

**CHAOS  
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PUBLICATION**



# **ANGER BURNING**

**METAL SPECIAL!**

**ISSUE 06**

**MYTHRA • WINDS OF GENOCIDE • MANDORA  
MORSTICE • LUCIFER'S CHALICE • BLESSED REALM  
FED TO THE BOARS • SOULS OF JACK KETCH  
KAZBAT'S DEN • ENSHROUDMENT • NINE ALTARS  
THRONEHAMMER • HELLBASTARD • UNCOFFINED**

# ANGER BURNING EDITORIAL

IT'S BEEN A WHILE SINCE THE LAST ISSUE. IT TAKES TIME. TIME TO GATHER MOTIVATION TO START UP A NEW SET OF QUESTIONNAIRES. TIME FOR THEM TO BE ANSWERED. TIME FOR THEM TO BE FORMATTED INTO A DOCUMENT TO BE CREATED AS A PDF. TIME TO TAKE ALL THAT CONTENT AND REPURPOSE IT FOR THE WEBSITE FOR SHARING. YEAH – NOT EASY AT ALL, BUT MADE ALL THE MORE ENJOYABLE WHEN YOU GET THOSE RESPONSES BACK!

I'VE ALSO HAD TIME TO THINK ABOUT THE FORMATTING AND TAKEN THE DECISION THAT WHILE A MONOSPACED TYPEWRITER FONT IS COOL FOR A SHORT PIECE OF TEXT (LIKE THIS!), IT CAN BE WEARING ON THE EYES WHEN USED IN THE MAJORITY OF THE MAGAZINE. SO – I'VE TAKEN THE DECISION TO MAKE THE ARTICLES MUCH MORE READABLE BY USING A NORMAL FONT, AS WELL AS REVERTING TO A PLAIN WHITE BACKGROUND, RATHER THAN THAT PSEUDO-PHOTOCOPIED THING I HAD GOING ON.

THIS ISSUE IS THE MUCH-PROMISED METAL SPECIAL AND AFTER A HIATUS OF WORKING ON ISSUE 5 OF THE ZINE, LEAVING STONEY TO DO THE VAST MAJORITY OF WRITTEN WORD WORK, IT'S GREAT TO FINALLY SEE THIS COME TO FRUITION.

THERE IS A FAIR BIAS ON ONE PERSON AND HER BANDS IN THIS ISSUE. KAT GILLHAM HAS A FAIR FEW ON THE GO AND THE MAJORITY CAN ALL BE CLASSED AS METAL IN ONE SUB-GENRE OR ANOTHER. IT'S TOTAL PROOF THAT NORTHERN ENGLAND METAL IS VERY MUCH ALIVE AND KICKING.

FOR THOSE OF YOU LUCKY TO GET A HOLD OF ONE OF THE FIRST RUN OF ISSUES, YOU'LL ALSO HAVE A CD OF ONE OF THE BANDS INTERVIEWED HERE. MANDORA HAVE BEEN KIND ENOUGH TO LET US HAVE THEIR FIRST ALBUM 'REBORN' AS A COVER DISC!

IF THIS PROVES POPULAR I'LL TRY TO INCLUDE A LIMITED EDITION COVER DISC ON ALL FUTURE ISSUES.

IF YOU'VE BEEN UNLUCKY AND NOT GOT ONE, SIMPLY HEAD OVER TO:

[HTTP://WWW.MANDORA-THE-BAND.CO.UK](http://www.mandora-the-band.co.uk), SIGN UP AND YOU CAN DOWNLOAD THE ALBUM FOR FREE!

ENJOY!

LOVE, PEACE & ANARCHY...

**PAUL, JULY 26, 2018.**

**WANT TO SAY WHAT YOU THINK OF THIS ZINE? GO TO OUR FACEBOOK PAGE OVER AT:**

**[HTTPS://WWW.FACEBOOK.COM/ANGERBURNINGFANZINE](https://www.facebook.com/angerburningfanzine)**

# STAR 80S!



**From 1981, Mandora gave those lucky to see them a show that only the bigger acts dared put on. Fast-forward 30 years, we chat to lead guitarist Duncan about what's been going on since they reformed.**

**AB** Tell us a bit about yourselves, for those who don't know about the band.

**@D:** Mandora are 4-piece 80s style heavy metal band whose sound is a mix up but not a copycat of major acts like Metallica, Motley Crue, Judas Priest, Ratt, Iron Maiden to name a few. Mandora are known for

delivering outstanding performances live and with their energy fuelled shows, it leaves everyone who witness them wanting more, easy on the ear but with a tremendous amount of kick.

Mandora reformed in September 2013 after splitting in August 1987 but have quickly got back up to speed with an amazing reunion comeback gig, sold out in two weeks, with their full pyro show like back in the day.

In their home town of South Shields, since then, they have gone on play further key live shows opening Brofest 3 (NWOBHM) festival alongside Hollow Ground, Mythra and Avenger to great crowd reaction during and after the show also rave reviews from national and international press.

Further headlining their local Newcastle O2 academy venue, playing to a packed audience also playing the legendary Newcastle Trillians Rock Bar as headline also being asked to guest to the main headline act at the Seaham Carnival.

Mandora make things happen live and have the energy of bands half they age, they are made up of Duncan Binnie/Guitar, Sean Wilkinson/Drums, Darren Parnaby/Bass and Paul Binyon/Vocals.

80s Style Heavy Metal at its Best, Mandora was first formed way back in 1983. The first line up was Duncan Binnie lead & rhythm guitar, Sean Wilkinson drums, Darren Parnaby bass and Gary Wilkinson on vocals. This line up lasted a short period in time and played its first show at St Hilda's Youth Centre in South Shields on the 25th of March 1984 to a packed house, supporting Zig Zag who had Wildhearts' Ginger on guitar.

writing up even today. The band then played the battle of the bands in their own home town and were not placed but heard and seen a young frontman that they felt would be better suited to the band then Gary.

A little while later Paul Binyon joined the band along with the edition of another guitarist Dale Carson. This line up went on to play some fantastic sell out shows with the music maturing



They went on from there to play a few out of town shows at Seaham youth centre and the Cleadon church hall with crazy goings-on at both shows, stories that would be well worth

and the image and the shows getting more and more outrageous.

Eventually this gave way to the final line-up change when another guitarist



came into the fold called Chris Beard. This final line up went on to write some further great material and play some unbelievable shows for a band that had no help from anyone, other than themselves.

The shows the band put on were on the scale, sometime bigger or more professional than the signed acts. After playing South Shields Amphitheatre in the summer of 87 the band broke up because Duncan, Sean and Darren felt the time was right to go to London and take a chance that the band would be picked up by the record industry, unfortunately Chris and Paul didn't want to tag along.

This really broke the band in more ways than one as the lads in London

failed to find the right replacements and ended up just calling it a day with Mandora. Until of course now, as of Tuesday 27th August almost 26 years to the day Mandora are back together with an enthusiasm for it like back in the day.

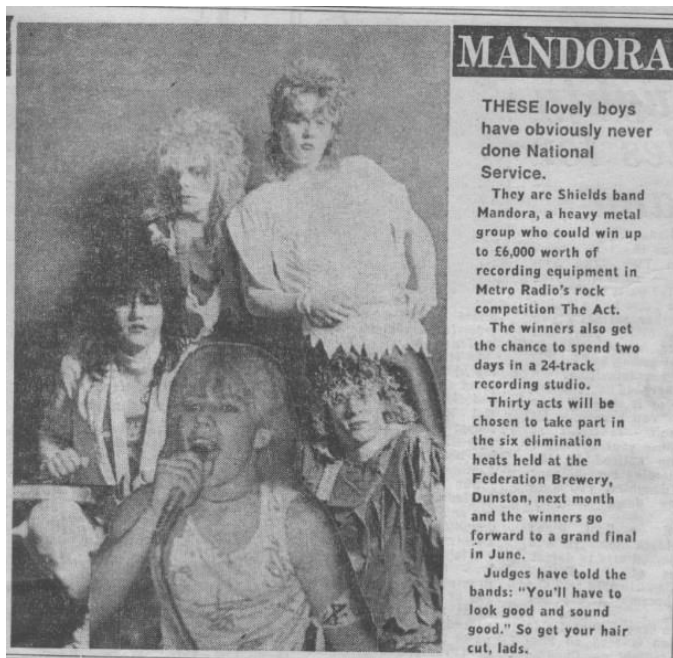
How did that come about? Well after many previous conversations between Paul & Sean about the possibility of the band reforming & Paul asking Duncan a few times if he wanted to get Mandora back together which fell on deaf ears until he decided the time was right to say yes.

And with the others quickly agreeing to coming on board the band are now officially back together and looking

forward to working hard & progressing. Watch this space!!!

**AB** Where does the name 'Mandora' come from?

**@D:** Came from Pandora Box, which was a story about a woman who loved applying makeup, I myself though because we were a makeup glam band at the time let's get rid of the P change it to an M, making it mandora hence blokes putting on makeup ha.



**AB** You've been around for some time now - how has your musical style changed over the years?

**@D:** Not a lot really, as after the long break we have really just revamped the old stuff, however we do have a few new songs but they are still very much in the vein of the old ones, think what has changed is the way we play them.

**AB** What would you say your main influences have been?

**@D:** I think the whole band have different ones. Paul's a big Rush and Beatles fan, I'm more into Rammstein, KISS, Ratt, Barbara Streisand, ha. Sean is Led Zep, and Point is Accept, Ratt and reggae.

**AB** Was the idea of using special effects always a part of the stage show or did they happen later?

**@D:** From the get go, I have been proper into the visual spectacle when playing live, as a youth the bands that did this where the ones I couldn't wait to see again and who moved me the most, the shows we put on should of not been possible based on money etc but we managed to pull it off, some incredible shows in the early days, better than bigger bands playing at the hall at the time.

**AB** Not everyone will have heard of the Exploding Roadie - would you like to tell us all about it?

**@D:** That's a story and a half and a one you need to dedicate a full mag to, lol but seriously in brief you couldn't make this shit up.

Joe Stonehouse, the roadie that is working for nothing and is committed to us like you think he was on £100 an hour, goes up to sort a drum monitor problem and in the process, he gets his head blown off. Wow, man, how did the camera man decide to focus on him, uncanny.



How he didn't lose his sight, was seriously burnt, is beyond me, crazy, after the show he was still smouldering, we laugh now about the whole thing but there was no H&S back then.

**AB** What acts have you supported in the past?

**@D:** We didn't really support anyone, we were all about doing the headline gig, but coming back we supported Fist, Avenger, played on Brofest alongside Hollow Ground, Mythra, done Grimm Up North, supporting Oliver Dawson's Saxon and a host of other names, also Mearfest with a load of NWOBHM.

**AB** When you got back together in 2013, you were originally a 5-piece, but are now a 4-piece. What's happened?

**@D:** Yeah, we got together first as a 4 and asked Dale the original second guitarist and Chris the third if they wanting to get back together. Both said yes they'd do it. Wow that was crazy, really, after 27 years.

We went with Chris because Dale had other commitments with a club band and felt Chris would be the right way forward. To be honest it wasn't long before we realized he wasn't cutting the mustard and after it getting a bit heated he broke off.

To be honest we wish Chris well but as a 4 piece we are a lot stronger.

**AB** What would you say has been your most challenging obstacle that you've overcome?

**@D:** For me, getting back playing - I had 20 years off ha. The band in general have overcome a lot since getting back together but I would think the biggest is been able to stay together.

**AB** How would you say the local rock/metal scene is?

**@D:** Bad for original music, cover bands are everywhere, and the general punters fall for it every time, as today's world people just want the fix. In other words, something they

already know. Fuck that, going to see someone they never heard, that's too much like hard work. To be honest, we done OK considering and what's mad is we can get rave reviews after our shows from the people attending more so now than ever. Since we are just getting better and better the more we play, the energy of the band is incredible and that's the magic sauce.

**AB** What do you think can be done to bring more punters along to shows?

**@D:** A lot of hard work, going about selling the band to people, getting them to buy into it, we managed to sell 300 tickets at £5 for our comeback and I tell you that was not easy job, but it paid off as the night was special



in more ways than one. The problem is bands just expect people to come, that doesn't happen.

**AB** You released your album Reborn - MMXIII when you got back together - how has that sold?

**@D:** It hasn't – handfuls of copies at best. Also, the download which is free on the site is not getting accessed, a shame really as I believe it's a great piece of work considering it was recorded in 2 days live ffs, it was meant to be a demo.

**AB** You're planning on releasing a new album of songs, soon. What's it called and can you tell us more about it?

**@D:** Yes, we are due in studio around end of June, we are doing the whole thing live again and the title, at the moment, is 'And Life Goes On'.

I must say if we capture the energy of the band and the songs we will have a masterpiece as far as Mandora is concerned, it's going to be epic. I'm hoping the right people hear it and we get signed by someone who believes in the band, because I believe with the right promotion we could go all the way even at this old age, boom.

**AB** What are your plans for taking Mandora out of the North East region?

**@D:** We have been looking how we can get out and about, as we are

desperate to play live beyond the north to see the reaction, just a money thing etc but we are getting closer to sorting out shit.

***“Joe Stonehouse, the roadie goes up to sort a drum monitor problem and in the process he gets his head blown off... How he didn't lose his sight, was seriously burnt, is beyond me, crazy... after the show he was still smouldering.”***

**AB** Is there anyone out there that you'd like to take the time out to thank?

**@D:** Wow, where do we start? Maybe best say nothing, but to be honest them people already know who they are and we are forever grateful for whatever reason they have contributed and we salute you and thank you from the bottom of our hearts.

**Facebook:**

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

**Website:**

<http://www.mandora-the-band.co.uk>

# PEARLS BEFORE SWINE!



## **Bry from Newcastle-Upon-Tyne's Death Metallers spill the guts about what the band are up to...**

**A** Tell us a bit about yourselves, for those who don't know about the band.

**@B:** We formed around 2012, in a slightly different incarnation... We went through a period of writing then scrapping songs and sets as we began to feel that the direction wasn't really true to what we wanted to achieve. We had a 2-track demo originally that had the marks of the beginnings of Fed To The Boars, But we feel we kind of nailed it with the Family Of Swine maxi single...

The album we've recorded is to be called "Victims" and hopefully we'll get it out this year...

**A** Your 2014 demo 'Family of Swine' was great. Where was it recorded and how long did it take to record?

**@B:** Ah cheers! We recorded it at Downcast Studios in a day, we'd rehearsed the fuck out of those tracks so it came pretty naturally to us and it flowed pretty well on the day.

**A** Would you still consider releasing this as a maxi-single or as extra tracks for an album on CD?

**@B:** Personally speaking, even though it's getting on now, I'd love to see it released as a maxi on hard copy, those recordings captured a great vibe at the time and I hope that shows in the recordings...

**A** Where do you draw inspiration from for the lyrics?

**@B:** I can only speak for myself here, but I write the majority of the lyrics, so I draw inspiration from political and social issues, injustices in society and the Psychopaths that live amongst us and "rule" over us... I'm a huge fan of punk and hardcore as well as death metal, so inspiration comes from all over the place!



**AB** How did you come by the band's name?

**@B:** This is an odd one... We'd been trying to come up with something that captured our influences and sound for a while... Dean, our lead guitarist had been thumbing through CDs in a record shop, and spotted a song title, "Fed To The Boars". It turned out it was by a band called Grand Supreme Blood Court, which features Martin Van Drunen from Pestilence/Asphyx... But for me it evoked the image of Gary Oldman being fed to the Boars in

the movie Hannibal... Horrific, so the name was agreed on!

**AB** Your album has been awaiting release for some time now (over a year?) - will we see it arrive in 2018?

**@B:** Ok, this has been a long time coming, yes. However, we're looking at having it out this year... Some delays have been unavoidable unfortunately...

**AB** What have been the factors in the delay of the album?



**@B:** It's been a long process, I think simply because there was a lot of mixing to do and it's difficult for everyone because we all work full time and some of our band members have responsibilities, but like I say, we should get the album out this year.

**A** **B** Are there any gigs planned to celebrate the release of the album?

**@B:** We'll definitely do an album launch, but we're reluctant to do too many shows at the minute because we'd like to have music to sell at gigs etc... There will be some shows coming up in the not too distant future, so that's something to get our teeth into!

**A** **B** What would you say are your major influences?

**@B:** Mostly Swedish Death Metal, but we all have our own influences too, like I say, I love punk and hardcore, as well as grindcore so there's a huge melting pot of influences.

**A** **B** What would you say are the best things about the extreme metal scene in the North East of England at present?

**@B:** The best things are probably seeing the younger bands carrying the torch forward, and that there's a pretty healthy scene if you know where to look. Also, it's great to see that some of the older bands are

either still going or starting up again, I think the local punk scene is really healthy, if not healthier than the extreme metal scene.

**AB** And what are the worst?

**@B:** Without getting too narky about stuff, I find the extreme metal scene quite cliquey, for want of a better word.

**AB** What venues have you played at?

**@B:** FTTB have played at a few good venues, The 13th Note in Glasgow, Retro in Manchester and a host of local gigs. Hopefully we'll branch out a bit more when we start doing more shows again.

**AB** Your sound is very technical old-school style Death Metal (to me) - was that a conscious decision to keep it that way? (It does work well for me anyway!)

**@B:** I don't think we're that technical to be honest, we made a decision to allow our influences to show through, there's the obvious Boss HM2 worship of bands like Entombed and Grave, but there's also grind influences from bands like Phobia and Napalm, and there's also the D-Beat punk influences which we love to play...

**AB** Is there anyone out there that you'd like to take the time out to thank?

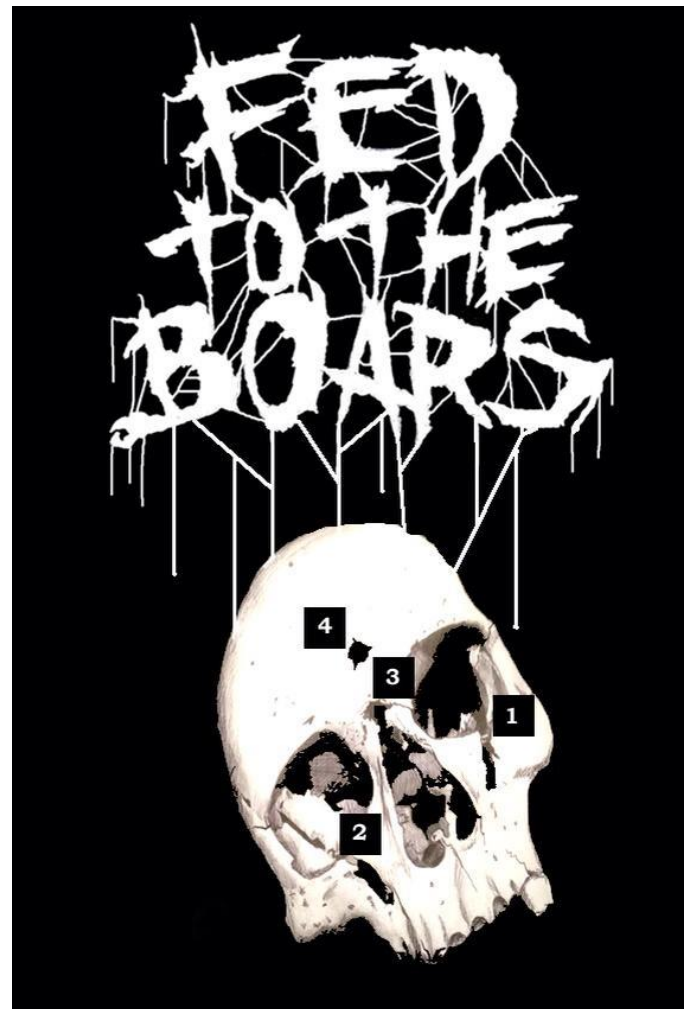
**@B:** All the bands we've played with thus far, anyone who got the download of the Family Of Swine maxi, and anyone who has supported us and shown an interest in FTTB... Oh, and cheers to Anger Burning for taking an interest in us and giving us the interview!

## Facebook:

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

## Bandcamp:

<https://fedtotheboars.bandcamp.com>



# KAT O' NINE TALES!



**Vocalist, drummer, reviewer, promoter. Kat Gillham is undeniably multi-talented. We dig into the sands of time to reveal the nine bands she's been in, is still in and indeed is to be in!**

## 1. *Morstice*

**AB** You were very young when you formed Morstice - what was it like

back then to be creating music at an early age?

**@K:** Yes, I was 15 years old or just literally turned 16 when Morstice was formed. It was a VERY exciting time to be creating music, the underground death metal scene was VERY exciting and it was an exciting thing to be an active part of, everything seemed so fresh and I loved the personal touch of letter writing, zine making and tape trading.

I probably should have worked harder at my schoolwork instead of being so immersed and active in the death metal scene, but it was also so much fun. I was still at school when we recorded the first Morstice demo and had just been kicked out of school due to lack of attendance when we recorded the 2nd demo... I should have been in school a year or 2 longer as I was only not long turned 17 when we recorded the 2nd demo! I blame death metal for leading me astray haha.

**AB** The two demos you recorded have now surfaced on CD - how did that come about? Any plans for vinyl?

**@K:** I got in touch with one of the guys at Compilation Of Death zine in Santiago, Chile we exchanged some emails and he expressed an interest in



putting out a discography CD featuring our 3 demos, 2 of which "As My Suffering Grows" and "Reflections Remain" were recorded in 1993 about 7 months apart and the 3rd demo "Invoking The Storms" which was recorded in 1995 (I had left the band before that was recorded). No plans to release the "Deathography 1992-1995" on vinyl. That would be cool though of course!

**AB** Do you think that they could at some point be released?

**@K:** On vinyl? Hopefully! I'd like to see that happen!

**AB** How many gigs did Morstice play and how far did you get around the country?

**@K:** Not too many actually. Our debut gig was in March 1993 at Durham City Rowing Club with a band called Revenant Host (who featured a friend from my hometown Spennymoor Jay Graham on drums who later joined Skyklad/Return To The Sabbath and Ravens Creed) and the last show with the line-up that recorded both '93 demos was in summer 1994 in Middlesbrough with Malediction if I remember right?

We were due to support Carcass at Bradford Rio's in December 1994 but I quit the band 2 weeks before due to internal bullshit that was happening in the band which I couldn't deal with any longer and since I scored us the support slot and because I was so angry I pulled the band out of it in a teenage tantrum...looking back I shoulda waited a bit longer, played that gig then quit the band at least, haha... Wallis the lead guitarist quit about the same time in solidarity as he wasn't happy I quit and how I'd been treated by a couple members of the band. We were just kids, kids do stupid things. Looking back now it could have probablys been resolved but teenagers usually act first then think later after the fact.

The farthest north we played was Berwick Upon Tweed, the farthest south was Nottingham, the farthest east was probablys Hull and furthest west we played was Bradford; the rest were local gigs. We didn't play live too much.

**AB Did you support anyone of notoriety or were there mainly local band gigs so to speak?**

**@K:** We did play Bradford Rio's in October 1993 with the Doom/Death band Chorus Of Ruin who had abit of a name for themselves at the time. We also supported Malediction at a

couple gigs who were also well respected in the death metal underground but that's it...as I mentioned above we very nearly opened up for Carcass but that didn't happen due to the reasons I mentioned.

**AB Were you ever approached by a label to record an album or EP?**

**@K:** Yes, Johnny Humpleby who ran Deaf Records (a sub label of Peaceville Records) heard our 2nd demo and loved it and immediately expressed interest in doing an album with us but again once I had quit the band his interest seemed to wane...I was friends with him too and often stayed / hung out at the house he shared / lived at in Dewsbury with Rich "Militia" Walker(Solstice, ex Sore Throat). After initially hearing our 2nd demo he told me in a conversation in a pub in Bradford in early 1994 before a Paradise Lost gig that he loved the demo so much he wanted to release an album, he is the guy who first signed At The Gates and was responsible for putting out their first two albums! But Deaf Recs pretty much ceased to exist later that year and nothing happened further regarding that.

So, it's a shame that we never ended up recording a full-length album for Deaf, that might have changed things

drastically for the band and the course of the bands history and destiny...but instead the band was destined to fester in an early grave, shame really, that band had so much talent and potential.

**AB** Who produced your videos? They look like they were fun to record.

**@K:** A friend of the band, it was done as some kind of college project. We shot the videos on the farm we rehearsed at in-between Crook and Wolsingham which was in the middle of nowhere and was where our guitarist Wallis lived as his Dad owned and ran the farm. Very cool atmospheric place!

If you look closely there are cows in the background on a couple shots in one video for the song "Licentious Congress" hahaha!

We used clips from "Faces Of Death" on the other video for the song "Dormancy Of Dreams" which were rather gruesome!

**AB** Is this another band that at some point could see a reformation, even as a one-off event perhaps?

**@K:** At this point in time that is highly unlikely. The other guys have other non-musical priorities, families etc.

## Facebook:

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

## 2. Blessed Realm

**AB** Can you describe how the band was first put together? I know it was after your foray in death metal with Morstice, so why the change in direction? What prompted you to go the slower doomier approach in music?

**@K:** Well the band was formed in late 1993 when I was already in Morstice, I was already listening to a lot of Candlemass, Trouble, Saint Vitus, Solitude Aeternus, Cathedral etc but I was getting more heavily into and interested in the whole doom scene especially throughout 1994 and that along with personal conflicts within the band prompted me to quit Morstice to focus on Blessed Realm instead so myself and couple friends from my hometown who are also huge doom metal fans focused on getting Blessed Realm moving and fully active.

**AB** How did the Discography CD come about? Did you feel there was enough material on the disc (I know it's pretty well packed mind!)? Do you think there could have been a double-CD instead with the full sets of demos and live performances or was it just a case of unit costs to produce a doubler that prevented it?



**@K:** Well, myself and Jonathan "Sealey" Seale from the doom band Iron Void who Blessed Realm played some shows with back in late 90's/early 00's were talking backstage at Doom Over Edinburgh fest in March 2015 where both Uncoffined(who then featured myself and 2 other ex Blessed Realm members) and Iron Void were playing on the same day and he brought it up in conversation, I got AI from Scottish label At War With False Noise onboard and 2 years later it was finally released in July 2017.

We definitely had enough material for 2 discs, but we kept it at one due to various reasons and handpicked some standout tracks/recordings so there's quite a lot that was not included including other demo and rehearsal

recordings, live stuff, Trouble cover that we recorded for a Trouble Tribute CD that was released by a Swedish label in 1999.

**AB** I know you've described in the past about the live performances of the band supporting typically non-Doom bands etc. Why was this? Was it simply a case of the genre imploding and a lack of audience or was it simply the fact of taking whatever gigs you were offered as it was a gig?

**@K:** You have to remember that back in the early-mid-late 90's the doom metal scene was not that big especially in this country, there was only a handful of bands back then playing doom and at the time the local

metal scene was pretty dire, almost non-existent band-wise, but we had close ties and strong connections with the local HC Punk scene due to my younger brother who played drums in Blessed Realm in a couple periods of the band throughout the 90's being involved with Voorhees, Manfat, Embittered and we knew a lot of the local HC crowd so we would often jump on HC bills in Middlesbrough, Stockton etc.. they were fun shows. We were doing pretty much what Saint Vitus were doing in the 80's during their earlier SST days where they ended up playing with lots of HC Punk bands. We had fun at those gigs, good times!

**AB** Could you see the band reforming - however long in the future? I know it's been mentioned that 'never say never' so to speak, but in terms of the practicalities of getting band members together again, is there an important 'core' of personnel that would be needed? I know that some people can deem a band a 'tribute' act if there's not enough original members...

**@K:** Well, myself and Jonny (Lead guitar) and Garry (Bass) who formed the band and who have played together in Uncoffined were talking a couple years ago about finally recording the Blessed Realm album

that should have happened in 2000 where we would record some unreleased songs, re-record some older songs as well as write some new material but the brothers had to take a step back from Uncoffined last year for the foreseeable future due to personal / family reasons which currently prevents them both from being active with the band so as long as they are not able to be active with Uncoffined, then there will be no new activity with Blessed Realm...but everyone was into the idea of recording an album so it is on the table and it could happen at some point in the future. It would be very important to me if both brothers who are also founding members along with myself were involved in any kind of reanimation of the band.



**Facebook:**

<https://facebook.com/blessedrealmdoom>

### 3. *Winds of Genocide*

**AB** You formed 12 years ago (give or take) and the band's sound and genre is the polar opposite (to me) of what you had done before - what was your motivation behind forming?

**@K:** Well not completely the polar opposite of what myself and Glynn(guitar / co-founder of the band) had done previously as I was doing death growls and screams in my old death metal band Morstice back in the early-mid 90's which is the same kinda vocals I do in Winds Of Genocide just with more of a punked up edge to them and Glynn comes from a HC/Punk background anyway and was

playing in various HC/Grind/Power Violence bands throughout the 90's including Revolt and Hara Kiri.

It is very different to the last band I was active in before I formed Winds Of Genocide which was the doom metal band Blessed Realm.

Both myself and Glynn had been inactive for a few years bandwise and we were hanging out a lot together, drinking, listening to music and both getting that creative itch and urge to be in a band again so that was our motivation...one day we just agreed to form a band with the clear aim to fuse death metal and crust punk. It took us a few more years to find the right

Photo courtesy of Will Bink Photography



people to complete the first line up but we got there in the end!

**AB** Your recorded output for the 12 years is not huge (but awesome!) - is this down to the sheer number of other projects you have ongoing?

**@K:** Well like I said since forming in early 2006 it took us another few years until late 2008/early 2009 to be in a position to be able to start actively rehearsing...when we found Linus (ex-drummer) and he got behind the kit that is when things REALLY started to move forward and happen.

From our debut EP in 2010 ("The Arrival Of Apokalyptic Armageddon) via the split tracks for the release with Abigail (only recorded a year later in late 2011) to the debut album "Usurping The Throne Of Disease" being recorded in 2014 that is only a 4 year period and we wrote and recorded 21 songs in that period so that was a VERY ACTIVE period for the band in my opinion but since the debut album was recorded and released various members personal and living situations have changed, families have happened, moving to other places has happened, different jobs have happened, studying has happened, new bands/musical projects has happened and some members don't have as much free time as they did before but we are

writing a 2nd full length album, slowly but very surely.

I'd rather have a strong but minimal discography than one littered with "fillers" and/or rushed half-hearted recordings/releases.

Our debut album was very well received by both fans and media alike across the world and is a strong debut, we need to write a strong follow up that is just as good, if not better...that will take as long as it takes.

**AB** How did the split with Abigail come about?

**@K:** Myself and Yasuyuki from Abigail had been in contact for a little while, he liked what we were doing so I put the idea to him as I'm a huge Abigail fan, he was into it, we both had a connection with Jerasak at Witchhammer Productions in Thailand as he had released stuff by both our bands previously, I put the split idea to Jerasak, he was totally into it and agreed to release the CD version of it, I came up with the title as a mix of both bands ("Satanik Apokalyptic Kamikaze Kommandos") both Yasuyuki and Jerasak liked it and that was it...damn deal done!

**AB** You've had a tape release containing rehearsal tracks - were you approached by Witchhammer to do that or was it something you asked them to do and the extra tracks were added afterwards?

**@K:** Yes, Jerasak at WHP approached us via our myspace page, we thought he was crazy but we also thought it was really cool he wanted to do it so he did a limited run of that rehearsal demo on tape which is essentially a rough raw rehearsal recording done on a bust up 4 track with not all tracks working! Those songs were recorded in the studio properly soon after for the debut EP.

**AB** You've not ventured out of the UK with Winds of Genocide yet - do you feel it's time to do so?

**@K:** YES! It most definitely is time but the logistics and circumstances have to be right. We need the right promoters/bookers onboard to make that happen who we have yet to have contact with...I am sure it will happen sooner or later.

**AB** Is the travelling expense the main reason for not travelling out further?

**@K:** That's one of them definitely...if we get a good offer we'll consider it. We should be getting out there further in support of the 2nd album, when it happens.

**AB** Your t-shirts have been worn by some notable people - care to list them out?

**@K:** Karl Willetts (Memoriam, ex-Bolt Thrower), Marc Grewe (Insidious Disease, ex-Morgoth), Jerry A (Poison Idea), Eric Olson (Poison Idea), Fred Estby (ex-Dismember), Casey Chaos (Amen) and Damien Thompson (Sacrilege/Warwound) have all worn our shirts and been very supportive, to name a few!

**AB** You attract both metal and punk crowds at your gigs - indeed the crossover is very much evident sound wise also. Which gigs do you find most entertaining or satisfactory?

**@K:** I enjoy playing in front of both metal and punk crowds...a good mix of people is always healthy and good fun!

**AB** Your first EP is now out of print - are there plans for that to be re-released perhaps at some point, maybe as extra tracks on a release of your first full-length album maybe?

When the time is right and the label interest is there to reissue it, then it will happen.

**AB** Any plans for vinyl releases at all?

**@K:** Again, if the label interest materialises then it will happen.

**AB** At some point work will start on your second full-length album - how is that going at the present time?

**@K:** Slowly...but surely...we are getting close to the halfway stage songwriting wise for album #2. But we don't wanna rush it for the sake of it and for the sake of getting more product out there. When the time is right the 2nd album will be recorded/released.

**AB** While some bands may lament at the thought of their albums being released onto YouTube, you've not minded at all. Do you think it's just another marketing channel and those who really want your physical product will seek you out anyway?

**@K:** Definitely another valuable marketing channel in my opinion, I am sure a lot of people have went out and bought releases after first hearing songs on YouTube just as I have.

If people REALLY want your album on original and in a physical format they will buy it no matter how much they have heard via other mediums.

YouTube is a great promotional and marketing tool in my opinion.

**AB** You're know also for standing up to the NSBM (National Socialist Black Metal) scene. Why do you think this is actually a scene at all? What makes

fascism so attractive to these bands do you think?

**@K:** I am not sure why it became such a thing, there's a lot of sheeple out there, fascism is a herd mentality and there's people in the extreme music scene who actually think its cool to like NSBM because of the extreme controversial right wing views and because they think it is cool to be edgy...that whole scene is extremely stupid...NSBM has nothing to do with true black metal and true satanism...true satanism is the antithesis of such herd mentality. The scene is full of fucking edgelords. DEATH TO FASCIST PIGS AND FASCIST APOLOGISTS.

**AB** You've described the band as blackened crust - can you expand on what you mean by 'blackened' here?

**@K:** I've never described the band as "blackened crust", other people have. Sure, there is black metal elements both musically and vocally, but I prefer to use the phrase "Apokalyptic Death Crust" which I coined in the early days of the band to describe our overall sound.

**AB** What's been your best performance do you think?

**@K:** We've played quite a few great shows. Hard to pinpoint just one specifically.

**AB** Is there anyone out there that you'd like to take the time out to thank?

**@K:** The labels who have made our releases happened, the people who have bought our releases and supported us, the zines and mags that have featured us, the people who have come to our shows and watched us live.

Ride Upon The Wings Of  
Armageddon.....A New Storm Is  
Looming On The Horizon.

## **Facebook:**

<https://facebook.com/windsofgenocidecrust>

## **4. Uncoffined**

The band first rose out of a rotten grave in early 2011 initially with the sole intention of playing a heavy evil sounding hybrid of doom metal and death metal but we soon put the emphasis on DOOM rather than death, musically at least but kept the vocals morbid and deathly.

So far we have had 2 albums released, both via the Spanish underground deathcult Memento Mori, namely "Ritual Death And Funeral Rites (2013) and "Ceremonies Of Morbidity" (2016).

**AB** Who would you say are the band's major influences?

**@K:** Our main influences are Early Black Sabbath, 80's Candlemass, early Trouble, Saint Vitus, Dream Death, Revelation, early Penance, early Cathedral, Winter, Thy Grief Eternal, Runemagick, early Celtic Frost, Hellhammer, early Paradise Lost, Autopsy etc..

**AB** "Doom Metal of Death" - who coined the phrase? I guess it has to differ from "Doom Death Metal" which conjures up a different sound to me...

**@K:** I coined this phrase as I wanted to set us apart from the death/doom bands out there that are basically death metal bands with some slow parts here and there whereas we have mostly traditional doom metal style riffs with a few Frostian and deathly parts with morbid growled/screamed vocals but as I have stated in the past if you put clean sung vocals over the majority of our riffs on both albums it would just sound like traditional doom metal.

**AB** You're a big fan of Hammer films - I guess this is why soundbites feature in the albums? What specifically prompted you to add them in?

**@K:** Yes I am a HUGE fan of the old Hammer horror films and it was my idea to incorporate the samples from various films into our music and



recordings, although actually on the 2nd album there is only 1 sample from a Hammer film namely "Twins Of Evil"(1971) but on our first album ALL 6 samples before and after songs were taken from Hammer films ("The Plague Of The Zombies" 1966 and "The Devil Rides Out").

I wanted to create a dark sinister atmosphere and the inclusion of such samples really enhances the

atmosphere of the songs...those old Hammer films have such a cool creepy and sinister atmosphere too so they were perfect to combine with our own dark foreboding sinister morbid atmosphere.

**A** **B** On the subject of Hammer Films - there's a lot of hate out there for Scars of Dracula... care to agree or disagree?

**@K:** I personally love that film, especially the scene where the vampire bats invade the church and start attacking and slaughtering the God-fearing villagers, that is so sinister...awesome scene, awesome film with a great creepy atmosphere. To me that is REAL HORROR, a church full of people attacked and killed by bloodthirsty vampire bats!

I've not used any samples from the film on an Uncoffined album yet but now it has got me thinking about using a couple samples from "Scars Of Dracula" on our 3rd album as one new song is called "They Leave Their Coffins At Night" so some samples from that film would be perfect!

**AB** The songs are epic in terms of length - is this a factor when it comes to deciding what songs are to go onto albums, in terms of technical capability of the record mastering process?

**@K:** We just write how we write, no pre planning as such, for example we didn't intend for each song on the 2nd album "Ceremonies Of Morbidity" to be over 10 minutes long and for the album to be 60 minutes in total length thats just how it turned out, we were writing and before we knew it we had 5 epic songs including the longest we have written so far, the 2nd track "Plague Of The Uncoffined" which is

14 and a half minutes long! That is our morbid doom/death "Rime Of The Ancient Mariner"!

**AB** Who drew the band's logo?

**@K:** An Italian guy called Cristian Barbieri. There was another logo he drew before the one we use but I thought it was too death metal looking so he drew a new one which suits us perfectly!.

**AB** There was a 3-year hiatus between live performances - why was this?

**@K:** Various personal issues concerning some members prevented us from playing live from May 2015 until March 2018.

Then we did 3 shows in a week after 3 years of not playing live at all, the first one being at Dreadfest in Leeds which was a great show/fest.

**AB** You've mentioned about the possibility of performing the full 'Ceremonies of Morbidity' (second album) in full at some point, complete with footage of films and other props. Do you think this will happen any time soon?

**@K:** Probably's not... maybe within the next 10 years sometime, if we do that it has to be done properly to achieve the full atmosphere including burning black candles, stage fog, old

horror film footage projected onto the screens behind us, all the horror samples from the album, a decent sized stage, and a 60 minutes slot time at least. I'd LOVE to play the album in its entirety though. There are still 3 songs on that album that have never been played live yet.

**AB** Would you ever consider adding a symphonic aspect to the band's live performance to add more atmosphere? Even if it's a backing track, recorded perhaps?

**@K:** It depends, if it sounds suitably morbid and darkly atmospheric enough then it could work. Some eerie keys perhaps or gloomy violin...but we would only use such aspects sparingly...if ever.

**AB** Is there a possibility to take the theatrics further and introduce costumes perhaps?

**@K:** No there are plenty of bands who do that and who do it well. You can create a great doomy and gloomy atmosphere without going onstage in hoods and robes... that has been overdone already.

**AB** Are there plans for the first album to be re-released on CD or indeed vinyl, as stocks run out of the initial releases?

**@K:** I wouldn't expect a re-release of the debut album on CD for quite some time... same regarding further vinyl presses. I think the label who did the vinyl version (Dark Recollections Productions in Mexico) still have copies of the vinyl version of "Ritual Death And Funeral Rites".

I took the last 8 copies the label had in stock of the album on CD, those will only be available at future live shows.

**AB** As work is about to start on the third album, when do you think this could be ready for release?

**@K:** Who knows... the ways of doom are slow. We are still in the early phases of writing album #3, so it will take some time.

**AB** Do you have any labels in mind for the release of the third album?

**@K:** Yes. But I can't say anything more.

**AB** How is the doom metal scene in the North East of England or indeed the UK?

**@K:** North East of England it is not too good, a few bands playing doom/doomy stuff locally, most of which I am involved with!

In the UK as a whole, it is a lot healthier with bands such as Iron Void, Witchsorrow, Serpent Venom,

Monolith Cult to name a few playing great doom how it should be done.

There's too many drone "doom" and stoner type bands in this country though...death to false doom!

## Facebook:

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

## 5. Enshroudnment

**AB** You've said the band takes its inspiration from the likes of Morgion, Mourning Beloveth, early My Dying Bride, Thergothon and Evoken - which would you say is the more influential out of those?

**@K:** The music and vocals is a mix of old early-mid 90's Peaceville style Doom/Death and Evoken/Thergothon style Funeral Doom Death. The vocals are mostly growled with some clean sung vocals in the vein of Mourning Beloveth.

**AB** You're still busy recording / finishing the debut EP 'As the Light is Extinguished' - how did that go or has it not entered the recording phase just yet?

**@K:** The EP is still only partially recorded and hasn't been finished yet due to various reasons, I tracked the drums and vocals to guide guitars months ago but personal issues/priorities have prevented the

EP from being finished so far, the guitars and bass still need tracking properly and it needs to be mixed/mastered. So, it is still a work in progress.

**AB** Where did you record it?

**@K:** We tracked the drums/vocals / guide guitars at Downcast Base HQ Studio in Newcastle with an old friend of mine Phil Davies. The guitars/bass are due to be recorded in a home studio environment.

**AB** Are there new songs being written now or are you concentrating on your (many) other projects first?

**@K:** No. The focus is finishing the EP as well as other bands.

**AB** How did your debut gig go supporting Horrified?

**@K:** Very good! We played well, the sound was great and we got a very good response from those in attendance.

It felt good to finally take the songs we had been rehearsing for months out of the rehearsal room environment and on a stage in front of people.

It was great, personally, to play Trillians, a venue I have wanted to play a gig at since the early 90's so it

was good to tick that off my bucket list that night too!

**AB** After a long time not doing clean-sung vocals, were there any last-minute nerves before hitting the stage?

**AB** For example, I could envisage you doing say Enshroudment and Nine Altars or Uncoffined in a single gig but would that be too much for you?

**@K:** No not at all. I'd be totally up for that.



**@K:** No as I had been rehearsing the vocals whilst drumming at rehearsals for some months prior to the gig. The vocals went well at the gig.

**AB** Do you see any difficulties performing perhaps with your other bands on the same bill or is the prospect of doing 'double-bubble' not an issue or perhaps mutually-exclusive?

**@K:** I would have no problem pulling double duty at a gig as long as there was a break in-between the bands I was playing with.

**AB** Would you say that the nature of the Doom/Death genre lends itself more to the old-school (now enjoying a resurgence) vinyl rather than the too-clean CD format?

**@K:** I think it sounds great on both vinyl and CD. It all depends how it is recorded really. If it was recorded in a more earthy, organic way then it will sound like that regardless of the format it is on.

**AB** What do you think of the limited-run tape editions that some bands (more notably black metal) are doing? Is that something that you think is a viable format or is the

**music more important rather than physical sales of releases?**

**@K:** It is great to see cassette tapes making a comeback. Limited edition tape runs are cool in my opinion. There's still only a limited market for such a format compared to other formats.

## **6. Lucifer's Chalice**

Lucifer's Chalice was conceived in my mind back in 2010, I had the band name and musical/lyrical direction and vision in my head already as early as that but due to various reasons, being so active and busy with both Winds of Genocide and Uncoffined being 2 reasons it took until late 2015 to officially form the band with other people and become active and make my initial vision become a sinister reality.

**AB How did this band come about? What was the catalyst for it?**

**@K:** A mutual love for early-mid 80's heavy metal and the dark and sinister side of life, history and folklore.

**AB You took great pains in re-creating the 1908s feel to the debut EP. Was that an important aspect of the whole concept?**

**@K:** Yes, very much so. We wanted the mix and overall sound to be

authentically early-mid 80's sounding as well as the music, riffs and vocals and judging by a lot of feedback and reviews the album received we achieved that. We actually rejected the first mix as it sounded a bit too polished and modern, so I sent the studio guy Neil some albums from the early-mid 80's as pointers to how we wanted the mix to sound and he nailed it in my opinion. It helped that we recorded it as organically and natural as possible too, totally live without click tracks, metronome drum triggers etc... We let the raw live energy flow in the studio.

**AB Did the recording studio assist in getting that specific feel to the mix?**

**@K:** Yes, see my answer above, but I/we had a STRONG input in how the end result came out.

**AB You've stated you'd had no end of people bothering you about the occult via the band's inbox - do you have any interesting or horrifying stories you'd care to divulge?**

**@K:** Hah... just some idiots who think we are an online cult of some kind and who want advice on the black arts, summoning specific demons and how to perform a black mass etc... it's nowhere near as bad as what the band Satan get on their Facebook page... that is fucking hilarious! So

many comments from people who are clearly not there for the music!

**AB** Do you think it's time for another New Wave of NWOBHM?

**@K:** It already began some years ago! There's quite a few younger/newer bands playing more traditional / 80's sounding heavy metal these days. Fuck the party metal and fuck the Christian heavy metal shit though. Heavy Metal is the devil's music.

**AB** This is one band where you don't partake in the vocals - why was that?

**@K:** Because I wanted to focus on drums and improve/challenge myself as a drummer which I think I did as the drum tempos are generally faster than in Uncoffined and there's more

technical drumming...I wanted to improve my overall stamina as a drummer too, this can only be achieved by solely focusing on drums/drumming.

I've enjoyed just focusing on the drums live and at rehearsals although I wrote the majority of the lyrics and worked closely on the vocals with Charlie.

**AB** Where have you played so far?

**@K:** Only locally, hopefully we can spread our blackened wings of evil further in the future.

**AB** What bands would you most like to support, given a chance?

**@K:** Witchfinder General circa 1982/'83, Angel Witch, Iron Maiden,



Pagan Altar, Venom(Inc), Cirith Ungol, Omen, Witchfynde, Mercyful Fate, King Diamond, Judas Priest, Pentagram, Candlemass to name a few.

**AB** How did the deal with Shadow Kingdom come about?

**@K:** I sent them our Bandcamp link with a message saying we were looking for a label to release "The Pact" physically and label boss Tim replied promptly expressing his interest and before we knew it we had agreed a deal for Shadow Kingdom to release both CD and Tape formats of the album as well as digitally. Tim has been great to work with, very enthusiastic and easy to communicate with.

**AB** I see 'The Pact' was released on cassette, too. What do you think of the resurgence of this very-much-old-school format?

**@K:** I think it is awesome, I never ever stopped listening to cassette tapes personally and have always owned cassette tape players.

I still listen to a lot of tapes, I prefer listening to our album on tape!

**AB** Your bassist, Dan, is also in a few of your other bands - is this for recording purposes or in live performances also?

**@K:** Both. He is very much an integral and fully-fledged member of this band now...in Uncoffined he is a live member for the foreseeable future. It is great to have such a talented bassist in a few bands I am involved with.

**AB** Are there plans for vinyl at all?

**@K:** Not at the moment, but hopefully it will happen sometime in the future. This kind of music was made for vinyl and cassette tape formats!

**AB** When can we expect to see your next album/EP?

**@K:** When the time is right and we are ready to enter the studio to conjure up more sinister heavy metal darkness. We are working on new material. One new song titled "Thunderous Cloven Hooves" is already completed.

**AB** Being very much an "80s homage" band - if that's a phrase at all - do you think that can be constricting at all or is there plenty of material that can be offered before you consider the avenue fully-explored?

**@K:** There's plenty to be explored within the confines of 80's metal. The musical inspiration is boundless...as is occultism.

**Facebook:**

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

## 7. *Nine Altars*

**AB** This band has been described by yourself as pure Candlemass/Solitude Aeternus/Sorcerer/Saint Vitus/ Revelation/early Sabbath worship. Is it going to be like (in approach) similar to that of Lucifer's Chalice, where you strive to recreate that same atmosphere of these bands, including recording style?

**@K:** It will be very much traditional heavy doom metal in the purest sense and in the vein/style of the bands mentioned above with clean sung vocals. There will be obvious influences from those bands.

**AB** What part of Durham's ancient history does the band take its name from?

**@K:** The Chapel Of The Nine Altars in Durham Cathedral. I always thought Nine Altars would make a great name for a doom band so I am glad I finally get the chance to use it for such a band!

**AB** Is there a full lineup that can be disclosed now or is it still very much a work-in-progress?

**@K:** Two guitarists are involved, Charlie from Lucifer's Chalice / Enshroudment and Nicolette the current live lead guitarist for

Uncoffined. A permanent bassist is still yet to be found and decided on.

**AB** Along with Enshroudment and Thronehammer, you're going to do clean-sung vocals for Nine Altars - has that been a challenge in any way for any of these bands because of the extended growling in your other bands?

**@K:** No, my clean sung singing voice is still in fine working order, I have been doing normal sung vocals at home for a while to keep my singing voice in shape and I personally think it sounds better than ever, that probablys has something to do with quitting smoking 10 years ago... I seem to have a wider vocal range these days than I did in the Blessed Realm days.

**AB** Which labels would you like to offer any release(s) to? Do you have any in particular in mind?

**@K:** Yes. But that will not be disclosed at this moment in time, but we will shop the full debut studio recording around to labels aswell as post 1 preview/promo track online when the recording is finally done.

**AB** Are we going to see more vinyl or cassettes even on offer do you think?

**@K:** Hopefully...time shall tell.

**AB** I'm going to guess here that the songs are not going to be short and

sweet by any stretch of the imagination - is that the case?

**@K:** You are correct. The first song we have written for Nine Altars clocks in at just under 15 minutes of TRUE HEAVY DOOM METAL!

**AB** Are you writing riffs in your usual way (humming the tune to guitarists etc) or are you taking up an instrument with which to demonstrate what you wish them to be?

**@K:** A mix of both humming my voice recording ideas and playing my riff ideas very basically on guitar. My guitar playing skills are very limited! That is frustrating as I have SO MANY riff ideas, but I always have been able to get my point across about how I want the riffs to sound

**AB** How have rehearsals gone thus far?

**@K:** Very well - everyone is gelling great and we are writing some great doom metal!

## Facebook:

<https://www.facebook.com/Nine-Altars-568015656905975>

# Nine Altars

## 8. Thronehammer

**AB** How did the offer of doing vocals for Thronehammer come about?

**@K:** Stuart West the guitarist approached me via a message on facebook saying their vocalist couldn't commit so was leaving the band and would I be interested so I asked him to send me some material, I loved it and agreed to get onboard!

Myself and Stuart were going to do a doom band together 10/11 years ago so it is great that we are finally involved in a band with each other now!

**AB** Are you planning on doing any gigs for them? In terms of logistics is that going to be tricky?

**@K:** Yes. Hopefully in 2019. With the rest of the band being based in Germany it will make touring easier overall. It has been discussed so I hope some live activity will happen with myself fronting Thronehammer.

**AB** After the split 10 inch with Lords of Solitude are there any other recordings to be done in the near future and if so, will you be assisting with the songwriting at all?

**@K:** Yes, a full-length album titled "Usurper Of The Oaken Throne" will follow the split 10"(which is out VERY

SOON via The Church Within Records in Germany). Recording/tracking for the album begins in September. Expect some sludgy heavy riff filled DOOM!

I write the lyrics and come up with the vocal lines, I leave the riff/music/songwriting and structures to Stuart and Tim Schmidt (bass and drums in the studio).



## Facebook:

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

## 9. Death Metal Band

**AB** This is very much the latest band you've wanted to start - how far along is this at present?

**@K:** Not very haha, still in its very formative stages, hopefully rehearsals will begin soon.

**AB** Are there plans for starting rehearsals or perhaps song-writing soon?

**@K:** Yes. ASAP.

**AB** Some people may become confused that Winds of Genocide was a Death Metal band (clearly, it's not) - how will this band be different?

**@K:** Winds Of Genocide is a crust punk band heavily influenced by old school death metal, this new band will be 100% Death Metal! PURE DEATH!

**AB** It's going to full-on Swedish Death in style - any obvious influences here?

**@K:** That is the current plan. I dare say Nihilist, Early Entombed, Grave, Early Unleashed, Dismember will be big influences but there will no doubt be some non-Swedish influences involved but the plan is to put the emphasis on grinding heavy early Swedish style death metal.

**AB** In terms of band members, are there any from your other projects that are involved?

**@K:** No. That makes a change, haha!

## Thy Final Words!

**AB** With so much output going on, do you think it would be worth actually setting up your own recording label or distro to or is it the distribution channels that other labels have that is more appealing?

**@K:** No, I'd rather just focus on the music and leave the other side of things for labels to deal with who can take care of that side of things much more effectively and efficiently than I could.

**AB** Do you see yourself embracing say digital channels such as Bandcamp etc to get your product out there to the masses without having to worry about all of that logistics?

I already embrace Bandcamp as both Lucifer's Chalice and Uncoffined have pages/profiles on there. You can't beat a physical product overall though but having digital formats available is important these days too.

**AB** How many other bands apart from these 9 covered do you think you have left in you that need to be born?

**@K:** Who knows... I have enough to keep me occupied musically at the moment though!

**AB** Have you come up against any real obstacles in your career as a vocalist or band member that needed real determination to overcome?

**@K:** Just the usual bad luck and frustration when things are not going as you would like or with members leaving and dealing with line up changes but being in a band has its

ups and downs, every band has them due to various reasons as long as it keeps being enjoyable and productive that is the main thing.

Transitioning from male to female was a big obstacle to initially overcome as both a person and vocalist for definite and my old doom band Blessed Realm actually split up because of it and at one point I wondered if I would ever be in a band again and if I'd find band members who would accept me as my true self and as a transwoman fronting a band, obviously I did further down the line which I am so happy about! In those early days of transitioning I could only dream of fronting a band as a female...but that dream came true, in a BIG WAY!

**AB** What advice do you have for anyone wanting to start up a band - new or resurrected?

**@K:** Stay true to yourself, don't follow trends.

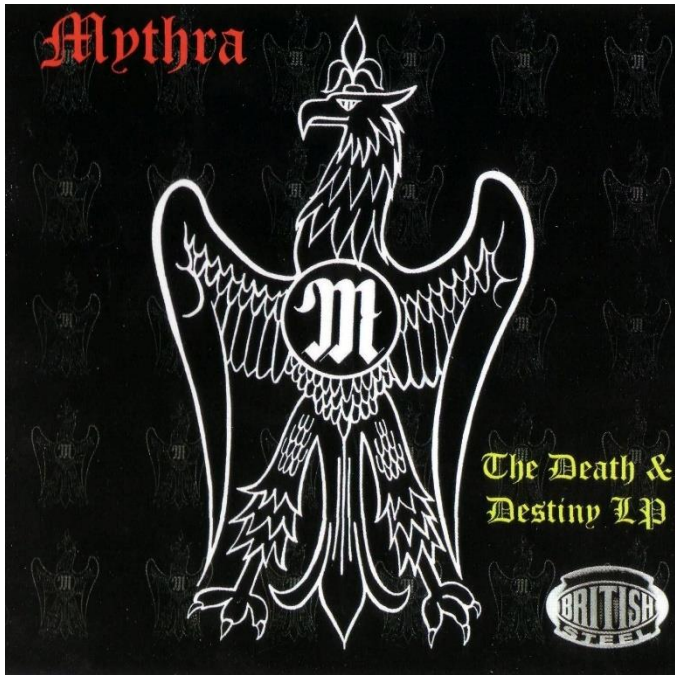
**AB** Is there anyone you wish to say "hello" to or thank?

**@K:** Thanks to you, Paul, for the interviews and support and everyone else out there who has supported myself, the music I am involved with and my various bands. It is very much appreciated! Check out my various bands webpages. Good luck with the zine!

Photo courtesy of Will Binks Photography



# STILL BURNING!



**When you think of NWOBHM in the North East England region, only one band really springs to mind. We chat to Mythra's John Roach about Death, Destiny and all manner of other things...**

**AB** Tell us a bit about yourselves, for those who don't know about the band because they've been under a rock for over 40 years.

**@J:** The history of Mythra is well documented, but, in essence, Mo (Maurice Bates) and I (John Roach) formed the band in 1975 at school with Pete Melsom on bass and Kenny

Anderson on Drums. We were originally a four piece and Mo played rhythm guitar and handled vocal duties.

We started gigging around 1976 once we had acquired enough gear, we used our early gig money to buy a PA and then, in 1977, a van as both Mo and I could now both drive. I knew a guy at work in Hebburn Dock (Swan Hunter Shipbuilders) who knew someone who was getting rid of a van, so Mo and I went around to his house and bought it for £60 quid - it needed a bit of work, but it was an absolute bargain this became Billy the Bedford. In an interesting twist of fate, the guy I knew at work was Vince High who would later become our singer.

**AB** What was the main driving force behind you guys getting together? Was there a particular band you all saw perhaps?

**@J:** In 1974 Pete Melsom and I were both into Led Zeppelin in Black Sabbath and we had a 'bedroom band' where we would go to each other's parents' houses and 'play' and dream. When Mo came to our school in 1975 we formed a band called Zarathustra which quickly became Mythra. Mo



was into Humble Pie but together we really shifted each other into another gear and became motivated to play seriously. For me, the band that caught my attention was Axe and another local band called Warbeck. These guys were strong local rock bands and by watching them we were able to see how it could be done. Axe went on to become Fist after we released Death and Destiny.

**AB** I think I'm right in saying you've been quoted by Metallica as an influence? Is that right?

**@J:** Yes, although we don't have as big a claim as other bands. It turns out that Lars wanted to include Death and Destiny on a compilation he put out but couldn't get permission. He was

gracious to mention in an interview that we were the only band that turned him down..... hahaha. We didn't turn him down, so I don't know who he asked. It was great for him to mention us at all.

**AB** Have there been any other bands that have cited you as an influence?

**@J:** I'm not aware of any other bands that have said they were influenced by us - but I've become aware of a lot of bands who say they are influenced by us now.

**AB** Can you describe your gigs to those who were unlucky not to have seen you originally (myself included as I was deemed too young to go at the time)?

@J: When we were younger every gig was better than the last - we invested all of our gig money back into the band, so our backline and PA was getting better all the time. Added to that we used to take our own supporters to gigs with us in the van.

One of these guys was Lou Taylor, he was obsessed with light shows and bought a load of lighting equipment and we used to pick him up in the van on our way to gigs and every gig there was more lights, more pyrotechnics.

We were very lucky to have Lou around as the light show very much set us apart from everyone else. We

played in a lot of working men's clubs but we also noticed that there were a lot of kids who just couldn't get into those places, so we started to promote our own shows.

We tried to copy the Upstarts by using the Bollingbroke Hall but the council had stopped renting out that venue. They suggested we use Boldon Lane Community Centre, so we did. These gigs have become legendary, not least because someone associated with the band decided to take photos of the audience as the reaction was pretty wild. I would personally like to thank whoever it was - it was my camera as I



have the negatives but it wasn't me as I was playing.

**AB** You played a few shows with Hellenbach - was there ever any thoughts about doing a full tour with them perhaps or was there a friendly competition between you that meant that could never happen?

**@J:** Hellenbach supported us at the last of the Boldon Lane gigs. I remember we pooled our equipment to make a larger PA and after their set they wanted to take their gear away - which was a bit naughty, anyway they didn't.

Kev has always been a great guy and is still a good friend of ours. I haven't seen Jimmy for years and I was extremely saddened to hear that Dave Patton, a fantastic guitarist, is very ill.

If there had been an opportunity to tour with Hellenbach, I'm sure that both bands would have leapt at it. I can imagine the arguments about who would go on first....hahahaha....

**AB** Which big name bands did you support originally?

**@J:** We supported Saxon and Motorhead, there was also plans to support Ozzy on the Blizzard of Ozz tour in 1980 - but Ozzy cancelled the early dates stating that his new band weren't ready and we ended up

headlining the first show in Glasgow - we went down much better than we should have. The fans were awesome. We were booked to support Ted Nugent but Wild Horses put up more money for the tour than us ('buy-ons' were very common in those days) our management weren't able to raise more money so that was that we were off the tour.

**AB** I remember buying 'Death and Destiny' EP when it first came out in Callers at The Nook in South Shields. When that was recorded, the process was a lot different to what it is now - which do you prefer? The old analogue or new digital way of recording?

**@J:** Very interesting question, I prefer the analogue process of recording the songs with a live band - nowadays that means recording everything live with the intention of capturing the very best drum tracks then replacing the guitar tracks and finally adding solos and vocals. The digital medium is much more convenient than tape but to capture the very best of the energy and essence of the tracks overdubs and repairs should be kept to a minimum. I think if there are too many edits the sound seems to disappear from the recording. It's important to remain disciplined and record as quickly and accurately as

possible - this was how we did it in the 1970s and early 80s. It is too easy now to set up a recording studio in a spare room in your house. Record everything into a laptop and release an album. There is nothing to beat writing in a rehearsal room, recording as a band and getting the hell out as quickly as possible. When we recorded Still Burning we deliberately went to Poland so there was an intensity to the album, time pressure and a band living together created the vibe.

**AB** Is there any more unreleased material that will see the light of day at any point? I'm thinking potential tapes of gigs, demos or practices maybe?

**@J**: All of the early Mythra stuff has been compiled into the Death and Destiny LP released on British Steel and subsequently re-released as Warriors of Time: The Anthology on Skoll Records. There is an album of material that Vince High and I recorded as demos in 2001 called The Darkener which has not been released



and will probably never see the light of day as we are moving on musically and thematically. There are live recordings of our reunion gig at Brofest #3 and Up the Hammers in Athens in 2017 - we might release some of these recordings as 'give aways' at some point.

**AB** That iconic picture of you guys on what I think is a crane arm, used in Sounds for their interview with you - where was that taken?

**@J:** The crane was parked near Vince's house on Green Lane near Simonside. I wasn't on that photo as I left Mythra (after 5 years) in early 1980. My job as lead guitarist was taken on by Mick Rundle.

**AB** Same question for the Death and Destiny single - was that the bridge over the Westoe pit rail lines by the cemetery?

**@J:** Yes, the bridge is still there - I wrote three of the Death and Destiny EP tracks but didn't get on a photo of the band for the cover - I'm not sure what Mick thought of all that but I'm pretty sure he wasn't bothered.

**AB** Being around at the same time as The Angelic Upstarts and given that there could be subculture rivalry back then (when crossover fans were in a tiny minority), were there any

**incidents between punks/skins and metallers that you recall?**

**@J:** Vince has often claimed that there was a close bond between Punk and Metal - but he was married with a young family and didn't go out on the lash like the rest of us so missed a lot of the rivalry between the two subcultures. I think it's easy to get confused about these things. I worked with Mond guitarist with the Angelic Upstarts and Vince knew Mensi as they lived very close to each other. However, there was no love lost between fans. There was often trouble (beer-fuelled fights) in South Shields at weekends. Pete, Mo and me used to hang out together when we weren't gigging. We played an interesting gig in South Shields in 1979 at the Shoreline - a local nightclub. Our agent booked us to fill in for a band who cancelled at the last minute. Saturday night disco in South Shields with a new metal band playing a mixture of Sabbath, UFO and original material was not a good gig. At the end of our set a very notorious local hardman with extremely close ties to the Angelic Upstarts advised us never to play in South Shields again.

**AB** Where was your first gig? How many turned up?

**@J:** The first Mythra gig was at St Hilda's youth club in South Shields, we



were a four piece with Mo singing. I remember it being packed and all of ended up with girlfriends hahahaha... oh, the rock and roll life....hahaha

**AB** What ignited your interest in reforming and doing shows (as well as new album)?

**@J:** Credit where it is due, Mo was asked by Stuart Bartlett if he could get

Mythra back together for Brofest #2. He contacted me and I got in touch with Vince. We met at my house and agreed to try out and see if it was doable. That was on a Wednesday evening in August - 3 days later I was involved in a cycling accident which resulted in me being taken to hospital requiring surgery for a smashed shoulder, I still have the nerve

damage and steel plates. So we ended up doing Brofest #3 the following year. It was Mo who got everything going, he contacted Alex Perry who was in Mythra at the end after Mick Rundle. Pete Melsom wasn't interested and neither was Barry Hopper so Mo asked Phil Davies of Downcast Studios to play drums.

**AB Now that Vince is leaving the band, what are the plans for a replacement vocalist and indeed future albums etc?**

**@J:** Well, Vince has left and we have been rehearsing with a new vocalist and we're about to make an announcement. We are always writing and there are plans to record new material later this year.

**AB Is there anyone out there that you'd like to take the time out to thank?**

**@J:** Yes, I'd like to thank Bart Gabriel of Gabriel Management for the continued support, I'd also like to thank Thorsten and Stefan and at High Roller Records. I'd like to thank Jarvis, Armo and Dusty from Night Demon and all the Cirith Ungol guys for their friendship and support.

I'd like to thank all of the promoters who have contacted us but mostly I'd like to thank all of the people who have followed and supported us over

the last few year. Those who are still with us from the beginning, those who got the Metallica references and those who are just getting into us now. We are truly blown away.

**AB One last thought from John**

**@J:** We were all gutted when Vince decided that he wanted to leave. In any band there are tensions and Mythra is no exception. The key to survival is to retain a sense of humour and to focus those tensions on what makes us better.

Mythra were being asked to travel further and for longer and Vince decided that he wanted to commit less to the band and more to his family. We had all spent a lot of time together - late night discussions, plans and ambitions so we understood the reasons behind Vince's decision. Trying to make long term plans in the music industry is a bit like wishful thinking but you have to believe.

We all still believe that there is a future for Mythra - not just a legacy.

**Facebook:**

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

**Website:**

<http://www.mythra.co.uk>

# BLACKENED CRUST!



## 2 years on from the last interview, we catch up with Scruff to see just what's been going on in Camp Hellbastard...

**AB** It's been 2 years since the last interview with you. How is life?

**@S:** Well, for some it is worse than it is for others as you know. I won't ramble on and on about 'the bigger picture', but oh boy, oh boy, are the times a-changin'.

**AB** How has 'Feral' been received? I personally thought it was one of your best works since HFID...

**@S:** Thank you. There was an instant where I thought it was being 'over-produced', but I think that was just

'punk paranoia'. There's some damn fine samples and effects on there, I'm still proud of it 3 years later really. The album received the most amount of press that any Hellbastard album has ever done to date. The reviews were thick and fast and almost everything said & written was done so in a positive light. The usual UK glossies and what have you ignored us but we're used to that. Whatever. No big deal is it. If it wasn't for the fact of trying to keep a stable line up together for more than a week, there would have been another TWO albums out by now.... either 2 albums or at least 1 album and 1 E.P. Sigh...

**AB** There has been some controversy around your on-stage fire breathing. For those who have lived under a rock, can you give us the full story around that episode?

**@S:** Sometimes just watching a band go through a setlist with bass, guitars, drums & vocals can get pretty stale very quickly, unless of course you love the band you're watching /or they are managing to keep your attention because they might just be an awesome live band. I can't remember when I started doing it, but it quickly became a 'usual' thing you know. Anyway, onto the Rebellion Festival fiasco. Hmmm well, prior to the event



I had sent advertising posters my friend had made for me, one of which included a colour snapshot of myself spitting fire in Poland some years ago to the organiser of Rebellion Inc. Heard nothing back, thought "ok they obviously know the band has a touch of pyro" didn't think about it again, no big deal you know.

We tried playing and doing our thing as per and after some sound problems

and playing around 4-5 songs the security team were onstage and motioning for us to stop playing. They escorted us offstage and eventually into the street. It was a rush because we had a lot of gear in there and needed to organise that.

Our drummer's wallet went missing and our merch guy was also asked to get lost and was subsequently thrown out onto the street with the merch.

That was it, basically. I think I did 2 shameful really crappy spits of paraffin flames and it was just stale, you know, like lighting a few matches in the arctic, it was just bland.

Obviously, security let us play up to 4-5 songs after that until they had communication with how to treat the incident. It was a shame as we had that arena packed out, and a lot of people were unhappy about it, not to

mention the band that were to follow us from USA. It was a shame for those people you know. They closed the whole arena down and that was the end of any music in that part of the festival that night.

Such a shame, the following bands could have easily played. I apologised to the band that were supposed to follow us but I don't think they understood the whole situation, they



had to play the next day & that really should NOT have been the case, there was no mess to clean up. I took my bottle of paraffin off the stage. Still don't understand why they did that.

Spitting fire is something I have been doing for over 35 years - no one has ever been injured and nothing has ever been burnt down or something like this. It is different, I like that. Apart from Killing Joke and Alice Cooper I don't know anyone else that does it live onstage. It's fun and it looks mental in semi-darkness. I think I only started doing it out of temporary boredom when playing live. Anyway, Rebellion have still not issued a reason why they did what they did that night. We never got paid either.

**AB The fallout from that incident meant you were left pretty much without a band. How did you get it together again with Jude and Jake from Acid Age prior to the intended tour only a few weeks or so later?**

**@S:** That incident left myself and drummer Jon 'Rushie' Rushforth, then after Rebellion someone messaged me and made me aware of something that had been put on social media - our other guitar player had quit. Citing lots of reasons that confused me, I thought 'Why tell social media' and not the band? Then the bass player

did the same; they told social media but not the band.

These band members walked into Hellbastard and within a few months were playing large festivals across Europe and the UK, you'd think they would have appreciated that. One of which after Rebellion Fest disappeared and took all our merch with them - we finally got it back, at a price.

We even spent band money kitting out one of these guys so he had his own equipment at last, and adding insult to injury he and various friends of his demanded it be returned to a certain place at a certain time or else the Police would be informed that we were guilty of theft (!?!?!?!?)

We gave them 'their' gear back and thought 'fuck this, it's not worth the hassle'....but it wasn't good enough, obviously. Torrents of bitching and childish posts appearing on Facebook, sigh. Fucking boring. Shame. Still trying to figure that one out myself, hahahahah. Anyway, we had a tour lined up a few weeks later and a good friend of ours in Belfast (Christopher Owens) put me in touch with Jake and Jude from Acid Age. They said they'd like to come and make sure the tour goes ahead as planned - and they did.

Jude and Jake went above and beyond the call of duty. Both are professional musicians, they have been playing a long time. They had less than ONE WEEK to learn the setlist and they actually did it in 4 days or so, then we met in London and played the first date of the UK tour at Chimpyfest, we were in rehearsal before this in Surrey and they just blew us away. It was an amazing day. I certainly could not have accomplished what they did in 4 days - sitting learning a setlist - it was quite surreal.

The thing about Jude and Jake is this - they are both really lovely honest guys that look into your eyes when you talk to them, there's no hidden agendas, they love the music and love touring. After our very first rehearsal in London the same day as Chimpyfest I told our (then) drummer Jon that I wasn't interested in trying to find band members - we had 2 guys right there that were MORE than suitable. Jude and Jake appreciate ALL forms of music too, which is very refreshing to me. They're hugely into their metallic sounds but also love funk and the avant-garde which says a lot for their understanding of dynamics and musicianship.

**AB Panzerbastard were supposed to be co-headlining with you on that tour weren't they? What happened so that they couldn't come?**

**@S:** I'm afraid you would have to ask head honcho Mr Bennett that question - It was truly a huge shame and I put so, so, so much work into organising that tour 2nd time around.

I do know that apparently it was out of their hands and could not come here. The whole band were really looking forward to that tour. The last one we did in 2012 (2011?) was really a great tour. A few shows cancelled but re-instated when the promoters realised that PB are not a far-right political sloganeering band. They're a rock 'n' roll band through and through, and lovely people to boot.

**AB How did that tour go?**

**@S:** Hmmmm mixed feelings on that tour. Certain haters put the boot in by having our Birmingham show cancelled, then the Sheffield show cancelled too. This stems from nothing more than jealousy and bitchiness. Ultimately, these two shows cancelled lost US money and doing THAT to a touring band is unforgivable. I could name the names but what is the point? What's done is done and time to move on really.



Some dates were better than others, Jude & Jake were faultless to a TEE. They really enjoyed it. It was a total pleasure being with them both and our excellent driver Pat Carolan (Carolan Transport) I think we just could have done without all the bullshit from other people wanting to sabotage anything they could.

There are many stories we could tell from that tour - maybe Jake or Jude will tell you more, but I'll mention some words instead of full cohesive sentences just so that you can grab the gist - Cockroaches, Drunk, Asleep, Pink Sugar, Pink toilet bowl, Pink toilet paper, Pink walls and Pink carpets.

Drinking piss by accident. Oh my, the list could go on and on...

Anyway, straight after the tour I ended up in hospital with the dreaded "Quinzy", I have had one before and it really is a fucking horror.

The UK for a band like Hellbastard isn't the best of places to tour, often times there will be no food offered from promoters, not even a beer each, let alone a place to sleep.

At one point in 1989 we swore we'd never play the UK again, it just wasn't worth the hassle. I saw to it that we broke that rule and as I sit here typing this I wonder why I did that. With the exception of some top-class

promoters and venues mostly the UK is a sad place to tour.

**AB** Now that Jude and Jake have become permanent members, when can we expect to see the next Hellbastard album released?

**@S:** We have already began work on it. It is sounding great at this point in 'demo-stage', there's a long way to go and we finally signed a new record deal - so I would say expect a new album at some point in 2019.

**AB** You're touring Europe this October, but no plans for any UK gigs - when can we expect to see you back here again?

**@S:** We're in Europe for just over 2 weeks in October with our friends 'INSURGENCY'. We play 3 -5 shows in November/December in the UK. The dates will be advertised nearer the time. I think the next London appearance is already being advertised.

**AB** What have you learned since our last interview?

**@S:** Some people are not what they appear to be. You can put a certain amount of trust and time into a relationship and expect to be treat by people how you treat them, then when that is betrayed it comes as a shock but nevertheless an important lesson is learned.

**AB** Our resident nutter, Ernie Hell-Welly, has asked: "Postman Pat or Fireman Sam?"

**@S:** Neither, it HAS to be the wonderful gorgeous mega talented lady and band that are like refreshing lemon-zest in a sea of mediocrity, the amazing KOVACS.

***"There are many stories we could tell from that tour - Cockroaches, Drunk, Asleep, Pink Sugar, Pink toilet bowl, Pink toilet paper, Pink walls and Pink carpets. Drinking piss by accident. Oh my, the list could go on and on..."***

**AB** And to sign off, Scruff has a few more words of wisdom for all of us:

**@S:** Get a rescue dog, or cat, have sex by all means but try not to make more humans - we need a cull. Hail the angry mighty riff. Sincerely, Scruff, Jake, Jude, John, Warren. Hellbastard 2018.

Pics courtesy of Alistair Richmond Photography and Will Binks Photography.

**Facebook**

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

# A SOULSIDE JOURNEY!



**Souls Of Jack Ketch are a 5-piece Death Metal band that are a force to be reckoned with. Guitarist Lee tells more...**

**AB** Tell us a bit about the band.

**@L:** We formed after the demise of a band called Faceshredder. Danny and me were playing guitar in that band and we decided to keep it going but change the style. We're both big thrash and hardcore fans so that's where we went. Goldie came in on bass, Iain on Vocals and Bruce on drums. We wrote a set worth of songs then played gigs from here to

Edinburgh. Our first CD was recorded with 9 tracks at Downcast Studio and got a good reception. Then due to circumstances Goldie and Bruce left. Shaun came in then Andy and we haven't looked back since.

We entered the N.E. Metal 2 the Masses with a hope of getting through a round or two but then we only went and won the fucking thing haha. We recorded a 4 track EP at Landscape studios to hand out at Bloodstock where we played the New Blood stage. Now we're looking to record another E.P. and play as many gigs as we can and just enjoy the ride.

**AB** What inspired you to use the name of Jack Ketch? How did you discover him?

**@L:** We were looking for something that wasn't a generic name for a Thrash or Death metal band and I was talking to someone at work who just came out with it. As soon as I heard it I went fuck yes. Told the lads that evening and they all agreed it was cool as fuck.

**AB** Your self-titled first album came out in 2014 - what reaction did it receive?

**@L:** The reaction was quite good. Had a few reviews in magazines all of



which was positive. Looking to record an E.P. soon so hopefully get some good feedback from that too.

**AB** Are there plans for a new album soon perhaps?

**@L:** We're going to continue with the E.P. idea as that way we can release more often. Plus for a smaller band it's easier to shift and E.P. every 6 to 12 months than it is to shift a full length every 12 to 24 months.

**AB** The recent(ish?) EP also entitled SOJK was the first to feature Andy on drums - how long after the first album was this produced?

**@L:** Yeah both the album and E.P. are self-titled. The E.P. was the first to feature Andy and Shaun and it was recorded 2 years after the album as we had to get the new guys up to speed with our previous material. We liked the E.P. as it sounded more like our live sound. For me (lee) the first album was a little over polished.

**AB** The production is very clear on the new EP - where did you go to record/mix it?

**@L:** It was recorded by Richie Doney at Landscape Studios. The mix was actually just a quick mix to get it out ASAP but it was that good we left it.

**AB** You won the Metal To The Masses contest held at Trillions and got to play Bloodstock - what was that like?

**@L:** The final was at The Cluny and the sound was awesome. Bloodstock was just a once in a lifetime experience (hopefully twice in a lifetime if we get asked back to play the Sophie stage). Fucking unreal standing there on that stage. Highlight of my musical career.

**AB** How far have you ventured out of the North East area?

**@L:** We haven't went too far as yet. Down to Leeds, over to Dumfries and up to Edinburgh quite a few times. Now we want to get further afield as we're gathering fans across the country now.

**AB** Which band would you most like to support or to support you going forward?

**@L:** Personally, would love to support The Haunted as I think our music would make a great show. Or Exodus as I'm a huge Exodus fan. To support us..... I'd let Exodus support us. I think they have a future in music, haha.



**AB** What do you think of the declining market for printed, quality metal magazines?

**@L:** It's a shame but it's the way the world is going. Now you can access so much content at the click of a button or touch of a screen but for me nothing is better than the hard copy experience.

**AB** How would you describe your sound to someone who'd not heard you yet? Is it fair to say it's 'Death Metal' or simply 'Metal'?

**@L:** Thrash and hardcore influenced music with a harder vocal. We're influenced by the 80's and 90's bands musically and Iain does what he does best which is tear your fucking face off growls.

**AB** Your style lends itself to crossover gigs with hardcore acts - which do you prefer to be on stage with?

**@L:** We do have a hardcore edge at times which gives us a bit diversity. Blood 'n Dry is a purely fast hardcore tune. Bands like Discharge and Slayer brought hardcore and metal together during the 80's. The styles blend well together as they're both aggressive and high energy. Personally, I'm happy playing with either. I like to see a bit of a mixture on the bill at gigs.

**AB** What are the plans for SOJK for the remainder of the year and into 2019?

**@L:** Record the next E.P. is priority. Then get out and promote it with gigs. It's the only thing we know.

**AB** Is there anyone out there that you'd like to take the time out to thank?

**@L:** Everyone who has come to see us and bought our music. Allan Scorer and Kev Morris for putting us through the M2tM and Simon Hall for picking us to play Bloodstock. Most importantly I'd like to thank the other guys in the band. I know it's a bit cliché but we're like brothers and are there for each other in life as well as the music.

**AB** and a last word from Lee:

**@L:** Just keep an eye out for playing near you. We love playing and the more people that are there just drives us more. If you like your music heavy and a tight as fuck performance, come see us you'll not be disappointed.

## **Facebook**

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

## **Soundcloud**

<https://soundcloud.com/souls-of-jack-ketch>

# DOWN AT THE DEN!



## **Kazbat's Den in Newcastle offers its customers a lot to choose from. We speak to the owner and proprietor, Kaz.**

The shop was born out of a total mental breakdown. I left my husband of 14 years, walked away from a job I loved and isolated myself from the world. It was then I decided to go into business for myself.

I have been a member of the alternative community for most of my life. Being a punk in the early 70's often hanging around the Kard Bar in

the old Percy Street arcade with other like-minded people, buying posters, patches and tee shirts when my pocket money allowed it.

As it was a lifestyle I knew well I decided this is what I wanted to do. After much stress, a whole load of passion and hard work Kazbat's Den was born in April 2006.

We have been dedicated to bringing the weird and wonderful to the folks of Newcastle and beyond ever since.

We often get the bands in the shop who are playing the 02 Academy. Wednesday 13, The Lost Prophets and Of Mice and Men to name just a few have been in to say Hi, but having my pic taken with Zac Wilde was a huge buzz!

Back in 2006 when we opened our doors we used to get in a lot of groups of Punk kids, each as individual as they could be with their multi-coloured mohawks, Doc Martens, ripped and studded clothing who were looking for their "Sid" belts, chokers, and wristbands.

This is the genre that has most declined over the years and it is such a shame. Our shop promotes individuality. The fashion accessories, jewellery, and gift wear we sell will very rarely be found in main stream

shops and we definitely cater for those who want to be different.

You will always be welcomed with a smile and made to feel comfortable whilst browsing our goodies under the sweet smell of burning incense.

With the sad demise of the Kard Bar in December 2015 we decided to branch out into band merch, selling t-shirts, patches, beanies, and other stuff, covering metal, punk and rock bands which has been very successful.

In 2017 we decided to ask local bands if they would like to put their own

merch into the shop to sell, free of charge, to try and help them in some way to cover their costs for travelling to gigs and promoting their band.

When we first opened the kids were well into the “Emo” bands such as My Chemical Romance, Blink 182 etc, then came “screamo” and the new wave of bands such as Bring Me the Horizon, Asking Alexandria and Black Veil Brides.



However, always in the game are the classic rock bands of yesteryear.

Bands like Slayer, Iron Maiden, ACDC and Black Sabbath who never seem to go out of “fashion”.

Venues like the Mayfair were great as all the genres were together in separate rooms within the same club. You had Reggae, Ska and punk in one room or you could listen to classic rock in the main hall and newer music in another room.

The biggest change I think I have seen over the years is the division of the genres after the Mayfair closed its doors for the last time in 1999.

Various other venues put on their own night and each catered for their own genre. Krash was one of the first and they catered for the younger crowd which left us older folks without a club.

Legends then opened their doors and their mix of classic rock, metal, punk, Ska and Reggae with a touch of the newer music popping in was a big hit with all ages. It was sad to lose it in 2013.

The closure of shops like Kazbat's is becoming ever more evident and we are the last remaining shop of its kind in Newcastle and as we are on the outskirts of the city centre.

***“You will always be welcomed with a smile and made to feel comfortable whilst browsing our goodies under the sweet smell of burning incense.”***

There are still a lot of people out there who don't know we exist. Those that do find us for the first time are amazed at our little Aladdin's Cave.

So, if you are looking for something different, band merch or just want to check us out, feel free to pop in, say “Hi”.



## **Address**

102 Westgate Road,  
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## **Facebook**

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