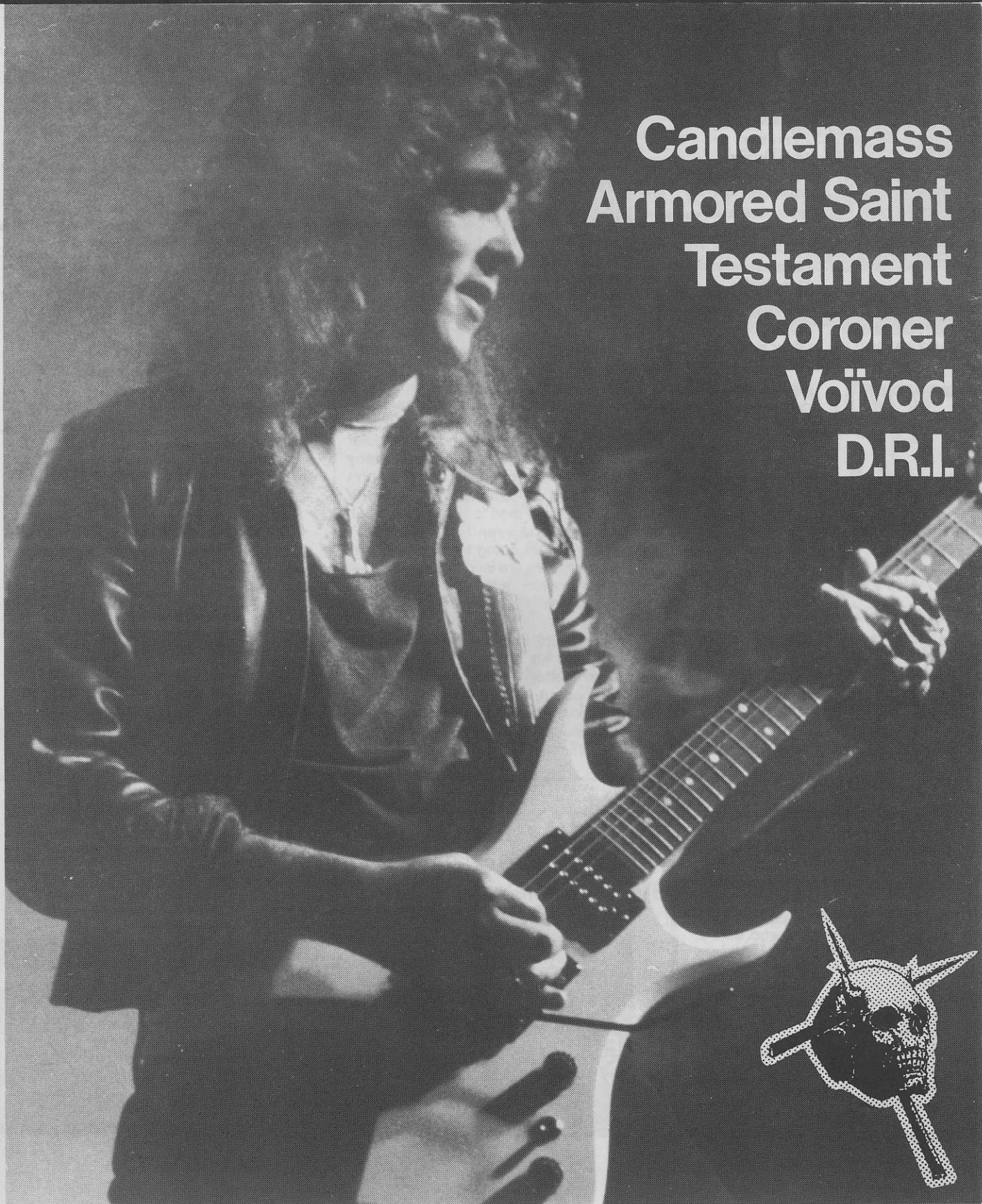


GRAY MATTER

Candlemass
Armored Saint
Testament
Coroner
Voivod
D.R.I.



METAL
CHURCH

ANTHRAX

**Anthrax & Metal Church
Pulsations, Glen Mills, PA.
June 8, 1987**

by Marc Fischer

Upon arriving a half an hour before the doors were scheduled to open, I was astounded. Approximately 900 of the 1500 people that attended this show were already lined up and prepared to smash their way in. This was the first metal concert ever held by Pulsations, a disco which is usually frequented by the "Chipindales" male dancers. After walking under the "No Stage Diving" sign posted on the glass and mirrored entrance, I made my way to the pit and prepared for what turned out to be one of the most incredible concerts I've ever been to.

Metal Church hit the stage with nothing more than a spoken introduction and started bashing out "Ton of Bricks" from their latest album. Seconds later the whole pit was slamming, and people were flying all over the place (myself included). The most noticeable thing about the group was the absence of Kurt Vanderhoof. He was replaced by a man named Marc (Ritker?!?!); I didn't quite catch his last name. He fit in really well, played all of the songs without any problems at all, and still managed to have quite a bit of stage presence. Other songs that followed were: "Hitman", "Start the Fire", and the classic "Gods of Wrath". What surprised me was that David Wayne was able to maintain the same raw screaming at a constant rate during the whole length of their forty-five minute set...like on the albums. Also surprising was that guitarist Craig Wells' head didn't tear off his neck and fall into the audience from his continuous high-speed headbanging. Bassist Duke Erickson was a bit more tame. Other songs that followed were "The Dark", "Psycho", and "Watch the Children Pray", but the intensity of the slamming really started to pick up for the final two songs: "Beyond the Black", and my personal favorite, "Metal Church", featuring some incredible drumming by Kirk Arrington. It seemed that although the new songs are good, the fans got off a lot more on the songs on the first album. Metal Church are an incredible live group, however, they perform with no props, gimmicks, or fancy clothing. If they come to your town, with or without Anthrax, don't miss 'em!

After a reasonable wait, the lights started to dim and a popular Blues Brothers instrumental song started to

blare through the camouflaged Marshall stacks. The pit was now filled to capacity as some of the wimps in the balcony and seating section decided to be brave and join in the slamming and moshing. The number of bouncers sitting along the edge of the stage to prevent people from diving and getting thrown onstage increased from one at the beginning of Metal Church to about five NOW! Without further hesitation the lights went on, and Anthrax belted out the title track of their newest LP, *Among the Living*, and had many people screaming along with Belladonna. Like Metal Church, Anthrax had a very minimal stage setup with the only things added being a large banner in the background and a ramp leading up to the drum riser. Because they were the headliners their sound should have been at least as good as Metal Church's; but, surprisingly, this was not the case. But this is a minor quailm because Anthrax kicked some serious ass. These guys couldn't have possibly dressed more casually. Everyone in the band (although I could barely see Charlie Benante through his massive drum kit) was decked out in brightly colored "jams" and t-shirts. Following the opening song, they played "Caught in a Mosh" (which of course got people moshing), "Metal Thrashing Mad" (the only song they played from the first album), and "I am the Law", which got everybody shouting along again. Other songs they played were "A.D.I./Horror of it All" (Dan Spitz' solo was probably the only moment that nobody was flying through the air). Plus: "Madhouse", "Indians" (which featured Scotty Ian as well as the audience doing an Indian wardance Mosh), a small guitar solo by Dan Spitz, and two more songs from *Spreading the Disease* as



Stuart Taylor

well as "N.F.L.". Anthrax left the stage minus Charlie Benante who did a great drum solo, complete with tons of double-bass pounding. He was soon rejoined by the band for an incredible rendition of "A.I.R." and some interesting surprises. About two thirds of the way through "A.I.R.", Anthrax tore into their rap song which I have yet to hear on the 7". Sung by Scott Ian and Frank Bello, it was EXTREMELY funny, but also very heavy as well. For the first time this evening I saw the bouncer (who was enough of an asshole to take my relatively harmless boot-strap) laugh when guitarist Scott Ian grabbed his crotch and yelled: "All of them can SUCK MY MOTHER-FUCKIN' DICK!!" After this, they continued "A.I.R." and surprised me again by playing "God Save the Queen" by the Sex Pistols. Next up was "Imitation of Life", but I was very disappointed because they only played the slow, moshy intro. Come on guys!! Let's hear all of it next time! To finish off an amazing evening they played what I consider the best song off *Spreading the Disease*, Gung-Ho.

Overall, this was an AMAZING concert. Both of these groups should definitely not be missed if they haven't already come around. The only thing disappointing was that Anthrax didn't play "Skeletons in the Closet" or "Panic", but otherwise their sound is stronger than ever! Δ



Interview by Satoshi Matsunae

Voivod, together since November of 1983, have made quite a name in the underground music scene. Their debut album, *War and Pain*, has proved that this band has faced a head-on collision with originality. Their style of music and subject matter in their lyrics very much places Voivod in a category of their own. Other than their originality, Voivod are the first non-European band to be signed to the Noise International label.

To top the release of *War and Pain*, the Voivod warriors went on to release their now classic, second album, incredibly titled *Rrröööaaarr!!!* More recently, Voivod have released their third album entitled *Killing Technology*, named after how man has taken technology beyond his control and misused it.

Having already completed their United States tour with labelmates, Kreator, Voivod were prepared to create their fourth album. In November, Voivod will once again tour Europe with four guests unknown at the point of this writing. After the last European date in Berlin, West Germany, they will return to the Musiclab Recording Studio to record their fourth album entitled *Dimension Hatröss*. The following is an interview with guitarist Piggy, prior to the European Tour.

GRAY MATTER: What did each member do before Voivod was born?

PIGGY: We just went to school and practiced at home on our instruments. Snake played some bass at this time...

GRAY MATTER: Do any of you guys have occupations other than Voivod?

PIGGY: No, all our energies go into Voivod.

GRAY MATTER: How old is each member?

PIGGY: Blacky: 24; Away: 24; Snake: 23; Piggy: 27.

GRAY MATTER: How long has Voivod been together?

PIGGY: Five years...since November '83.

GRAY MATTER: What plans do you have for the future?

PIGGY: The only thing we want to do is to make a living by our work with Voivod and don't need to do anything else.

GRAY MATTER: How is the underground scene in Canada?

PIGGY: The underground scene is real good in East Canada. We can see a lot of shows here in Montreal, and also, we have a good following there.

GRAY MATTER: How was the tour with Celtic Frost? Did you get along with each other?

PIGGY: I prefer you to ask that to them...no, it was good; they have a good following in the USA.

GRAY MATTER: What kind of things piss you off?

PIGGY: People who try to steal personal things from us on tour.

GRAY MATTER: What was the band's most memorable moment?

PIGGY: When *War and Pain* was out!! Our first produce entirely produced by us.

GRAY MATTER: Was there ever a second U.S. pressing of *Rrröööaaarr!!!* with the lyrics on the album sleeve?

PIGGY: I don't know what's happened with the lyrics. One day they are in, the other day they are out...

GRAY MATTER: Why is Voivod so "kick-ass"?

PIGGY: Because we love to kick ass! Because we put a lot of energy in our work, and kind of work for Voivod.

GRAY MATTER: Anything new or of interest that you would like to add?

PIGGY: Yeah, we'll begin our '87 European tour in November, and we'll record our next (4th) album again in Berlin just after the tour. And, this album will be called *Dimension Hatröss*. Δ

John Vinson



number 19

XXX



The
Accused
one
dollar

**MIA
Voivod
KingFace
Murphy's Law**

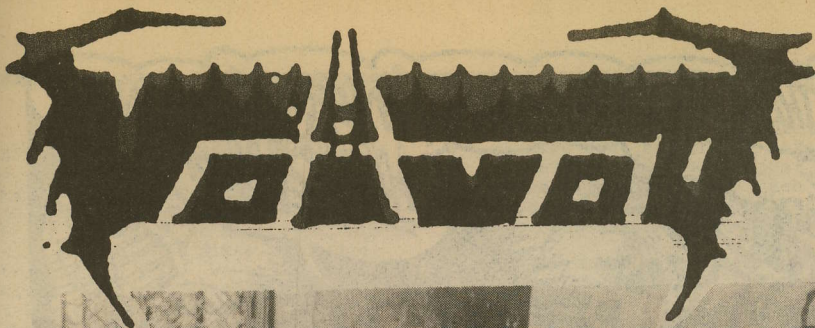


Photo - Bruce Rhodes



TO THE DEATH //

An Interview With:
Away: Drums

Voi Vod are the next step for metal. Combining intense, Die Kreuzen reminiscent guitar attacks with heavily political lyricism, the French Canadian outfit plows forth like none other. Their latest, "Killing Technology" (Combat) tells the story. Not present are: Snake: Vocals, Piggy: Guitars and Blacky: Bass.

xXx-Explain the Voi Vod concept.
Away-At first, I created the Voi Vod for drawings to put out my negative views on the planet and human society. When we formed in '82 we

decided to use Voi Vod as a name and the Voi Vod world of Morgoth as a concept for the band. The Voi Vod can represent many as in some songs it represents oppression while in other songs it can take the nature of schizophrenia. I heard the name Voi Vod when I was young as it was the name of a Northern European tribe that drank blood and slaughtered there enemies. I only kept the name and made him a nuclear warrior. I took the Voi Vod warrior and put nuclear weapons in his hands.
xXx-What do the characters of the Voi Vod world mean to you?
Away-Some of them can take images of schizophrenia or violence or superheros who overcome. I guess

that's why some people call us Nazis or facists. We use nuclear weapons but we don't support them or shout against them and some people took that the wrong way. We use the Voi Vod or the warriors of Ice to put out our feelings. The Voi Vod is about evolution. In the first part ("War and Pain") you can see the confusion in front of nuclear war. After the first album came out, we overcame a lot of problems and emerged all the more powerfully. ("Rocaaaar") and with "Killing Technology" we move beyond, always getting stronger.

xXx-Why did you choose space as a way out?

Away-It reflects our feelings about things like the star wars project. After the Earth is destroyed, space will be the next place to destroy for the Voi Vod. We called the album "Killing Technology" and tried to discuss such things as the star wars project, the Challenge explosion and the China syndrome. We are all very into high-tech things such as space and artificial intelligence and what we choose to talk about is the very dark underside of everything like that.

xXx-Well, the song "Ravenous Medicine" on the new album takes a pretty hard stand on animal rights. Away-And also people who experiment on schizo-people in society.

xXx-You seem to have a fascination with schizophrenia.

Away-I read a lot about schizophrenia and I think I have a little of it in my blood.

xXx-It seems that Voi Vod have more of an anti-war statement than most other metal bands.

Away-Well, when we formed, most bands were either talking about sex, drugs and rock and roll or they were talking about Satan. We were more like punks in the streets than Satan freaks and we decided to talk about something real like nuclear war. We thought that nuclear war was the real evil. We're more of a punk/metal band. When we formed, we were listening to bands

like Motorhead, GBH and Discharge. We were just as punk as metal. We haven't changed, we've just progressed with our music. Each album is an evolution with the Voi Vod representing us and our growth.

xXx-Is there any statement that you're trying to make with "Killing Technology"?

Away-With this album we tried to express the fact that technological evolution without human evolution can be real dangerous.

xXx-Talking about the star wars project, how do feel about it as a Canadian, Canada being the first line of detection.

Away-I think that the star wars project is a big political joke. We are not really into politics but we only put out feelings against it. Still, we don't directly shout about it. The third album shows that star wars is something we don't want. If the Americans don't do it, someone else will. Still, we have the right to put our views and we want to make people think.

Instead of talking about Satan which will improve nobody's mind, we want to be able to take the kids and give them something a lot more concrete and warn them against a very real threat.

xXx-Do you believe there will be a nuclear war?

Away-I think that if there will be another war, it won't be a full, nuclear war but if there is another war, it will be fought with soldiers and chemical bombs. I don't believe in the planet exploding but I do

believe that there will be more wars and more atrocities in other countries as the product of money making. All other people in certain countries know about is war and they really believe that is a way to live while other, big countries sit back and make money. War will always happen but I don't believe in a nuclear holocaust.

xXx-onto the new music, it seems that material is getting a lot more structured, along the lines Die Kreuzen or bands like that.

Away-Die Kreuzen is one of our favorite bands and they seem to have taken the exact same route that we did. Their first album is more hardcore while "October File" is a lot more original. It's more of a space style that you can't label.

xXx-Who else do you listen to?

Away-We have a lot more influence than you think. We don't listen a lot of metal, only Motorhead and Megadeth. We listen to old punk like the Sex Pistols and the Damned and newer punk stuff like DRI. We also listen to psycho-stuff like the Cramps, Bauhaus and Killing Joke and we also listen to industrial bands like Einsturzende Neubauten. Also there's some jazz and some classical as well. I think that by listening to a lot of different things, we're opening a lot of different doors and going to a lot of different places with our music and ideas.

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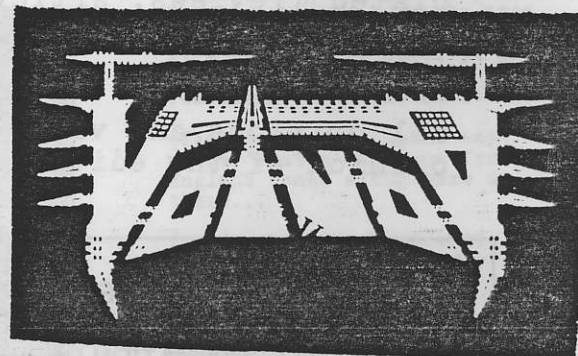
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INTERVIEWS with:



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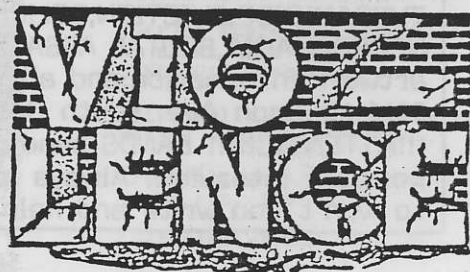
As poor get
poorer, rich
go shopping

SQUISH
IS NOT A
CARPET SOUND

In Los Angeles County areas
where the sheriff enforces the law,
79 gang-related murders were re-
corded by late October, matching
the total for all of 1987.

So what about the areas
where the sheriff DOESN'T
enforce the law-is that where
he gets his kickbacks+drugs?

**Turkey dinner
kills 1 person**



I got this interview before the show & it would've been longer, but I was really sloshed from drinking beer all day and it bogged down occasionally. Also, I omitted (yes, again) the really stupid parts out retained all the info that you might want to know. Every now and then there was also a problem due to the slight language barrier & Snake's thick accent, but it still turned out well.

(h.t.) I've noticed that you've toned down on your vocals a lot on the new album and-

(Snake) [laughing] What's the problem?

(h.t.) Well, on all the previous albums, you had growling, throaty screaming. Why have you toned down on this new album?

(Snake) I wanted to, um, explore a new kind of singing. It's like, after a while, uh, a lot of thrash metal bands...

(h.t.) Are all singing guttural-like & that?

(Snake) Yeah. But I'm in music for myself first, and then if everybody likes it, ok. But it is first for myself, and if I want to experiment with a lot of things, no matter what people say, for me I'm doing this.

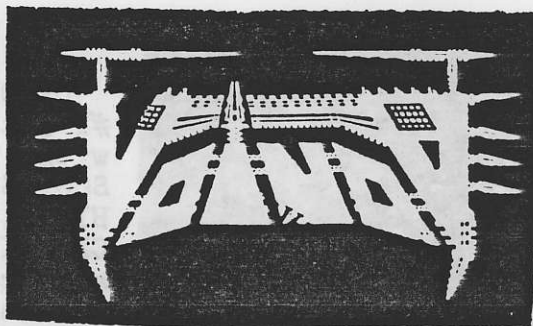
(h.t.) If you like it, great-if ya don't, fuck it.

(Snake) Yeah, that's right. I feel that way-I felt that way on this album & I think it's great. On the first album, it was another kind of feeling, but it was that. I loved doing the 1st album, as I loved the other albums, 'cause it was at THAT time. It was different, more primitive. Now we're more complex and more like, uh... I think it's like, uh, trying to find something new. Our music is always to... involve something strange, more weird, more interesting for all the people who listen to it. Like when you're writing music, the first thing that comes into your head is, "What am I going to do NOW?" Like, what am I going to sing about, what kind of feeling am I going to pass on this album?

(h.t.) Will Away continue doing the artwork for the albums?

(Snake) Oh, yeah. Now he's got a computer, so it'll be easier to work and faster.

(h.t.) This new one, "Dimension Hatross", doesn't seem to have a cover that relates to the concept, unlike past albums. What's the deal with it?



(Snake) First, it took about 2 or three years to do the concept to this album. We were touring with CELTIC FROST when we 1st started thinking about doing this "Dimension Hatross" album. It took a lot of time to just think about the concept, like "Experiment"-Voivod, when he tried to build a particle accelerator, which was his means of going through another dimension. And then the 2nd one, "Tribal Convictions", after he went to this dimension, he just arrived there. These primitive people lived there, like in the jungle or something, and the people there just think that Voivod is a god, 'cause he's from nowhere, just arriving into this dimension. Then after the Voivod exploits the people there, he meets chaosmongers, who are kinda...

(h.t.) The terrorists?

(Snake) Yeah, terrorist people who make riots. Then there is a government forming, which are the technocratic manipulators. And then there's a war between the chaosmongers and the technocratic people. After those people that the voivod have met enter these people, which is growing in his brain, they are invisible, they go into his brain & try to control him. And then in "Psychic Vacuum", they try to push the spirits out & he tries to concentrate himself to reach the power to throw the people, who are in his head, out. After he does, it's getting worse, worse, worse, and the dimensions are closing. Then he is destroyed in "Cosmic Drama".

(h.t.) And this is all Away's line of thought-he came up with all this?

(Snake) Yeah, he came up with the idea, but when I'm writing lyrics, we talk to each other and say, ok, we're gonna do it this way or that. He's got a pretty weird mind. Each member is a definite part of the band... what I mean is, it's like if someone in VOIVOD died, it's not VOIVOD anymore. It's a team & nothing can break it.

(h.t.) I've heard that the next album will be called "The Nothing Face" & that it will be out on Mechanic Records. Is that true?

(Snake) Yes.

(h.t.) How did that happen?

(Snake) Uh, we found a new manager & his name is [sorry folks, too complex to spell]. He's a French guy, from Montreal, and uh, everything worked out really good with him. He knows what he's talking about, you know, and he's got a real good relationship with his company. We got an offer from MCA & it was an incredible offer for us, you know. We are already signed with them for 6 albums.

(h.t.) Wow, that's a lot! What are the song titles on the new one?

(Snake) It's not completed yet, but there's a song called "Sub Effect", & another one called "Into My HyperCube", "The Nothing Face", & um, "The Unknown Knows" & uh... "X-Ray Mirror"... things like that.

(h.t.) Do you have any of it recorded yet?

(Snake) Not recorded, but just working on it. It's like, PIGGY will come up with a riff, and then we'll get together on it.

(h.t.) Um... now that you are on Mechanic, will you continue recording in Europe or will you record over here?

(Snake) We're gonna record in Montreal.

(h.t.) I've noticed that, for the 1st time, you've printed your real names on this last LP. Why did you wait so long and why now?

(Snake) The main reason is because, maybe in the future, some member of the band might play for somebody, like for a project I want to do a movie, and my real name has to be known, just like my nickname. We wanna do comic books & stuff, like a VOIVOD comic-not really a fantastic story. And all the people always ask us what our real names are.

(h.t.) How will your next album be as far as a concept-will it be a different one or carrying on from "Dimension Hatross" or what?

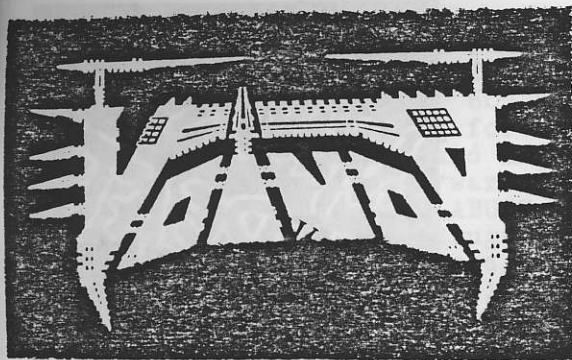
(Snake) It's gonna be a normal evolution of the VOIVOD. I think after going into space & another dimension, the voivod will go inside. It's gonna be like an inner voyage, to find out where it's from originally. That's the main idea of it. It's gonna be like really psycho stuff.

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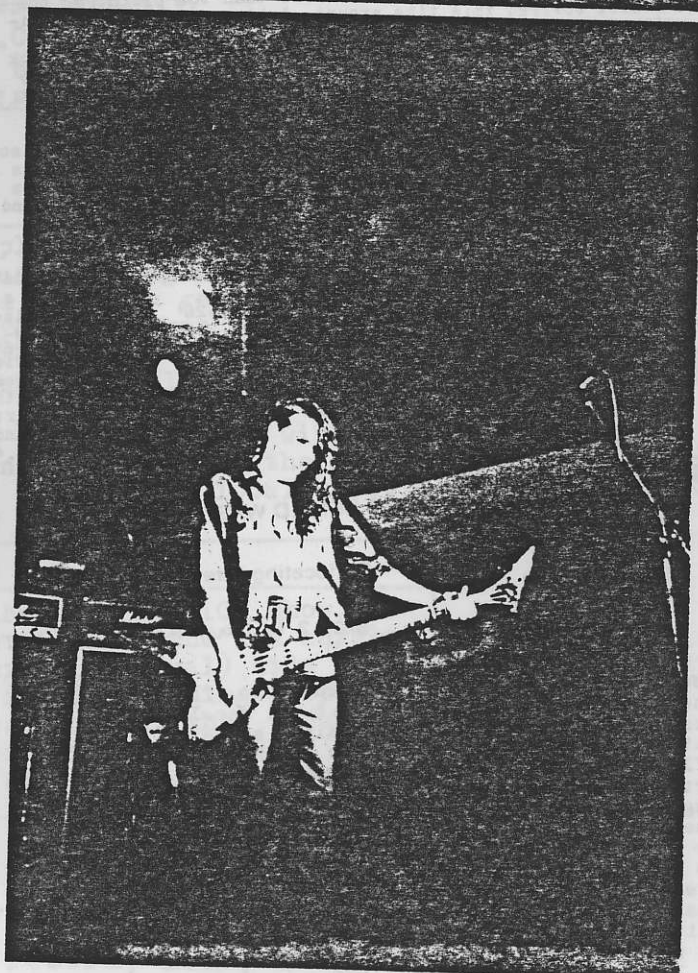
CANADA



Sorry, Piggy-
the photos i
took of you
didn't turn
out.

AWAY ↓

→ SNAKE



↑ BLACKY



As you've read, VOIVOD is now on Mechanic Records and if i heard right,
the contract should be in full effect by March 1989. Look for "The
Nothing Face" in summer '89.