

XReviews

Newsletter # 15 Jan. 2010
THE CHASM

::Farseeing The Paranormal Abysm:
Lux Inframundis/ The Art Records
Elapsed Time 1: 02: 20
"The Cult For The Corroded God"



Spectral Death Metal from the ancient lands and the cult of death, the expression of musical maturity reached only for those who know the concept of effort and dedication.

Some mid albums between this one exist which 'cause of mayor forces I didn't get, I don't have the complete saga but making a simple and brief work of recognition I can identify some proper aspects from the band like its spacious rooted melodies as on the acoustic guitars as on the distortion guitars that seem to be disappearing and consequently going back to life, its capacity of environmental absorption, the potent vocalization incoming from Corchado, and the facilities that offer for you to get closer to the other world. Death and always Death, a style which far from disappear it grows, it keeps in continuous change and as a sample of that fact here it is The Chasm with an ancestral and malevolent add. "A cult is a conjunct of acts that attributes as a deep veneration and which are linked with culture." Some years ago I had the chance and the time for interviewing Daniel Corchado when "Conjuration Of The Spectral Empire" was still in progress, in that interview many points were touched tough I don't remember them, but what I remember and it'll keep in my mind recorded forever was the answer to the obligated question: "Why you left Mexico?" The answer

was pretty clear and made me thought [without knowing that this morning I'd had the "Farseeing The Paranormal Abysm"] that I was hanging around with a team of professional musicians able to take their Death metal to any level, that they didn't know the word "Frontier", that they had the goal marked and they were gonna' make it. The team The Chasm is formed by people able to get water from a dessert. On a global way the appearance of the disc looks kinda old, as old as Mesoamerican population that was on this land 3000 years ago which were conscious of the existence of the Miclantecuhtli and Mictecacihuatl the mitlan man and the mitlan woman. "Entering A Superior Dimension" is the first arrive on high distance, its entrance is announced by an absorbent and abysmal sound, like announcing something big is coming. Little further everything breaks up when the first electric thick hits are given. In front of all this Corchado's voice couldn't wait any longer, arriving the perfect moment for revealing its cosmologic theory of the entrance to the superior dimension. Everything is observed immersed on a coming and going of catastrophic death melodies well skilled in the front but with all the heavy carouser behind. Maybe you'll fall on the idea that everything will keep that way, but as it advances you'll notice that suddenly and with previous warn it has turned into a practical and versatile Death Metal. "Callous Spectre/ Vehement Opposition" differencing from the previous one arrives with so much patience and delicateness, with some warm riffs [Like the end of a battle], will try to persuade you but I advice you not to trust neither to try to avoid them 'cause its time is counting back. On its most is melodic, making use of some Death Classic, Trash, Old School and even a little bit of Basic Doom. A waste of change of times is done, the rounds go from 90 to 180 degrees. Some vocalization would had been great, at least some longed screams with much attention, on the other side I thought on some spoken parts or simple choirs, but when I repeated this second track, I notice there's no way to add something else. "Fiery Rebirth" appears now with some lyrics under the arms, which ones after reading you'll notice which ones are about a reclaim, is the awakening of a dark entity that seems pretty upset, says that there's no turning back, that there's no way of turning back, the life is a brief fraction. And how is this story accompanied with? Well how

would it be? With a sound as furious, one that goes involving little by little and start earning some field. That way then, this is how this third musical short cut is manifested differencing it from the others seen till now, it has more doom charge, sharp riffs and a more direct Corchado with some abysmal screams which I already was needing. "Farseeing..." seems to be the track baptisms the disc with its name, making you think that it is gonna' be another Death metal track with the same characteristics but no. On its place they opted to show you on a guitar solo pretty pacific and melancholic a sound with much precision and experience, I imagine it fitting on any other type of style inclusive out of Metal, but only if the guitar were alone 'cause it isn't. Clearly you can see the shadow of a nice dark effect reached by a synthesizer. Here Viterbo's [The ex - Obeisance, ex - Cenotaph and ex - Shub Niggurath] work had to be present. Remember how did he gave that thick sound to Cenotaph? Or how did he give that demonical and blaspheme sound to Shub-niggurath? Well, now he gave delicateness, peace and tranquility to The Chasm on this protagonist role. "Structure Of The Seance" lists itself as a candidate for the fastest and most proposal track, it comes with a high ratio of musical chances which go from something very melodic to school musician to empiric execution musicians. All going very fast, fact that shows a high domain of the situation. Again it is a melodic track with no lyrics, this one doesn't really need it, 'cause is better to sit down and listen to it and appreciate that complex and majestic creation. This fifth track seem to had gained life by its own, seems to have voice and vote, seems to have been done by its own. "Vault To The Voyage" is very similar to the previous track, but with a difference that this one advances calmer, its rhythm are distortion, are focused to less and of course to a numeric superiority of 4 minutes and 18 seconds. A track that is not precisely for inviting you to stretch up a little bit not even to take a deep breath. "The Promised Ravage" continues with that nice experimental death which one or other way doesn't let itself to escape any detail, every centimeter is well advantaged. The drums are now more like wary than ever and by moments you think that you're listening to a 90's disc. The last hour bell is annunciated by Corchado who gives it on a very different sense when decides to vocalize, "The end is close, but don't

drop the sword yet". The eighth and last track is "Arrival TO Hopeless Shores" (Calling the paranormal abyss), which may be called a half-timed Death Metal with longed melodies or that can be a very dark Doom Metal too with many elements surrounding it. For me this track does mayor theory reference to the name of the disc 'cause clearly reveals the meaning which practically had been expressed on the graphics. Are almost 12 long minutes of deepness and ascends to abyss, which result to be well justified with any chance of stress will be discarded. The 5th graphic on the booklet represents Death looking to the horizon, it isn't appreciated if this is looking the sea or land, neither can you appreciate the color of its clothes which would give us a great reference of its meaning, but it does carries an oz, that old instrument that represented flawless justice, not of it but the supreme being that governs and reign the life of all of us, the same nature that impose us die one day to accomplish with the cycle initiated when born, that way the soul joins to the body by a plate string and when Death arrives, cuts that string with its oz for separating us from this world and that way represent its reign. Under the disc you can see one of the 17 Olmeca existent heads, which bright impudently coming to the surface with its defying and imperative face. On my personal side don't look for pictures of who did possible this album 'cause them weren't included, but now if your curiosity is big then go around the searcher you prefer the most, there you'll find Giga Bytes of pictures and maybe videos.

It seems like no efforts were wasted for this production of this almost excels album of "Iron Willed Death Metal", on one side the smart and other side the economy guys. I tell you that now you know which aspect is supporting the balance. From here I assign a 95% of musical effectiveness and a 100% by their own merits. I wish that the example of The Chasm were followed by some bands, Mexican too which say that they can't and for the ones that just need a single glass of water for having a tsunami in house. If they'd have that initiative, our scene would have reached farer.

MALIGNO

"Universevil"

Asenath Records
Elapsed Time: 59: 11
"Anti-benign"

On these tough and dark times, so invaded by diverse musical styles, by the accelerated technology and by the developed scene that each time keeps turning more exigent is really tough to find some groups like Maligno with that particular style. In our times the great majority looks for experiment something that has never listened before, it's tried to innovate, risk, include more instruments, to fusion, etc. The "Fresh News" is the coin that is always on air, that incognita to be solved and other more.



Not anyone think the same, that thing of "Each head is a world" ain't a lie and as a sample I have in front of me this "Universevil" an album that fall to me like a state shock, just like a hitter disc, who would have imagined that at this highs there would be a group of people that play just like was used to 20 years ago? What the heck if the time passed by, if the rock and roll evolved or if there was some warfare conflict happened. Who said that time traveling was impossible? O better then to catch a little fraction of this. The disc transports us to a Deep Purple epoch, Led Zeppelin, Black Sabbath (the hippies with belled pants), Scorpions and even the Rolling Stone grandpas. It's a "Sabbathean" style as they say, they've got a little of Rock N' Roll kinda Motorhead, enough material of Blues which securely you'll adore. I don't doubt that some Metalheads of the new crew can found it interesting 'cause though they say it is not so Heavy Metal 'cause it suddenly overpass with some heavier sound. The incursions of some modern lyrics and some deviation of the screamer tell on them, they're pretty well reflected on this 21 century. I think that maybe we'll have to put this disc on some 40

or 50 ye-old guy, 'cause they were the ones who lived it and will be able to tell us what does it looks or tastes like. An sliced band from a pie tells us that they're onto something more commercial and the true is that they're kinda right, but lets not go so fast 'cause they neither do sound like office-men. The music is between the tranquil metal guys and the crazy rockers. The music is another element that puts them on our side, 'cause it boards dark themes and sometimes bloody, naaa... for entering to the most commercial stuff we gotta' forcefully talk about love, the mundane life and those stuff that sell. The vocalization is on the purest Ozzy Osbourne style when he still could sing, which keeps doing generously attractive to his fans. The illustration that works as a portrait and poster (Gary Rosas) is a representation of that "Evil Universe" where we live, on one side the representation of life and other side death, all in hands of what seems to be a prehispanic being, really well illustrated. For closing this theory mark, you know what is it about and what kind of public it is oriented, don't let it be just because of the portrait 'cause maybe it can be not of your likes if you are radical Metal guys. This is stuff for the people on the 40's and more, for those who have their loyal feeling towards Black Sabbath's youngness. On my side once I listened to it third time, I'm going to put it back on its box, I'm gonna' protect it with a nice plastic and then maybe I'll listen to it again some day.

SHACKLES

"Traitor's Gate"

Hells Head Bangers
Elapsed Time: 41: 41

"Does Something Light Or Sweet Exist On Hells Head Bangers?"

The real answer is no. Every and each of the discs of this growth up company are synonyms of dark, extremity, old school and days of full torment. Have you visited their website? Imagine a little hall to hell where some discs had been released and represent the gates of the rooms were the counts are adjusted. And the bands that it got? Pss.. None else and none less than some elite guys and other less known, but not because of that less important or violent. Shackles is one of

those bands which around Australia must had been like a kind of prophets on their own land, though because of these Aridas and sterile lands it is just starting to arrive and well as you may now this publication has opted for being knocking doors and being assisting to parties where we are not even invites, Ha! But how other way can we share the message? None is gonna' come home and show me their ID's, you better got to go for them...



Shackles is Trash Death metal with some aspects that makes it get far from old school but the same way they sound consistent. The first instance will sound you like rapt, lousy and with few experience but as their time is running out between each cut and cut the stuff start to change, you'll be present on those seasoned riffs, very speed metal, very streeter and gangly. The same way they'll make you open your eyes pretty much and of course your ears too for you to listen to a nice relay of riffs well elaborated, solid and with much fangs, that so that on the electric part and distortion part as in the acoustic and pacifist part, tough you don't believe it, they do have it. These Australians are not used to go to the edges, I mean, they're not so slow neither do fast, the most responsible would be to brand them with a term mid-fast mid-slow. Their musical scale goes intermittent to their trash sound than the death sound, tough they know how to balance it well. Their sound suddenly turns into a sound sometimes disproportionate which gets away from their hands, when they hit a lot with the cymbals, that Pas! Pas! So constant that it kinda doesn't fit without taking care on where are going the others. By its side the vocalizations are exact for giving

it more that trash sense, for giving it more potency and make that adrenaline rise up till the level to blow up. A track in special that made me throw stuff through the window was "Exorcised Remains" which after brief indications it throws a scream [Satan!!] and gives it beginning to a fleshed and accelerated theme that seems to be pretty like a cover but it isn't, 'cause it is part of its own creation though it looks from the 90`s. Another of those explosive changes of humor [i guess they're bipolar] is manifested with "Orgy Of Corpses" which on its side doesn't arrives that made haste but with an "Old" sound even with the organ like if it were a mass. And how wouldn't it be? Because it was part of their past demo - essays. I dunno' how did the Shackles really did on the golden trash epoch, but look that on today this metal style hasn't disappeared and it even is getting better, that much that they'll be well received.

BAAL

"Hatemachine"

American Line Prods.

Elapsed Time: 45: 13

"The One That Makes The Ones Who Summon Him Invincible And Smart"



With this kind of presentation some may think that we're gonna' talk about some kind of Black Metal band, yeah those ones which are radical, the ones whose sound smashes your bones, the satanic ones, well not, nothing like that, is a Melodic Death Metal band from Veracruz, so from now on I manifest that the descriptions on italics were taken from my Demonologic dictionary. It was like 10 years since I didn't have contact with Baal since the last time I published I biography on my first stage as a Zine editor. On those times those

guys used to execute a thick and crude Death metal but premature yet. Some years ago I saw them on some flyers being announced and even listed on the American Line releases, I mean, they've been always active and with a continuous learning which today let us touch that Melodic Death Metal all corrected and high. There's no way this could be done from one day to other. "Baal, the great inferno's duke, main Babylonian's divinity, the caldeans, the fenicians and other oriental lands". Have you start thinking about what would it be the justification of this disc? Well, wow if somebody were asking me that I wouldn't doubt on sayin': "It is a Death Metal that conciliates the own brutal parts of style, tranquility and harmony". From there's where the term Melodic Death Metal is derived. "Pain Box" is an intro which for the most that I look I couldn't decipher, but seems like the kid says something like: "Redrum", which if you read it backwards it, you'll get the answer. "Hatemachine" is a complex theme, all made with hard work, has certain melody but among all those things got certain hurriedness for martyr their existence with a Vocalized Death Metal screaming way and with some incrustations of radio-phonically voices background, as an element that gives it a mechanical modernity without being commercial at all. "Straight To Hell" starts releasing that melodic capacity which I mention.

It's precisely here where an obligated stop is made for making reference to that fusion about the destructive with the creative, great work with riffs, and some very husky property "Underground" and some other more with a vanguard style. Again they support on an intro for opening their track which on this occasion results that I know where did they get it from, nowhere else and nothing else than "Trick Or Treat (1986)" an movie where there's a scene where a young "Headbanger" starts playing with an L.P. and discovers when playing it backwards this has a hidden message. "Burning Cold", wow that's something. This fourth track is one that conducts us to a great velocity and precision. Its intro is very Death and seems normal, like no fresh thing suddenly starts growing up using some virtuous riffs thrown to the air,

spoken choirs and a nice used of the drums. "Emptied On Blood" is pure energy from the beginning to the end, now BAAL became more death Metal, they got back to their roots! Something wrong with BAAL? Yes, it must be the English translation... [Thanks to BAAL for gifting it and for that alcoholic night in Taxco, Guerrero].

REVENGE
"From Hell"
Iron Blood Death Corp.
Elapsed Time: 29: 27
"Jesus on The Cross"



Again and again, this X-Reviews edition is gettin' trasher and trasher which opens up this dark and uncertain new year. This isn't a dedicated edition to that style for some particular motive, but simply and easily I've been getting' all this material (don't forget it's original) derived from metal that as I told you some reviews ago it is retaking its space which is far from being abandoned, it is all oiled and active. There's not a single particle of dust on Trash Metal! Trash Metal is very far from the opulence of the big black gale suits, the robocob boots, the complicated make-up, guttural voices, majestic riffs and even the pass of time. It is about reflecting the old feeling of a pioneer style which doesn't need another thing than a nice screamer, a mixture jacket with so many buttons, tight pants, long hair, wicks, with tennis, if it is possible a belt with bullet marks, some handkerchiefs and of course motives for manifest all their expression. It's hard to make an investigation for realizing a review of a band which doesn't have to many resources on internet, that's right, there's

few material to read about this Greeks whom supposedly will release a new production soon. From Athens, Greece disembark this prodigious Trash/ Black Metal band with lots of energy with a big 80's influence. You just need to listen to the more important exponents form those times and do a meticulous comparative, though for this you'll need a record player for playing those L.P.'s where surely those trash monsters are hidden, "We don't oppose to evil... we are", this way Revenge self classify at the same time that they machinery-spit all kind of blasphemies under influences from the previous mention trash. That's where their marked style comes from. The life-time of their 8 musical slides are very common from 3 to 4 minutes, but the truth is that the tracks of this alum go very fast and if I weren't reading their lasting I would say they don't last more than 3 minutes. No track goes unseen from this Greek album, but there's no doubt that "Jesus On The Cross" sounds really crushing, it is like a street fight, it's like being knocked-out in the middle of the slam with your nose broken. They add a big quantity of rhythm changes which are really convincing. The lyric part offers a protestant repertory, they make fun of him and blaspheme, like: "Crucified , Jesus on the cross, is a cold dark night, his face bleeding, from the spines on his head". Shall we continue? "Now everything has been paid, so many years of deception, handling with stupid people, guiding them to the slaves' house". And of course we couldn't miss that choir: "Jesus on the cross, Jesus on the cross, Jesus on the cross, Jesus on the cross, Jesus on the cross". Great. On their side "Revenge" uses a great bass, some free-air guitars and again those drums on the most pure, desperate and slicing trash, it is not a riff song, but it has that special thing. "Revenge, revenge, torture them to death, revenge, revenge, grip their throats", I guess that's an element that they really have and they know it, that's why they use it so much. "Antichrist" is a cover from the Brazilian Sepultura ("Bestial Devastation"), on the times where the "Calavera" brothers used to practice an austere trash/ black metal before that impetuous step to Death Metal

which made us get to the top and later on would make us fall. That thing is really right "the taller you are, the harder you fall" anyway, the revengers elaborated their style and it got pretty good, that perfect that seems like we were listening a acetate. Or on which other format trash sounds best? We couldn't miss an instrumental song on this album, so they say good bye with "Morbid Revelation" a nice musical cut with acoustics, nice arrangements, distortion and a nice rhythm control where they're very experimented. For this track a decision of no vocalizing is respected, 'cause I feel like we already had enough of that stuff besides it is interesting to listen to them for the last time working with natural and reserved instruments. Great work on the illustrations as in the portrait as in the center of the disc. Revenge sentences on torture, death and crucifixion to the: Christians, Jewish, Traitors, Liars and Posers only in Greece, which talks about their territorial responsibility and the cultural difference existing on other towns. [Thanks to Mutilator for gifting it].

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