



#2: My
#1: Him

fo

TS

ATH

EETS

#2: Uh, a retard! I like Retards.

#4: They should kill them all!

#3: Killed at birth.....Mutants should be destroyed. There's no room in this world





Far beyond the original use of this word, the concept of underground has been and will continue to be an immovable entity which refuses to die. Can you explain what the "Underground" really means to you?

Mark Greenway (*Napalm Death*, UK): "To me, first and foremost, it was about independence – that is the key word. I didn't necessarily depend on the heaviness of the music or the thereof, it was more about the point that music could operate creatively and unrestrained outside of the cabals of the music industry. As any band gets more attention, there comes with that the temptation to surrender significant parts of your creative control or become involved with certain organizations that aren't particularly palatable from an ethical point of view. But I always tried to resist those parts of it that, in my opinion, would betray the band, not to mention me as a part of the band with a certain view on things.

Sure, we have a record label that handles things because we know we couldn't deal with the sizeable task of distributing releases. But still we have an arrangement they don't involve us in any situation that might be ethically questionable. We also have an agent / manager who was responsible in part for shaping the underground from a live music point of view. He knows instinctively those certain situations not to involve *Napalm Death* in. All those things combined work well and gives us more time as a self-contained unit to concentrate on the creative side of things.

Alongside that independence, the underground scene itself is a conduit for amazing, enduring friendships. Speaking personally, I'm convinced that side of things just wouldn't be there if we didn't have access to that kind of community."





It would be impossible to list the entire array of fanzines printed during the first decade of the metal scene (the "formation"). There were too many to count, and it seems as though they emerged from every corner of the world. Although their impact is incalculable and their quality greatly varied, fanzines were the voice of the underground.

A great percentage of them were edited and designed in the classic copy and paste style of layout. Raw, primitives, unprofessionally written. Nobody cared! Their wild spirit kept the flame of the scene burning strong. Unfortunately, it was very common that they didn't last more than a few issues, but every one of them helped to push underground bands to get signed or the so-called recognition from the fans. A lot of these fanzines were published in English instead of their editors' native language, so they could be distributed internationally.

EMERGING FROM THE DEEP OF HELL

INTO THE REALM OF SEVERED SURVIVAL



BREINDEATH

Demo 1990

France

A real improvement -vels, compare demo ! This Mosh rythmes keyboard, give -mension to the bass sounds to , but altogether good.

Contact:

65 FRA

HOTOPSY

Demo 1990

-ce

It seems F more and more HOTOPSY is its last do nothing to taker", espec sound(which is important). Thrash and quiet at the same time are good as w -tarists...Ke them!

Contact:



Abscess backstage, Corona California 1996. Pic by Chris Wood

Abscess

M

Demo 1990

"Horrible sight"

France:

New come in the Death Metal scene in France, MESTEMA shows us through their 1st demo, serious qualities! I liked the singing in particular, the music as well. What else to be said apart

band, we have new demo, musically excellent but a son which is butchered! Simply inaudible! Well, you can hear a few things, and I can assure you that the ALASTIS are really good with their Doom Death Black Metal, in the same style as their compatriote Samael!! Wait to them on vinyl and you

will know I'm not telling you jokes. And is by chance like me, you're lucky to see them on stage...ay ay; it kills you.

Contact:

65 FRA

itself are taken by decibels power metal, based by an impeccable sound, OSIRIS presents us with 4 very technical titles, sustained by good musicians and a high voiced singer. (of break and changing rythmes, OSIRIS gets it right from the 1st attempt, their music uniting originality technically and

-trary, like Morbid Angel or Entombed, IMPALER will delight all the fans of a real Satanic Death!!

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