

VOL 1
SEPT '19



Featuring:
CHAPELFLAMES
DEPARTURE CHANDELIER
KRINGA
MATTERHORN
INCULTER
VALARAU KAR
SACRILEGIA
REVERSED
+ more

An Underground Metal Irish Fanzine



FORWARD

If you are reading, thank you for picking this up. We understand that we may live in a modern age and that music recommendations and literature is vast and almost hard to escape online, however the styles of music that we thrive on are rooted in a DIY and old school ethos.

While this fanzine is a hobby and for makes no profit whatsoever, it is a great process to create and share, in celebration of the traditions of underground music. Our amateur attempt at photocopying and glueing together opinions may seem archaic and unnecessarily bohemian, but the art that is within the ink and paper is what remains to be celebrated.

This diabolical pamphlet that you hold in front of you may contain music, art, labels or even photographs that strikes you. Much like they may have struck us enough to include them, amongst other chaos within these pages.

Enjoy.

Lastly, we hope to publish an edition every second month, otherwise it will come out whenever the fuck we want it to.

- Draighean (Chief Editor, Cork)

With the writings of:

Nathair (Cork)

Ó Gradaigh (Cork)

Ollathir (Clare)

Geimhreadh (Cork)





PANZERWAR - "Winds Of The Esirian North EP"

(Corpse Torture Records, 2019)

"Winds.." is the debut release from Canadian black metal duo PANZERWAR, who had a prolific year, releasing a further four more releases. The EP is a whirlwind of European style black metal. Featuring the talents of Gautaz (the sole member at the time) and an intro by dungeon synth artist CONNIFEROUS MIST, this debut is extremely promising. Gautaz provides the listener with the ebbs and flows heard in third wave black metal, yet is executed in an old school manner. The highlight track for me is perhaps "Rán Ok Ragnaricii". While aggressive, the overall approach is still melodic but does not lose track of the roots of the style. For a clean yet aggressive black metal EP that does not overstay it's welcome, give this a spin. Also, we love the logo. 72%
(Draighean)



INCULTER - "Fatal Visions"

(Edged Circle Prod., 2019)

INCULTER have carved a name for themselves in the past few years, but this years "Fatal Visions" truly put them in a powerful position. The Norweigan blackened thrashers have improved from their abilities since their debut, often being compared to DEATHHAMMER, CONDOR or AURA NOIR, "Fatal Visions" delivers a sound of classic death/thrash (maturely). The keyword for the band is entertainment. It is a fun record, not entirely catchy but well produced and written, yet slightly above average. The drum tones are fantastic, especially the dry toms (see "Towards the Unknown"). A tight piece and worth of the wax money, heres hoping the next release improves further. INCULTER also features members involved in SEPULCHER, ("Panoptic Horror", 2018). 83%
(Draighean)

DEPARTURE CHANDELIER -
"Antichrist Rise to
Power"

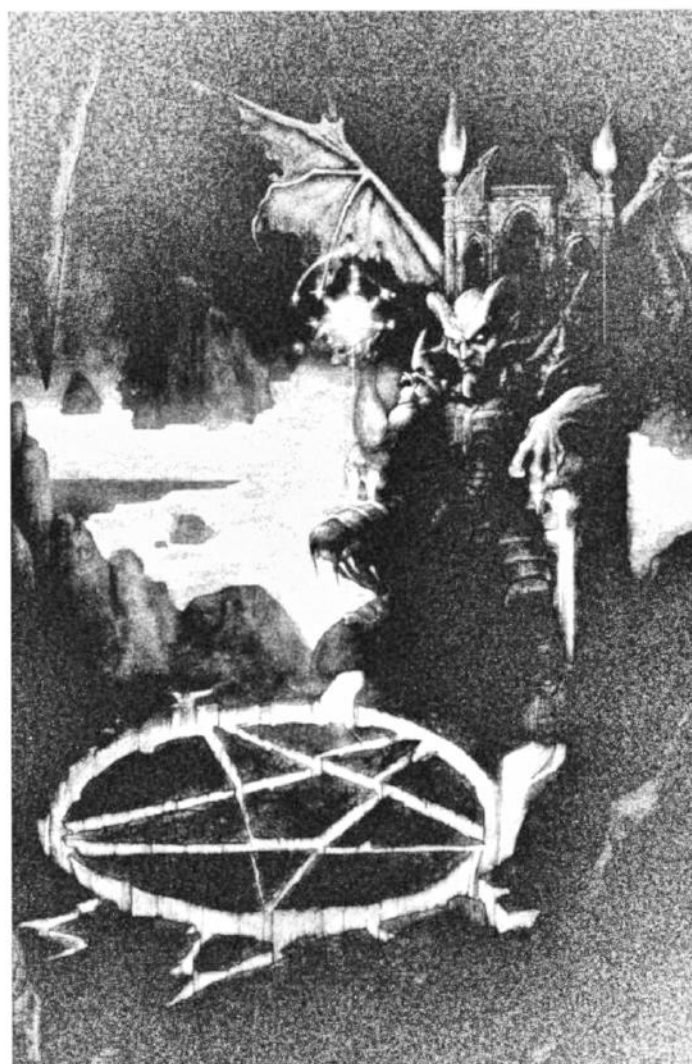
(Nuclear War Now! Prod., 2019)



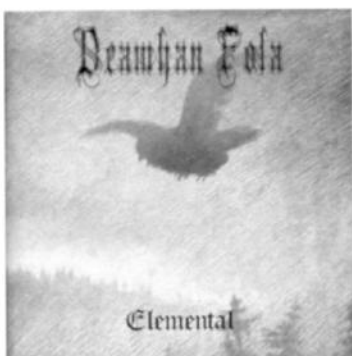
DEPARTURE CHANDELIER released their debut full length earlier this year, despite having been recorded almost ten years before, "Antichrist Rise to Power" deals with the uncommon theme of Napoleonic France, dressing the emperor himself as a demonic antichrist. But this mid-tempo raw black metal release is not all aesthetic, in face the harsh tones and basement sounding production adds to the theme, dressed with

neoclassical synths. There are certainly some extremely catchy riffs ("Life Escaping through the Candle's Smoke") and its hypotnic variations, although it is not entirely groundbreaking. Still the overall album is most definitely worthy of a listen, but it's intriguing obscure thematic approach keeps me from drifting.

A physical copy is a must. 91%



(Draighean)



DEAMHAN FOLA - "Elemental EP"

(Independent, 2016)

DEAMHAN FOLA is a one man black metal project based in Ireland. The identity and location of the individual behind the music is unknown. What's great about that anonymity is that it lets the music therefore speak for itself. The music is a throwback to the early roots of first wave Norwegian scene, with a strong emphasis on barebones recording, simplicity and atmosphere. This EP especially has some major throwbacks to the likes of early DARKTHRONE and BURZUM releases. According to the artist's band camp, DEAMHAN FOLA "upholds the traditional primitive nature of what Black Metal once was". As can be heard, they succeed in doing that on this EP, paying homage to those early first wave Norwegian bands, all while creating something that also stands proud on it's own two feet. FFO: DARKTHRONE, BURZUM (early) (Ollathir)



MURK RIDER - "Exile of Shadows"

(Independent, 2019)

Perhaps one of the more ambitious albums to be featured, this one has more than likely gone under the radar of many who would hold it in high regard. Being a massive THIN LIZZY fan, the artwork depicting Phil Lynott as Wotan is a supreme pull factor. Three tracks, all over 20 minutes, of heavy extreme metal, the band themselves labelling it '70's black metal'. This thunderous album is decorated with details of stoner metal, psych and the obvious Lizzy-esque dual leads, however it's foundation is pure black/death/speed. These alloy of influences become on in fierce fashion. No physical release planned it seems (yet). Burn everything you own. 88% (Draighean)



Black Thrash From Dublin



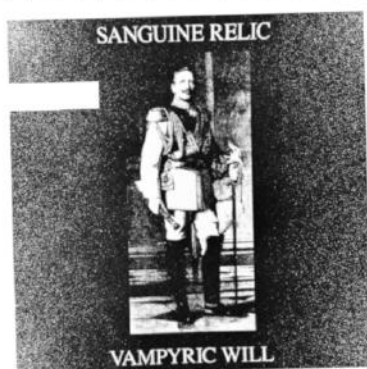
Black Metal From Cork



Black Thrash From Timerick



Fred Zeppelins, Cork, 14th September M A X I X
Admission 5e, Doors 9.00pm



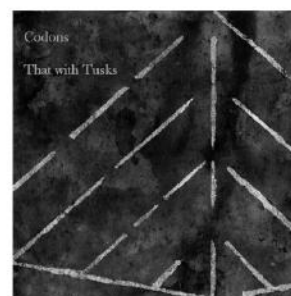
**SANGUINE RELIC -
"Vampyric Will"**

(Defiled Light, 2015)

Simply put, raw. While the novelty of this album may not last it's runtime, it certainly has some charm to find. It will quickly filter out it's audience, yet it is not impossible to listen to. Very little is actually audible, yet it is not unnecessarily loud.

It's production adds to it's 20th century vampyric theme, sounding as if it were recorded in the early 1900's, projected via a gramophone. The minimal instrumentation and quality puts it on a similar axis as DARKTHRONE's

"Transilvanian Hunger", however not quite as impressive. Certainly some earworms to find in here though, be sure to listen to their/his later releases. 73% (Draighean)



**THAT WITH TUSKS -
"Sunken Priest"**

(Independent, 2019)

THAT WITH TUSKS is a one man drone project based out of Texas, US. The music revolves around long sustained heaviness, surrounded by an uncomfortably intense sense of dread and isolation. Don't expect thirty minutes songs revolving around someone simply going from one chord to another with a shit ton of effects and sustain, expect something that is genuinely heavy. Not too dissimilar to the work SUNN O))) did with Atilla Csihar (MAYHEM) in the past. The track featured on this split, "Sunken Priest", is fifteen minutes of drawn out misery, in the best way possible. It's beautifully repetitive, heavy and raw. Sum it up in one sentence?..

"Surrounded atop Amun - Sul by Ulairii, drenched in heavy black cloth, without a weapon in hand, just the bearings of lost souls". Make of that what you will. Oough.

For Fans of: SUNN O))) (w/
Atilla), DARKTHRONE's "Sno Og
Granskog" (Ollathir)

ROARING INTO THE EARTH



DEMONOMANCY • POISONED ATONEMENT • LP
BLACK DENYK AND LIMITED GOLD DENYK



MACTHUSIAN • ACROSS DEATHS • CD
JEWEL CASE AND D3G3PAK



LUCIFERICON • AL-RHEM-ME • CD
JEWEL CASE

invictus



INVICTUSPRODUCTIONS.NET

invictus



INVICTUSPRODUCTIONS.NET



KVELGEYST - "Alkahest"

(Vendetta Records, 2019)

Another Swiss band and another cracking debut album. And just like their countrymen Matterhorn also reviewed in this zine they are drawn deeply from the past whilst still managing to make it sound modern and relevant. Formed in Zurich 2015 they are part of the Helvetic Underground Committee (whatever that means, probably something like the Kolbotn thrashers union). I picked this up mainly because of the killer artwork (gnarly little red baby ninja floating on clouds!) and the fact that they are on Vendetta Records, a German label who pretty much have their finger on the pulse for underground metal and haven't let me down yet. It's been on constant rotation since its first spinning, I can't stop returning to it... It's so fucking catchy! The riffs are killer black metal (late 80s early 90s style) with mad traditional rock

-heavy metal influences the whole way through, the vocals viciously unhinged and with enough dynamics to keep it interesting and the production is spot on. Its experimental and traditional all at once, unpredictable but always ends up going where you want it to. With 6 songs, 36 minutes length it's the perfect modern black metal album and one of the highlights of the year for me so far. 9/10

(Ó Grádaigh)





"Cathedral in the Fog" (2018)
by
Gerard O'Callaghan

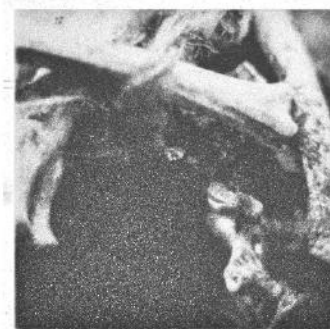


PNAKOTIC VISION - "Azathoth"

(Independent, 2019)

June saw the release of Pnakotic Vision's full length Azathoth. The Finnish death/black metallers have refined their sound from their 2018 demo, to deliver a blend of black/death metal that really does stand out on its own. The opening two minutes of dread, set the tone before the album propels forward with savage momentum and aggression. 'Disciple of Cognition' being a standout with tasteful drumming that feature varying degrees of blast and double bass. The vocals are typical but solid death metal vocals (not unlike Drowned - in particular the 'Idola Specus' album) with a suprisingly evil higher range. It is more black than death in ways but there is a nice dynamic in the rhythmic heavy guitars giving a chugg here and there very much like the act DOOMBRINGER. All in all, a fantastic album even better that they went with four well written solid

songs, as opposed to spreading them across eight or nine. Also the ambient ending to 'Descension' is class, like the beginning, a perfect way to close. Physical copies available through the bands email - up on bandcamp for 'name your price', so you've fuck all excuse. 8/10 (Nathair)



KRINGA - "Feast Upon the Gleam"

(Terratur Possessions, 2019)

After nearly a decade of demos and EPs, Kringa released their debut full length in August this year. Austrian black metal obscurity, demanding the attention of the underground! I do get the feeling of multiple MAYHEM vocalist, stylistically - with the inclusion of chants/folky refrains. Some very strong punk influence at times and with their courage to impliment interesting and intricate guitar parts, it

is an interesting album. While some tracks (1 and 5) outshine others (the final track), there is a touch of different approaches to black metal. "Cloak of Unbound Fears" has some very cool lead work and drifts from melancholic to evil sounding riffs. No constant blasts here either. KRINGA have managed to release another non-commercial release, with very little gimmick without straying to far from the void of extreme (dare I say 'true') metal. 79%

- Draighean



TAPE TRADE NETWORK

We are looking to set up an Irish cassette mixtape network through this zine. This will only go ahead should the numbers be obtained.

Before submitting, ensure you are capable of creating a C90 mixtape and are willing to put effort and time into creating a unique playlist (and card) for your partner. E-mail flailovvenomzine@gmail.com if you are interested.

Note: Should the network not reach enough members to trade, you may list yourself as a trader in the next zine, allowing possible partners to find you without the use of a network.





VALARAUUKAR -
"Demonian Abyssal
Visions"

(Iron Bonehead Prod., 2019)

Sonically reminiscent of the fiery titans that they're named after, VALARAUUKAR are a force to be reckoned with. Formed in 2018, this Scottish band knows exactly how black metal should be executed. Following a 2018 demo, VALARAUUKAR have released a substantial full length this year in the form of "Demonian Abyssal Visions". Clocking in at just over 40 minutes, this album feels like the perfect length. It comes blistering into life with the combination of an intro and "Harnessing of Hostile Forces". Distinctive riffs and vocals make this an immediate standout, while the epic outro truly does evoke an army of Balrogs on the march. "The Unassailable

Throne" establishes further dynamics within the band and finds VALARAUUKAR at home in a hypnotic type of black metal. This allows for nice levels of space on the track and Vagath's vocals really come to the fore. It was such a pleasant surprise to hear the intonations of the Scottish accent coming through to truly authenticate what Valaraukar is all about. The album meanders through passages of chaos, hypnosis and fiery blasts with finesse. My personal highlight track was "Vision of Truth Amidst Black Fume", where the Norweigan influence is most audible.

The track propels the listener along icy northern winds and early second wave legends are present in spirit. "Conquering the Void" closes the album and deftly combines the various elements that have been on display throughout the album into a confident closer. VALARAUUKAR have blazed into life in the last year and I personally look forward to further developments in the band's sound.

(Geimhreadh)



AN INTERVIEW WITH FALTANAS OF
CHAPELFLAMES

In 2018, the “Deathbloom” demo was your first outing, but what has changed for the band since the demo to your latest album?

It still remains a one man operation, with the exception being that a session drummer was used for the recording of the album, which was a rather last minute decision, and in hindsight, one that I regret, as I was far happier with the programmed drum sound I had, which was akin to early BLUT AUS NORD, and SUMMONING. From a stylistic point of view, I purposefully let my influences run rampant, and wrote the record without fear of whatever genre it fell into. The world has enough albums of the same minor chord progressions, and tired “satanic” lyrical content.

“Uaigheanna..” is an ambitious full length in terms of composition, there is more musicality to it than most black metal. Was this an important approach or simply natural?

It wasn't something I gave any thought too personally; I simply tried to write songs that did not bore me. The only thing I actively set out to achieve during writing sessions was to find a balance between the more chaotic side of the genre, and mix it with the more melodic side. Light within dark, dark within light.

How much inspiration does the current surrounding society influence your art, or is it an irrelevant obstruction?

For better or for worse, society is a constant influence upon me. I can't turn a blind eye to the indignities suffered by the people of Ireland, and it's only getting worse. Homeless figures are increasing, the housing crisis a near constant threat to even the most well established people, and landlords growing fatter, and fatter off the land, while the working class all but starve. It sounds made up, but it's literally on our doorsteps. Ignorance would be bliss.

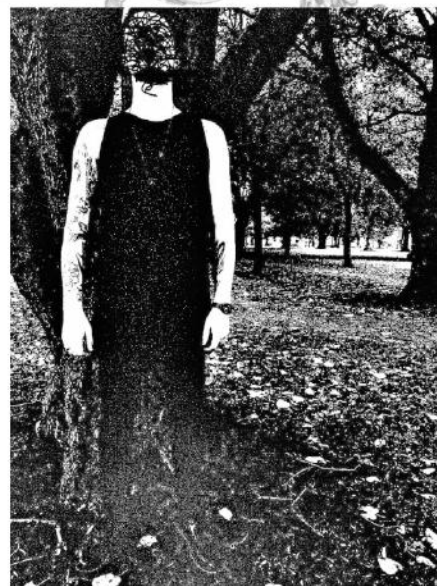
CHAPELFLAMES is an output for specific and certain music and themes.

How prolific do you intend to be with this project.

CHAPELFLAMES for now will be put to sleep, while I work on an upcoming album with Dublin based noise artist VILE SERMON.

We put out a collaborative effort under the name, SERMON OF FLAMES, and released a demo called "Heralds of the Untruth" earlier this year, which was released via FORBIDDEN SONORITY in a limited cassette release. Whilst the project started out as a collaborative effort, it has evolved into an altogether different beast, and recording of the album should take place

Winter 2019. CHAPELFLAMES is by no means dead, the pyre will always burn.



FALTANAS

The album features a lot of references to burning and fire.

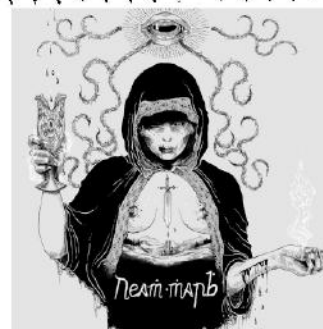
Thematically, there is no correlation between the project name, and the tracks on the record. The project itself takes its name from a song by US black metal miscreants VELVET CACOON, where as "Seared Flesh of the White Flame" loosely refers to a torture method used against Irish indentured slaves in the Caribbean. "The Ever Burning Pyre" is a symbolic representation of the bonfires burnt in the North of Ireland, as effigies of blind hatred, for their own kin nonetheless. If you deny your own history, you cannot change your own future.

Finally, CHAPELFLAMES is involved in a slow black metal revival in Ireland - can you see the band growing outside what you imagined, after the debut album impressed internationally?

Irish black metal is without a doubt some of the strongest in the world, to hear my name mentioned along some of those whose music inspired me to begin this journey, is nothing but gratifying, and along with the tireless help of FÓLVANGR RECORDS, I was able to get my record out to an international audience, but other than this, I do not seek any recognition for my music. It was made for the purpose of existing, and it would continue to do so without any recognition at all. Some people leave family heirlooms behind when they die, others leave nothing at all, but this is what I will leave as part of my story, well received or not. Through art, I find my immortality.

(Interview by Draighean)

NEAMH-MHARBH - "Neamh-
mharbh EP"



(Independent, 2018)

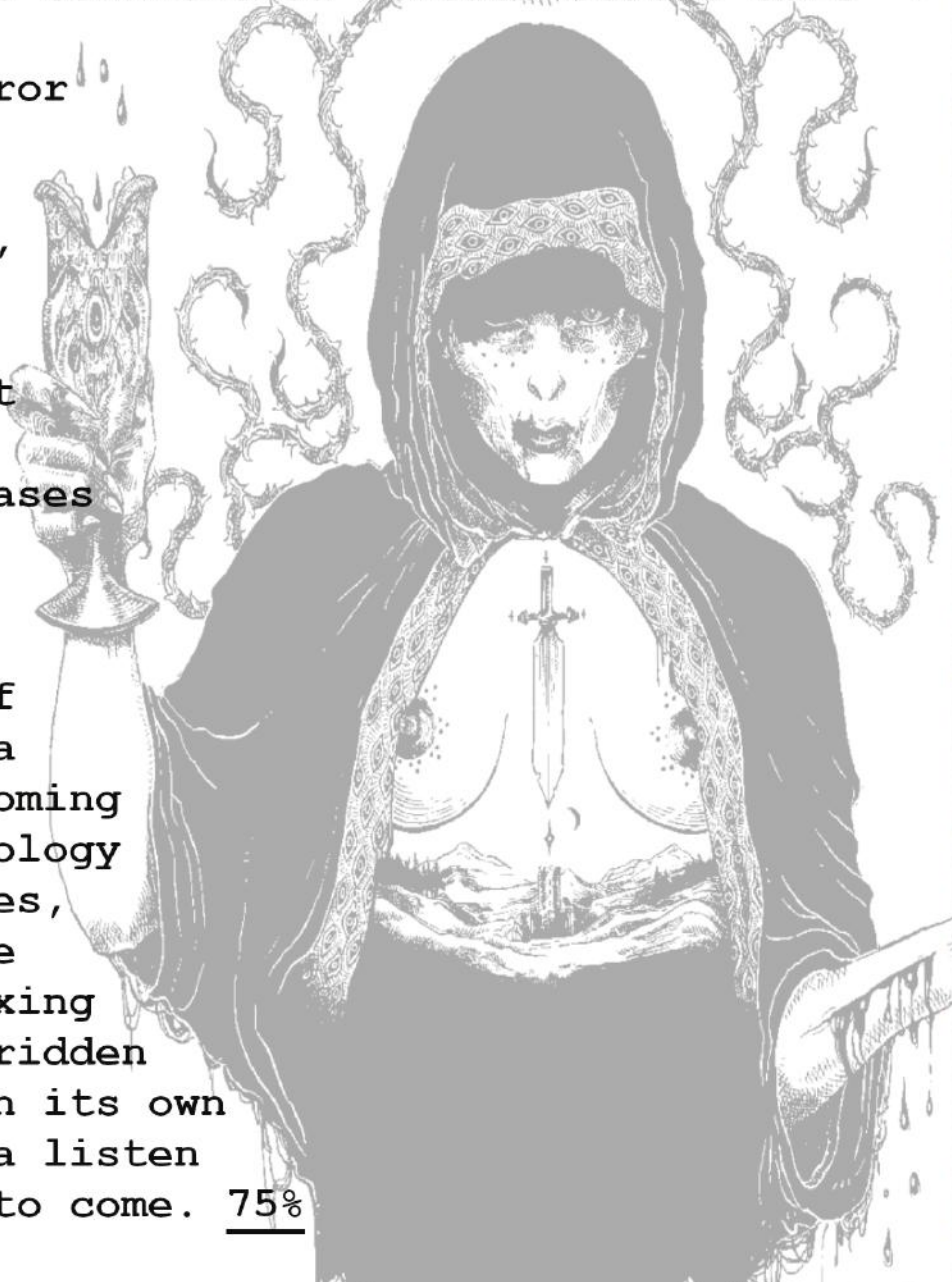
Conceived in the west of Ireland, NEAMH-MHARBH is one of a few mysteriously enigmatic black metal projects from the mind of the obscure multi-musician Loreid, however the bands second member is unclear. The mystery behind the band adds to the music, however one should not get caught up in figuring out whos who. With folk and ambient influence, this self titled release boasts some excellent riffs

(particularly "The Terror of the Revenant")

yet the entire release is at times disjointed, when it comes to instruments sonically This is not a complaint but an observation.

Unlike most short releases I have been listening to recently, the final track is the best, yet the song "Excursion of the Cathrain" is also a highlight. Without becoming too wrapped up in mythology and obtrusive references, the whole release (like the artwork) is perplexing overall, but the doom ridden atmosphere is unique in its own way. Definitely worth a listen and hopefully more is to come. 75%

(Draighean)



ZOTZ - "Vacío Fatal EP"

(Doomsday Records, 2017)



Despite the focus on black, death, doom and the occult, post-punk is welcome (because I said so) from time to time. I do like my post punk traditional and almost cliché, but executed well. Finding obscure bands in this style (usually in their native tongue) is a fine hobby. In this case, ZOTZ are intensely so. Hailing from Mexico City, this four piece are more edging towards punk, yet it is still very much gothic. I don't have a word of Spanish but it seems to be cross authoritative and eerie, but the music is very cool. I may not have as much to say about post punk as I do black metal but this is a recommendation for those who enjoy the style. For a two song single, I shouldn't really rate this but I will stick to my (stubborn and ridiculous) process of doing so. I am left wanting but there are good go to songs here. 77% (Draighean)

Worshipper

- *SATANTIC ILLUMINATION
- *GRUESOME FOLKLORE
- *BLACK METAL & ELECTRONICS

US BASED TAPE LABEL OV WORSHIP

FEATURING:

ROMAN MASTER-BLOOD TOWER-MAUSOLEI-SATANIC
ABORTION-HALLUNCINATION-EFFLUVIUM-
MOTHERSUPERIOR-SNARLING CLEARING-PRESTER JACK-
GESTURE-SKULLBEARER-OSSA CORONATA-WULF
and more..





REVERSED - "Widow Recluse"

(Muerto En La Cruz, 2018)

If like you me you think there should be more arachnid themed metal, (last i can think of was Spiders Lullabye by the King!) then look no further than this ripping demo from Canadian band Reversed. Like many modern day underground metal bands Reversed have a genre blending mix of death black and thrash... its a rotten and visceral mix with elements of punk and a total fuck you attitude. The guitars are clangy and raspy, the vocals reverbed to the max and the snare hard hitting. Its the kind of music you wanna bang your head to while drinking cans of dutch gold with the lads, its good fun...

But good horrible fun!
(Just check out those lyrics!) As usual i was late to the party on this one so will have to wait for a re-release this year to get my hands on a hard copy... I need that mental artwork vinyl-sized for sure. Great first release, lets hope they keep going and get a full album out at some point. 8/10

(Ó Grádaigh)





SACRILEGIA - "The Triclavian Advent"

(Invictus Prod, 2019)

A fresh blackened thrash release (with great artwork), "The Triclavian Advent" is the debut release from Dublin native SACRILEGIA. Not outright satanic or of the occult, but certainly anti-Christ, this cavalcade of black thrash attack holds no messiahs prisoner. No mercy from start to finish. A whirlwind of the old school and a showcase of the neo-thrash movements in the underground, with a nod to fellow Invictus brothers in arms DEMONOMANCY and POSSESSION. A nihilistic carnage piece, the standouts for me are "On Herding of Swine" and "Bloodstained". HELLHAMMER is conjured but there is more edge to this and the sound and production has more to offer than most within the realm of blasphemic speed metal. The production does make use of reverb but there is nothing soaked beyond perception. The Roman hammering of (three) nails is almost replicated by the floor

tom at times (fitting as the album was recorded in the Italian capital). "Relics of Oncoming Doom" was also featured in a playlist curated by none other than Fenriz, deservedly so. Expect pace and no filler - all hail this ruthless horde of tyrannical riffs. 83%

(Draighean)





SELF-TITLED DEMO TAPE AVAILABLE NOW
FIRST PRESSING LIMITED TO 35 COPIES



Cursed Monk Records

codex tenebris



w
v
r
m
s



OLDD WVRMS - "Codex Tenebris" CD/Digital **GOURD - "Moldering Aberrations" CD/Digital**



CHASMDWELLER - "Chasmdweller" CD/Digital



NEST - "Metempsychosis" Vinyl/Digital



*DIY Record Label based in the West of Ireland
Join the Cult of the Cursed Monk*



cursedmonk.com / cursedmonk.bandcamp.com



MATTERHORN - "Crass
Cleansing"

(Redefining Darkness Records,
2018)

A band that only recently came to my attention because of there upcoming gig dates with DODHEIMSGARD and BOLZER, which I will be catching in Eindhoven and so I had to check them out. They formed a lot earlier in 2012 but this seems to be there first release... Initially self released last year but to be given the full label re-issue treatment this year through DYING VICTIMS PRODUCTIONS and REDEFINING DARKNESS RECORDS. The Swiss have never really done metal in any other way but there own. No real scene as such just a lot of angular creativity and almost oddball approach... CELTIC FROST, CORONER and more recently bands

like BOLZER and SCHAMMASCH. On first listen comparisons can be immediately drawn to CELTIC FROST, the Tom G vocal style, the thrashy death riffs and the "To Mega Therion" inspired production albeit a lot more polished. Which honestly, in my opinion, is no bad thing! But with further listening "Crass Cleansing" opens up a bit more to show more varied influences from classic 80s tHrash and death... Check out "Bydying" and you'll know what I mean. Within its 7 minutes the song moves through many passages with tight and intricate musicianship. The whole album is strongly routed in old school death/thrash but its played so much more precisely with fantastic interplay between the bass and guitar. Looking forward to hearing these guys develop more into there own sound, very promising stuff. 7/10

(Ó Grádaigh)

CREDITS

Cover: *"The Darkness at the Crucifixion"*

by Gustave Doré

Logo: Gerard O'Callaghan

Layout: Draighean

Chief Editor: Draighean

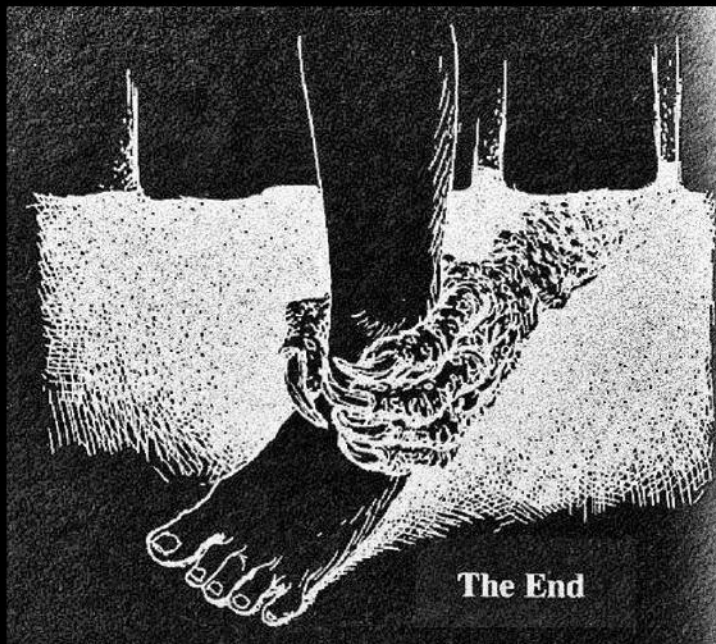
Editors:

Nathair

Ó Gradaigh

Ollathir

Geimhreadh



The End

FUIL ARSA ART



FRAMED ARTPRINTS, ENAMEL PINS, PATCHES,
METAL ICONS AND ORIGINAL ART
FUILARSAART.BIGCARTEL.COM

