nattefrost and his colleagues. Furthermore there are several cover versions, e.g. Darkthrone and Venom, followed by a live album which is produced in a raw way but awesome audible and contains all important hits of the Norwegian Black Metal musicians. The ears are happy about being able to listen to „Knokkelmann", „Mask Of The Slave", „He's Turning Blue" and „Carpathian Forest". Every fan of Carpathian Forest should own this sliver. From the first second on you will have a nice time!

9 / 10 (Dorian Gorr)

> Charming hymns about Metal and bitches <

Gehennah - King Of The Sidewalk
VÖ: 1996 / Osmose
Black Thrash Metal
11 Songs / Playing time: 31:39



Everybody who wants to know how it would sound like if Lemmy would have grown up in Sweden and would play Black Metal should risk an ear to hear Gehennah's „King Of The Sidewalk". The Black Thrasher rock with eleven rumble hymns about alcohol, brawls, metal music and bitches. In doing so the awesome stereotype song texts are about beating up posers and to shoot oneself into delirium by drinking a lot of beer and whiskey. But that's not even the coronation. Instead the cool, puristic mix which the three guys fire into the crowd is the cream topping. The amp creaks now and then and the several wrong notes impart the record a very special charm which you cannot elude yourself. It is useless to look for complex or with much effort arranged parts. Gehennah slap you in the face and continue by playing every further song. „Bitch With A Bullet Belt" and „Rock'n'Roll Patrol" are the highlights among the easily digest party songs.

8 / 10 (Dorian Gorr)

> A contemporary Thrash-milestone <

The Haunted - Made Me Do It
VÖ: 2000 / Earache Records
Thrash Metal
11 Songs / Playing time: 36:07



The second record by The Haunted is one of the albums, which causes strong nostalgic feelings in me, because it's one of those releases that really brought me into metal. While the debut had a more classical sound, „Made Me Do It" is a bit more modern and also includes elements of the Gothenburg Melodic Death Metal style. Not a single track on the album can be seen as a gap filler, they are all fantastic and straight. But there are also some deep bluesy vibes in the songs and a lot of fresh ideas. Peter Dolving was not a part of the band this time, but Marc Aro is nearly as good as him and contributes some very nice vocals to the genius riffs of the guitar-duo Björler and Jensen. The Haunted are not inventing something absolutely new here, but they do it so amazingly well that I cannot think of anything I could criticize on this masterpiece.

10 / 10 (Robin Meyer)

Beyond the Mirror

Creedence Clearwater Revival



It is almost scary that such an awesome rock band like the legendary Creedence Clearwater Revival were only active for five years. During this time they enriched the world of music with seven records. Typically for this band was the unique, powerful canto of band head John Fogerty. In July 1972 „CCR" split up because John degraded the remaining members (including his brother Tom) as extras and took the band matters into his own hands. After the split up all musicians had solo projects. Especially John is still touring and playing old CCR hits in recent days.

> High spirits preprogrammed <

Creedence Clearwater Revival - Cosmo's Factory
VÖ: 1970 / Fantasy Records
Rock
11 Songs / Playing time: 42:51

„Cosmo's Factory" is still one of the strongest Rock records ever that you can have in your collection. Although the silver plate doesn't contain the two most famous songs of the band, namely „Bad Moon Rising" and „Fortunate Son" the tracks, which were mostly written by John Fogerty, are able to convince listeners of all generations by using the unique airy style. The sound is one time rocking and the other one groovy and bluesy. Although they sometimes treat social critical topics a good mood is always preprogrammed. The absolutely figurehead of the album is „Lookin' Out My Back Door" which sprays charm and is able to carry one long ever and ever again. Just like the entire album.

(Dorian Gorr)



Setlist Ensiferum
Tale Of Revenge
Deathbringer From The Sky
The New Dawn
Little Dreamer
Treacherous Gods
Ahti
One More Magic Potion
Iron

TUROCK OPEN AIR (ENSIFERUM + PRO-PAIN + HAIL OF BULLETS + GRIND INC. + PITMEN + UVM.)

24. August 2008 - Essen Original, Turock-Bühne

One can definitely speak of some kind of „clash of the cultures": At the Essen Original, the big festival in Essen's city centre, fans of all different styles of music gather. Right at the central station is a stage where a band plays country, there's also a stage for Gothic and a DJ stands behind his turntables next to the Turock Stage. But no other stage is visited by so many people. The reason for this is quite obvious: the line-up, which is presented by the Turock, is top-class. And best of it: the whole day stands under the motto: „for free & open air".

After Risoid System, The Very End, The Sorrow and Callejon were able to lure the first headbangers in front of the stage by playing their (modern) metal and core-oriented music, **Pitmen** take care of the first respite. The fancy hair-dressed Ruhr Area squad breathes the pure spirit of Rockabilly. The band plays a wildly grooving, easygoing style, presenting a big contrabass and cool western guitars. With interspersed hits like „Ghost Riders In The Sky" this band has no problem to spread the shaking in the crowd.

You can't imagine a bigger contrast: Rockabilly hymns are followed by brutal smacking. **Grind Inc.**, the Death Metal squad from Krefeld, fires fast blastbeat-tracks into Essen's pedestrian zone, refined by the grunt-shout-duet of Chris Mieves and Thomas Strater, the two fronters of the band. Unfortunately the chavy bawl-vocals of Thomas are too quiet. This shortcoming is compensated by his stageacting. He sweeps over the stage like a wild whirlwind, fires his imaginary pistols and bangs his neck, probably with the goal to break it - this effort infects: a moshpit starts in the front rows while songs like „Inhale The Swarm", „Glorification Of Violence" and finally „Collateral Body Count" are played. Nevertheless there is room for improvement, concerning the sound.

Total different scenario with **Hail Of Bullets**. The hope of old school Death Metal led by vocal-colossus Martin van Drunen just released one of the best Death Metal albums of the year and therefore took care of high expectations. And they're fulfilled, because what the band serves is a first class rumbling Death Metal roller. Songs like „Red Wolves Of Stalin", „Nachthexen", „Stalingrad" or „Advancing Once More" steamroll the crowd like a tank. All songs profit by Martin's raw vocals. The first rows look like a sea of flying hair. In addition, there is the sympathy bonus, which Hail Of Bullets enjoy. Martin isn't able to refrain from smiling nonstop and makes his charming announcements in German with nice Dutch accent. Bottom line it's a huge success - for the band as well as for the crowd.

From new hopes to old veterans: **Pro-Pain** have played through the whole world of Hardcore for 16 years. And they also brought thrashy groove with them to Essen, which is unleashed with high body effort by the guitarists. In spite of groove, Pro-Pain can't tie up on the feedback Hail Of Bullets received. To reach this point the presented show should be less standardized. Shouter Gary Meskil seems to rattle off his set. In addition, his vocals are too monotonous if he sings for more than half an hour. Therefore it's not a big surprise that the first people seem to get tired at the halftime of the gig. Fortunately Pro-Pain find back into their set, may it be with their new single „Hour Of The Time", which was recorded together with Stephan Weidner, or the following cover of the Böhse Onkelz' song „Terpentin". All of a sudden the good mood is back and the final „All For King George" brings the band a lot applause, even though the clean vocals are lousy.

It's headliner time. **Ensiferum** have been present the whole day - at least concerning the amount of people who wear a shirt of the Finnish Viking Metal band. It's remarkable that the average age decreases a lot. Ensiferum take care of the new blood. The fans occupy the first rows as the band enters the stage with „Tale of Revenge". Even though the vocals of Petri are way to quiet, everyone's going insane. Bass player Sami is responsible for increasing the mood while he's whirling over the shelves like a bearded viking who's going wild, lifting his five-string into the air and presents all poses one can find in the Rock'n'Roll-manual. The hits do the rest. „Treacherous Gods" or „Ahti" raise a storm in the crowd and allow that one can ignore the ludicrious outfit of the band (everyone is dressed in Finland-flag-skirts). Unfortunately the viking party is done too early. Because of the fix curfew the announced 70 minutes Ensiferum are cut down to 45 minutes, which are luckily finished with a big hit named „Iron".

Dorian Gorr

The next issue of Metal Mirror is going to be released on **October 1st**. Amongst others with these topics:



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- **The opportunity to work journalistically with Heavy Metal**
- **The chance to speak with many musicians**
- **An @metal-mirror.de e-mail address**
- **Unfortunately no money, because we're all doing this for free here. But you'll receive free entry to concerts and promotional CDs that have to be reviewed.**

How to apply:
Send an e-mail with the subject „I want to write for Metal Mirror" to

contact@metal-mirror.de

Your apply should include the following information: name, age, origin, job/profession, your 5 favourite bands and your 5 favourite cds and your favourite genre of Heavy Metal. If you should have any experience with journalistic work (whether with or without Heavy Metal) then it would be great if you could send some examples of your work to us. Either way your mail should include at least two or three CD reviews you wrote. An answer on your apply is guaranteed!

We're currently searching for:
- **One constant staff member who is into the genres Metalcore, Hardcore and modern Death Metal as well as Melodic Death Metal**

- **One freelancer for live-reviews. You want to go on concerts for free and write about it? You think that you're able to describe the atmosphere of a concert appropriate? Great! We're searching for freelancers to write live-reviews from all around the world. Besides the mentioned ability to use the language correctly you should own a camera and know how to use it.**

- **A news reporter for our news-system.**

If you're interested:
contact@metal-mirror.de