

OVERREACT

DEATH METAL PANGINE

#14

JUNE #2023



EDITORIAL

EDITION #14: AN ACHIEVEMENT OF COLLABORATION AND DEPTH

Reaching this 14th edition was quite a challenge, but it was worth it. Over 28 pages brimming with collaboration and work commitment bear witness to this. On this occasion, we decided to focus on a handful of bands, delving deeper into their details. Each issue seems to gain greater impact, and this is undoubtedly due to the collaboration and generosity of our fanzine friends.

In particular, we want to highlight the impeccable work of Patricio Jara, responsible for all the background designs, imparting the necessary weight to each article.

XALPEN: A CHILEAN GIANT ON THE INTERNATIONAL STAGE

The first band we introduce hails from Chile and carries the weight of a multinational. Xalpen provides us with the most extensive interview we have ever published, surpassing even the one conducted with Mayhem in the early 90s. This time, Andrés Padilla teamed up with master Álvaro Lillo to bring this interview to life. We wish to express our heartfelt gratitude for their generosity in sharing this conversation with us.

MAYHEM IN TALCAHUANO: A MEMORABLE ENCOUNTER

Next, we delve into an article that narrates Mayhem's visit to Talcahuano, written by Carlos Ávalos and accompanied by the valuable photographs captured by Gonzalo Hidalgo (@zeropooker).

MEMORIAL: NEAR AN AERIAL ATTACK

We cannot fail to thank Karl Willetts for his kind willingness to grant us a brief interview and for sharing with us, beyond the music, the message he has always sought to convey. Our recognition also goes to those who contributed images: Memoriam to Wiktori Wójcik, rnn_bst In Flammen 2022, Ruxandra Diana Scripcariu, @wormiaferae, Tim Finch, and Damian John.

We hope you thoroughly enjoy this edition.

X.MARCELO.DELSOLAR

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M. DR. ANDRES. PAOLLA





WE ALL KNOW ABOUT YOUR PAST IN EMBLEMATIC BANDS SUCH AS EXECRATOR AND UNDERCROFT. BOTH ARE PILLARS OF CHILEAN DEATH METAL. TALKING ABOUT THE REASONS FOR YOUR DEPARTURE FROM THOSE BANDS WOULD BE A BIT REPETITIVE. PERHAPS THE RESTLESSNESS ARISES FROM THE MAIN FOCUS THAT CURRENTLY GUIDES YOUR LIFE, BLACK METAL. HOW DID THIS DEVOTION TO THIS STYLE COME ABOUT?

HI ANDRÉS, DELIGHTED TO TALK WITH GRINDER AGAIN AND TAKE THE OPPORTUNITY TO SEND GREETINGS TO ALL THE DEVOTED READERS.

TO BEGIN WITH, I WILL RELY ON MY MEMORY AND GO BACK TO THE 1980S WHEN MY METAMORPHOSIS AND PASSION FOR THE CURSED METAL BEGAN, WHEN VENOM, MOTORHEAD, HELLHAMMER, CELTIC FROST, SLAYER, BATHORY, METALLICA, SODOM, AND MANY MORE STARTED MUTILATING ANY ATTEMPT TO TURN ME INTO A "NORMAL" GUY ACCORDING TO THE STANDARDS OF THE ROTTEN AND HYPOCRITICAL SOCIETY OF THAT TIME. BUT, IN ESSENCE, I CAN ALSO SAY THAT BEFORE DIVING INTO THE DEPTHS OF THE BLACK ABYSS, I FED MYSELF AND GREW A LOT MUSICALLY UNDER THE BRUTAL DEMONIC SHADOW OF THE CURSED DEATH METAL, AND THIS WAS WHAT SOMEHOW GUIDED ME TOWARDS THE TRUE BLACK METAL.

THE GREATEST CONNECTION I HAD WITH THIS TEARING STYLE WAS ITS TRUE OCCULT PHILOSOPHY, REAL SATANISM, DEMONOLOGY, AND OBVIOUSLY, THE DISTURBING RAWNESS OF ITS DISTURBING MUSIC FURTHER INCREASED THE REJECTION OF THAT FILTHY JUDEO-CHRISTIAN RELIGION. I AM ANOTHER ENEMY OF THE ABRAHAMIC CULT, AND WITH PRIDE AND DEDICATION, I FORGED MY BEING AWAY AND ALIEN TO THE LOROTOMIZED HERO. THE CHAINS THAT TRIED TO TIE ME TO A MUNDANE AND IGNORANT LIFE WERE SLOWLY BREAKING UNTIL I REALIZED THAT THE PATH OF BEING FREE BEGINS WITH THE SPIRIT, CONVICTIONS, AND SINCERE DEDICATION TO YOUR PRINCIPLES AND BELIEFS. MY THOUGHTS, WORK, AND IDEAS HAVE BEEN STRENGTHENED TO SOLIDIFY MY PATH. I'M TALKING ABOUT THE PRESENT, WHERE I AM TODAY, THE PATH I'VE WALKED, AND WHAT REMAINS TO BE WALKED WITHIN THIS CHALLENGING AND DANGEROUS BRANCH OF METAL.



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I REMEMBER WHEN YOU WERE ONCE WITHOUT A BAND. I DON'T REMEMBER THE EXACT YEAR, BUT YOUR DAYS AND RELATIONSHIP WITH UNDERCROFT WERE CONFUSING. SEVERAL YEARS HAD ALREADY PASSED SINCE YOUR FORAY INTO EUROPE (GERMANY) AND YOU WERE LIVING IN SWEDEN. IT WAS DURING THOSE YEARS WHEN YOU BEGAN COLLABORATING WITH GRINDER, DOING SOME INTERVIEWS, AND ONE OF THEM WAS WITH ERIK DANIELSSON'S BAND. HOW DO YOU REMEMBER THAT FIRST ENCOUNTER? WAS BLACK METAL A PART OF YOUR LIFE IN THOSE YEARS, OR WAS THAT INTERVIEW WITH DANIELSSON THE STARTING POINT FOR A JOURNEY OF NO RETURN?

TELL ME HOW YOU VISUALIZE THOSE YEARS AND THAT CONNECTION WITH BLACK METAL

I REMEMBER IT ALL, ALTHOUGH THERE ARE MIXED FEELINGS, GOOD AND BAD VIBES FROM THE PAST WITH MY FORMER BANDMATES (UNDERCROFT). IT'S ALL QUITE ANECDOTAL, EVEN SARCASTIC, FULL OF PERSONAL SENSATIONS AND EMOTIONS THAT DIABOLICALLY LED TO CREATING GREAT FRIENDSHIPS, CAMARADERIE, AND A BROTHERHOOD THAT WITHSTANDS ANYTHING IN THESE COLD LANDS.

THIS INCLUDES ERIK AND EVERYONE IN WATAIN, THE INFAMOUS NIFELHEIM, JON AND SET FROM DISSECTION, L.G. AND ENTOMBED, UNANIMATED, UNPURE, DEGIAL, AND SEVERAL OTHER INDIVIDUALS AND BANDS FROM THE OLD AND NEW SWEDISH BLACK AND DEATH METAL SCENE. ALTHOUGH I HAD ALREADY BEEN IN CONTACT AND KNEW SEVERAL MUSICIANS OF GREAT REPUTATION WITHIN THE MOVEMENT, IT WASN'T UNTIL 2004-2005? (IF MY OLD MEMORY DOESN'T FAIL ME) WHEN I MOVED TO SWEDEN PERMANENTLY AND WHERE I BEGAN TO HAVE MORE DIRECT RELATIONSHIPS WITH EVERYONE IN THIS SCENE.

AT THAT TIME, I ALSO REMEMBER STARTING A PERSONAL MUSIC PROJECT CALLED KAKO DAIMON, WHICH WAS RECORDED VERY CRUDELY HERE IN SWEDEN AND SURPRISINGLY BUT GRATIFYINGLY EDITED BY HANGMAN ZINE FROM MY FRIEND CUCHARA IN CHILE, A LIMITED SERIES OF CDS OF BOTH DEMOS (DEMONSTRATION 666 & NO CANDLES FOR YOUR FUNERAL) WERE MADE, PLUS AN EXTRA SONG CALLED "THE SOUTHERN FOREST" THAT REMAINED ONLY ON THE KAKO DAIMON YOUTUBE CHANNEL. THAT PROJECT WAS HALTED AND ARCHIVED IN TIME, AND I NEVER WENT BACK TO IT.

BUT GOING BACK TO WHAT YOU'RE ASKING, ABOUT HOW THE FIRST ENCOUNTER WITH ERIK AND THE INTERVIEW WAS: I DON'T REMEMBER IF I WROTE HIM AN EMAIL OR CALLED HIM,

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HE AGREED TO MEET ME AND GIVE ME THAT INTERVIEW FOR GRINDER, WE AGREED TO MEET AT A DINGY BAR CALLED CARMEN IN A BOHEMIAN SECTOR OF STOCKHOLM, AND ON THE SAME DAY THAT KING DIAMOND WAS PLAYING, A DOUBLE EVENT! WITH MR. DANIELSSON, WE TALKED A LOT WHILE BEER GLASSES KEPT DYING, AND IT WAS AT THAT MOMENT WHEN I WAS REALLY SURPRISED BY HIS KNOWLEDGE AND PASSION WHEN TALKING ABOUT THE CHILEAN, SOUTH AMERICAN, AND WORLD SCENE, HE REMEMBERED HIS CONTACT WITH DON ANDRES PADILLA AMONG SEVERAL OTHERS, AND THUS A LONG CONVERSATION ENSUED WITHIN AND OUTSIDE THE CONTEXT OF THE INTERVIEW UNTIL IT WAS TIME TO GO TO PRYSHUSET (THE CONCERT VENUE).

ON THE WAY, HE TOLD ME THAT WE WOULD MEET WITH "THE OTHERS" FIRST... FEELING LIKE I HAD DONE A GOOD JOB AS A CORRESPONDENT AND MESSENGER OF SOUTHERN DEMONS, ACCOMPANIED BY MY GREAT FRIEND PEZETA, WE FOLLOWED & WITHOUT HESITATION, ARRIVED AT A PARK NEAR THE VENUE, AND SAW DIFFERENT GROUPS OF METALHEADS SCATTERED AROUND THE PARK WAITING FOR KING DIAMOND. WE APPROACHED A GROUP WHERE I MET SEVERAL OF THOSE MENTIONED EARLIER FOR THE FIRST TIME (AND WITH WHOM WE STILL MAINTAIN A FRATERNAL BOND), AND THERE WE CONTINUED THE EXECRABLE VERBIAGE AND NECESSARY TYPICAL BREWS OF THE AREA, AND THEN OFF TO THE CONCERT!

THIS WAS AN UNFORGETTABLE ANECDOTE AND MOMENT, WITHOUT A DOUBT. IT COULD BE SAID THAT THIS ENCOUNTER STRENGTHENED MY CONVICTIONS, CLARIFIED SOME CONCERNS OR DOUBTS, AND ALLOWED ME TO CONNECT MORE PERSONALLY WITH DIFFERENT CHARACTERS, MUSICIANS, AND ARTISTS IN THESE LANDS. WHETHER CONSCIOUSLY OR UNCONSCIOUSLY, I WAS ALONE IN FOREIGN LANDS, REFORMING AND RECONSTRUCTING MY "LIFE" AS A MUSICIAN AND DEVOTEE OF THE BLACK ARTS. IT WAS ALL A MAGICAL COMPLEMENT THAT CAN BE INTERPRETED AS A "NATURAL" EVENT OR SIMPLY ANOTHER "WORK OF THE DEVIL".

TO CAPTURE YOUR OWN VISIONS WITH THE NAME XALPEN ARISE? WAS THERE A TURNING POINT OR SOMETHING THAT TRIGGERED THE BEGINNING OF THIS PATH? WAS PLAYING WITH WATAIN AN INCENTIVE?

ACTUALLY, XALPEN DOESN'T ARISE AS A NEED, IT'S A DEVELOPMENT AND COMPATIBILITY BEYOND THAT. WHAT TRIGGERED THE CREATION OF THE BAND IS THIS SAME REASON, THE COMPATIBILITY THAT WAS CREATED BETWEEN JUAN PABLO NÚÑEZ (KEYKRÓK) AND ME. AND I SAY THIS IN EVERY SENSE, HUMAN, MUSICAL, AND SPIRITUAL. XALPEN AS A BAND REALLY GESTATES THROUGH DISTANCE, WITH ME BEING IN SWEDEN AND JP IN CHILE, EXCHANGING IDEAS AND WORKS UNTIL MOLDING AND FINISHING BUILDING EACH STAGE AND ELEMENTS NECESSARY TO BETTER EXPRESS,

DELIVER, AND DISPLAY THE CONCEPT BEYOND MUSIC, WHICH IS, WITHOUT FURTHER ADD, RAW DEATH BLACK METAL.

IT'S ESSENTIAL FOR OUR DEVELOPMENT TO SEARCH FOR OR BE IN THE STATE WE'RE IN, THIS JOURNEY UNDER THE SHADOW OF THAT ANCESTRAL ENTITY AND THAT WE'VE RESPECTFULLY BROUGHT ITS NAME BACK TO THIS PLANE. THE GREATEST INCENTIVE HERE IS PRECISELY WHAT I'M EXPLAINING: XALPEN AND THE COMPATIBILITY THAT EXISTS BETWEEN US INSIDE AND OUTSIDE THE BAND.

XALPEN ORIGINATED IN 2004 WHEN YOU AND JUAN PABLO FORMED THE BAND, BUT IT WASN'T UNTIL 2014 THAT YOU WERE ABLE TO FULLY REALIZE THE CONCEPT AND INTENTIONS YOU HAD IN MIND. HOW LONG DID IT TAKE TO ACHIEVE THIS?

THAT WORK IS STILL ONGOING. ALTHOUGH OVER TIME WE HAVE DEVELOPED THE CONCEPT, ALWAYS FOCUSED ON THE PROCESS, NOT TAKING ANY DETAIL LIGHTLY, AND WORKING SILENTLY AND SERIOUSLY IN THE SHADOWS UNTIL WE FEEL THAT THE STEPS ARE BECOMING SOLID. OUR INTENTIONS FROM THE BEGINNING WERE TOTALLY FOCUSED ON SPIRITUAL AND MUSICAL CONNECTION, WITH A PARTICULAR GOAL OF IMMERSING OURSELVES IN A MYSTICAL AND UNRESTRAINED JOURNEY THAT WOULD ALLOW US TO PUT ON A PERFORMANCE WITH ITS OWN IDENTITY, DARK, CHAOTIC AND RICH CONCEPTUALLY. I AM REFERRING TO THE UNION OF MUSIC WITH PART OF THE MAGICAL LEGACY OF THE SOUTHERN HEMISPHERE. THIS SAME SYMBIOTIC PROCESS OF MUSIC AND SPIRITUALITY LED US TO CREATE OUR FIRST MATERIAL IN 2016, THE EP CALLED "BLACK RITES".



WHAT WERE THE MAIN OBSTACLES AT THE BEGINNING?

PERSONALLY, I BELIEVE THE MAIN OBSTACLE WAS PHYSICAL DISTANCE AND WORKING IN A WAY THAT I HAD NEVER DONE BEFORE: FROM ONE HEMISPHERE TO ANOTHER. IT ALSO TOOK TIME TO ADAPT, TO GAIN MENTAL CLARITY, AND TO HAVE THE SENSIBILITY TO AVOID TAKING HASTY STEPS THAT COULD EASILY DISTRACT US FROM OUR FOCUS. CONSISTENCY IS A GREAT VIRTUE AND ALLY WHEN YOU ARE DEVOTED TO YOUR ART AND PUT WORLDLY ILLUSIONS ASIDE. MONEY WAS ALSO A FACTOR THAT HAD A SIGNIFICANT IMPACT AT THE BEGINNING. WE COULD HAVE ACHIEVED BETTER PRODUCTIONS OR REALIZED SOME PLANS MORE EASILY IF WE HAD HAD MORE MONEY, MAYBE YES, MAYBE NO, BUT HONESTLY, MONEY HAS NEVER BEEN A TOPIC TO DISCUSS AS AN OBSTACLE OR AS ANY KIND OF HINDRANCE. IF THERE IS NO MONEY, YOU CREATE IT SOMEHOW, YOU MAKE IT HAPPEN, NO EXCUSES. THE KEY POINT IS TO CAPTURE AND EXPRESS THE ENERGY, FEELING, AND SENSATION THAT WE CREATE TOGETHER.

IT SEEMS THAT KALPEN HAS BEEN ABLE TO BREAK DOWN THAT INVISIBLE BARRIER THAT SOMETIMES HOLDS BACK NEW ACTS AND KEEPS THEM DEEPLY SUBMERGED IN THE UNDERGROUND. DRAWING A PARALLEL WITH YOUR CAREER WITH WATAIN, ARE YOU SEEKING TO REACH THE MASSES LIKE THEM? OR IS THE PATH OF DARKNESS THE ONE YOU HOPE WILL GUIDE YOU WITHOUT EXPECTING MUCH IN RETURN, BUT RATHER SEEKING INTERNAL AND SPIRITUAL CATHARSIS?

BREAKING VISIBLE OR INVISIBLE BARRIERS IS ALWAYS A POSITIVE ACT THAT SHOULD LEAD YOU TO A PLACE WHERE IT STRENGTHENS YOUR BEING AND YOUR FREE JOURNEY, WHETHER INDIVIDUAL OR COLLECTIVE. WE HAVE NEVER SOUGHT TO COMPARE OURSELVES TO OTHERS IN THEIR WORK. DEDICATION IS A KEY THAT CANNOT AND SHOULD NOT BE PLAGIARIZED BY SOMEONE WHO CONSIDERS THEMSELVES AN ARTIST. REACHING THE "MASSES" OUTSIDE A SPIRITUAL CONTEXT IS NOT THE GOAL OF OUR JOURNEY. WITHOUT ARROGANCE, CLICHÉS, OR FALSEHOOD, WE WILL BE VERY SATISFIED IF OUR WORK REACHES THE RIGHT PEOPLE (HOPEFULLY MANY), THOSE WHO WILL TRULY DECODE AND FEEL OUR MESSAGE THROUGH THE DEVILISH MUSIC AND SOULFUL SCREAMS THAT WE EMBODY AND CARRY – TO OUR INTERPRETATION, OWES OF A MYSTERIOUS AND DISTANT PAST, ALMOST ON THE BRINK OF EXTINCTION. THE ENTIRE ALBUM IS A SINCERE SHOWCASE OF DARK EMOTIONS. MUSICALLY, IT'S ABOVE EVERYTHING YOU'VE DONE BEFORE. IT'S EVIDENT IN THE PRODUCTION. HOW DID YOU MANAGE TO CAPTURE THIS NEW ALBUM? I SEE IT WAS RECORDED IN SWEDEN, EXCEPT FOR THE COVER OF "ANGELES DEL INFIERNO," WHICH WAS CAPTURED IN CHILE.

WAS IT ALL SELF-MANAGED, OR WAS THERE ASSISTANCE FROM BLACK LODGE, FOR EXAMPLE?

THANK YOU VERY MUCH FOR YOUR OPINION ABOUT THE NEW ALBUM. THIS STEP HAS BEEN THE MOST "PROFESSIONAL" IN OUR JOURNEY SO FAR. I'M REFERRING TO THE RECORDING PROCESS, MIXING, MASTERING, AND, OF COURSE, PRODUCTION. IT ALSO REFLECTS WHERE KALPEN CURRENTLY STANDS ENERGETICALLY AND CONCEPTUALLY. THE ALBUM WAS RECORDED HERE IN SWEDEN (UPPSALA) AT THE BOMB SHELTER STUDIO AND WAS MIXED AND MASTERED AT THE PENTAGRAM MUSIC STUDIO IN ATHENS, GREECE.

THE COVER OF "ANGELES DEL INFIERNO" WAS RECORDED DURING THE ALBUM SESSION HERE IN SWEDEN, BUT WE INVITED TWO ADMIRABLE ARTISTS WHO RECORDED THEIR PARTS IN CHILE AND SENT THEM TO BE INCORPORATED INTO THE FINAL MIX, EACH FROM DIFFERENT CITIES. MORGAN "VODODO QUEEN" TOOK CHARGE OF THE LEAD VOCALS, RECORDING AT SALA ZANCUDO IN LOS ANGELES, CHILE. THE SECOND GUEST WAS CRISTIAN "NEGRO" HERRERA, WHO DELIVERED A MAGNIFICENT PERFORMANCE. I PERSONALLY ASKED HIM TO RECORD THE SOLO FOR THE TRACK, FULLY AWARE THAT MY OLD TEACHER AND FRIEND WOULD HAVE NO PROBLEM RECALLING A "CLASSIC" FROM THE YEARS WHEN THOSE STRONG SOUNDS RESONATED IN THE ERA OF GOOD NEIGHBORS, AROUND THE REMEMBERED "PUNTO NEGRO" IN THE EIGHTH REGION. THE THING IS, HE RESPONDED CHARACTERISTICALLY WITH A

"JUST SEND ME THE TRACK, I'M GOING TO DESTROY IT."



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I REALLY DIDN'T EXPECT ANYTHING ELSE, SO THE FIRST TAKE (SOLO RECORDING) HAPPENED IN HIS H-STUDIO, ADVISED AND ASSISTED BY HIS SON IKER. THEY FINISHED AND SENT ME THE TRACKS, AND I LISTENED. INSTEAD OF GOING STRAIGHT TO THE SOLO PART, I WANTED TO LISTEN TO THE WHOLE SONG TO FEEL AND TRY TO FLOW WITH WHAT HE HAD TO SHOW ME. THE SONG STARTS, AND ALONG WITH THE MUSIC, HE IMMEDIATELY STARTS SINGING THROUGHOUT THE ENTIRE TRACK! WHAT CAN I SAY? I FOUND IT PHENOMENAL, SERIOUSLY AND WITHOUT JOKING. SO, WE HAD TO PERSUADE GEORGE (WHO WAS IN CHARGE OF MIXING) NOT TO HAVE ANY COMPLAINTS OR TENDENCIES TO "CORRECT" ANYTHING (HAHAHA...). SPECIAL MENTION AGAIN FOR MORGAN, A FRIEND SINCE ANCIENT TIMES. HER VOICE AND STAGE PRESENCE HAVE ALWAYS IMPRESSED ME. SOME PEOPLE POSSESS THAT CHARISMA, OR MAYBE IT'S SIMPLY A "GIFT": TREMENDOUS LOVE AND PASSION FOR MUSIC, ANOTHER STAR IN THAT FIRMAMENT.

THE POWER OF SOCIAL MEDIA AND ROCK BROUGHT US BACK TOGETHER ONE DAY AFTER A LONG TIME, AND WE MAINTAINED SOME COMMUNICATION. I'M GOING TO ELABORATE ON THIS ANSWER BECAUSE IT'S ALSO NECESSARY TO THANK HER IN THIS SPACE FOR HER IMMEDIATE WILLINGNESS TO SUPPORT US AND BE PART OF THIS IDEA, AS WELL AS RICHARD SALAZAR (SALA ZANCUDO), PETER KRIS, POLLO PARADA, NEGRO HERRERA, AND OBVIOUSLY ANYONE ELSE I MIGHT FORGET TO MENTION. THIS HOLDS A VERY SPECIAL AND PERSONAL MEANING FOR ME. IT'S AN IDEA THAT I'VE CARRIED IN MY MIND FOR DECADES, ALONG WITH ANOTHER OLD CHILDHOOD FRIEND, "PÓLVORA" (RODRIGO VELIZ), A NATURAL-BORN MUSICIAN WHO PASSED AWAY SHORTLY BEFORE WE STARTED RECORDING THIS ALBUM.

SO, I FELT OBLIGATED TO MAKE MY OFFERING AND FAREWELL, TO COMPLETE PLANS THAT HAD REMAINED IN THE DREAMS OF BOISTEROUS AND BOHEMIAN YOUNG PEOPLE. I CAN ALSO SAY THAT THIS WAS THE LAST TRACK, A LAST-MINUTE ADDITION, ALMOST IMPROVISED WITHOUT MUCH QUESTIONING OR SECOND-GUESSING. WE SIMPLY DECIDED TO INCLUDE IT AS A "BONUS TRACK" ON THE CD. THE MONEY FOR RECORDING, MIXING, MASTERING, AND ARTWORK WAS COMPLETELY SELF-MANAGED BY XALPEN. BLACK LODGE RECORDS / SOUND POLLUTION DISTRIBUTION TOOK CARE OF MANUFACTURING AND DISTRIBUTING THE ALBUM IN VARIOUS FORMATS ON A GLOBAL SCALE. THIS EVENTUALLY LED US TO SIGN A NEW RECORD CONTRACT WITH THEM. THE IMPORTANT THING FOR US HERE WILL BE THE RESPONSE TO THIS ALBUM, AS THAT WILL SIGNIFICANTLY INFLUENCE THE BUDGET FOR A NEXT PROJECT, IN ADDITION TO COMPLEMENTING THE PLANS THE TRACK THAT BEARS THE NAME OF THE ALBUM IS THE BEST EXAMPLE OF THE CONCEPT YOU'RE DEVELOPING. THERE'S A VOICE IN THE BACKGROUND THAT SOUNDS LIKE A "SACRED CHANT." WHOSE SOUND IS THAT? WAS IT SOMETHING TAKEN FROM OLD RECORDINGS OF ANCESTORS?

AS A TRIBUTE TO THE MEMORY OF LOLA KIEPJA AND THE SIGNIFICANCE SHE HAD IN THE CULTURAL AND HISTORICAL REVIVAL OF THE SEL'NAM AND HAUSH PEOPLE'S TRADITIONS, WE RESPECTFULLY INCLUDED A SEGMENT OF THE SONG "HÁIN KOIJN HÁRSHO" IN "THE CURSE OF KWÁNYEP." THIS SONG IS AN INTERPRETATION OF THE FEMALE LAMENT FOR THE RITUAL DEATH OF THE KLÓKETEN AT THE HANDS OF XALPEN, THUS COMPLEMENTING THE FURIOUS CALL TO THAT MYTHICAL LANDSCAPE. SIMILARLY, IN THIS TRACK, WE INCORPORATED PART OF THE INTRO (K'YEWÉ) THAT OPENS THIS NEW ALBUM, SERVING AS A REMINDER AND A PRAYER TO KWÁNYEP, THE INSTIGATOR OF DEATH.



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IT'S IMPORTANT TO HIGHLIGHT AND APPRECIATE THE FACT THAT KALPEN CHANNELS ITS ENERGIES AND LYRICS TOWARDS THE INDIGENOUS PEOPLES OF CHILE. WHEN DID YOU REALIZE THAT THIS WAS THE PATH TO FOLLOW? WHAT CLICKED FOR YOU? WAS IT A SHARED UNDERSTANDING WITH YOUR BANDMATES?

- ABSOLUTELY, THAT'S HOW OUR SYMBIOSIS AND DEVELOPMENT AS A BAND HAVE BEEN SINCE WE STARTED THIS JOURNEY - VERY SPIRITUAL AND WITH THE INTENTION OF EVOKING PRIMAL DARK ENERGIES, THOSE THAT ARE LOST OR REMOTE IN TIME. THE CONCEPT OF TRAVELING THROUGH DIMENSIONS WAS AND IS OUR MAGICAL PURPOSE. THE SIGNIFICANCE OF INTERTWINING OUR GROWTH AS MUSICIANS AND PRACTITIONERS OF THE DARK ARTS IS TO RESPECTFULLY SHAPE A PRIMORDIAL MYTHICAL CONCEPT, CONNECTED TO OUR BELIEFS AND SEARCH. THIS PATH GIVES US THE FREEDOM TO CREATE AND GROW AS A BAND THROUGH OUR OWN PERSONAL LENS. KALPEN HOLDS A POWERFUL MYSTICAL FORCE, ENRICHING A MYTHOLOGICAL LANDSCAPE THAT CAPTIVATES ANYONE. THE INCREDIBLE AND MAGICAL SENSATION OF BEING DRAWN TO THE NEARLY UNKNOWN SHAMANIC LEGACY OF SOUTHERN CULTURES IS AN INEXPLICABLE COMMUNION.

IN THE BIOGRAPHY, IT TALKS ABOUT A DEBUT IN PUNTA ARENAS AND SOME SHOWS IN CHILE. WHAT HAPPENED WITH THAT? I'M NOT SURE IF THAT ACTUALLY TOOK PLACE. COULD YOU DETAIL THAT FOR ME?

- UNFORTUNATELY, WE HAD TO POSTPONE THAT, BUT THERE'S NO DOUBT THAT THE PUNTA ARENAS EVENT WILL BE THE FIRST THING TO REORGANIZE AND MAKE A REALITY AFTER THE RELEASE OF "THE CURSE OF KWÁNYEP," FULFILLING THE COMMITMENTS AND ESTABLISHED PROCESS WITH BLACK LODGE.

THERE WILL COME A TIME WHEN YOU'LL HAVE TO DECIDE TO LEAVE WATAIN AND FOCUS ON KALPEN. HAVE YOU THOUGHT ABOUT THAT? WHAT DO YOUR KALPEN BANDMATES SAY ABOUT IT?

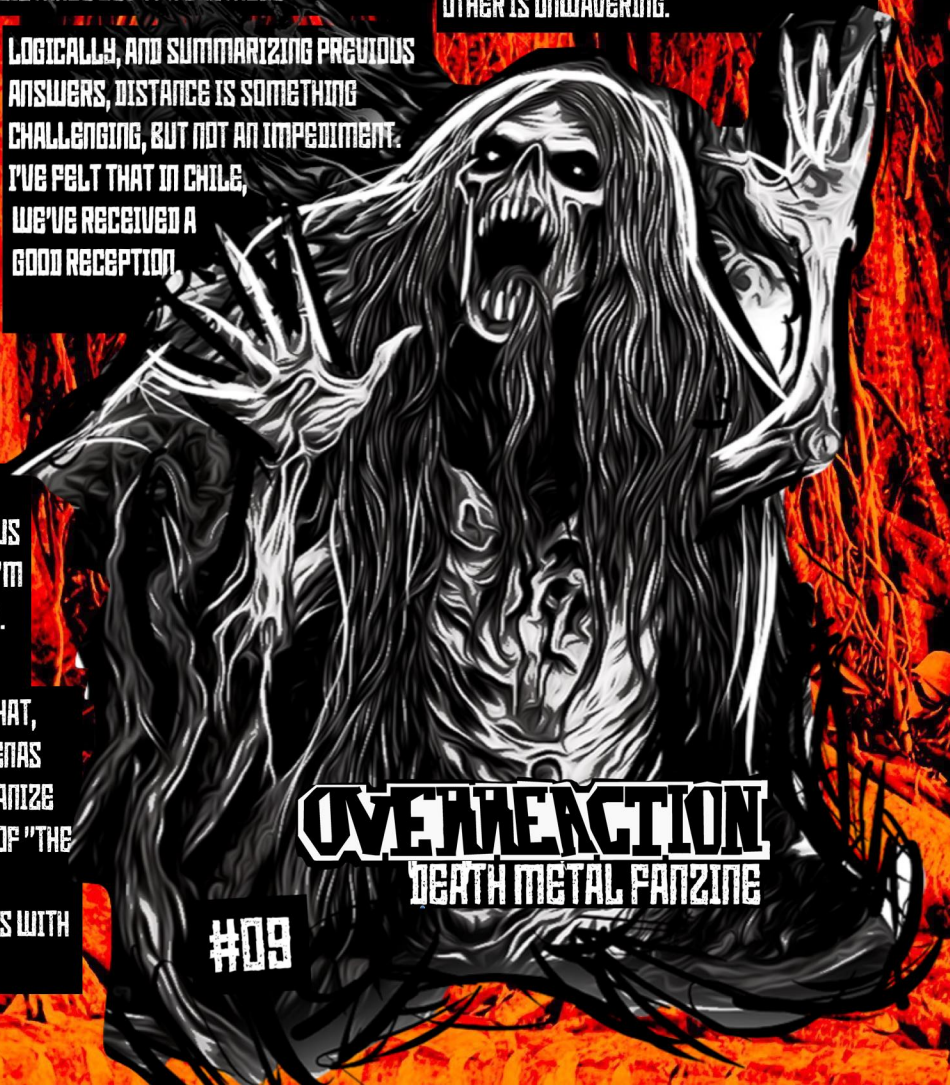
- I DOUBT THAT SUCH A MOMENT WILL EVER COME OR THAT THERE WILL BE SOME SORT OF CONDITIONED FUTURE CHOICE. SO FAR, KALPEN HAS BEEN FUNCTIONING PROPERLY, AND THAT IS REASSURING FOR US. EACH ONE OF US IS WELL CONCENTRATED AND FOCUSED ON OUR OWN PATH, BOTH WITHIN AND OUTSIDE THE BAND. SO, I HAVE NO RESERVATIONS AT ALL. INSTEAD, I SEE GREATER CHALLENGES AND PLANS TO BE REALIZED IN THE NEAR FUTURE THAT SHOULD HONESTLY MAKE US GROW AND SOLIDIFY EVEN MORE AS A BAND.

HOW HAS THE SUPPORT FROM YOUR HOMETOWN BEEN TOWARDS KALPEN? ARE THE OTHER BAND MEMBERS 100% COMMITTED TO THIS? I MEAN, ARE THEY BASED IN SWEDEN LIKE YOU, OR HAS DISTANCE BEEN AN OBSTACLE?

LOGICALLY, AND SUMMARIZING PREVIOUS ANSWERS, DISTANCE IS SOMETHING CHALLENGING, BUT NOT AN IMPEDIMENT. I'VE FELT THAT IN CHILE, WE'VE RECEIVED A GOOD RECEPTION.

HOW HAS THE SUPPORT FROM YOUR HOMETOWN BEEN TOWARDS KALPEN? ARE THE OTHER BAND MEMBERS 100% COMMITTED TO THIS? I MEAN, ARE THEY BASED IN SWEDEN LIKE YOU, OR HAS DISTANCE BEEN AN OBSTACLE?

LOGICALLY, AND SUMMARIZING PREVIOUS ANSWERS, DISTANCE IS SOMETHING CHALLENGING, BUT NOT AN IMPEDIMENT. I'VE FELT THAT IN CHILE, WE'VE RECEIVED A GOOD RECEPTION. MANY PEOPLE ARE GETTING TO KNOW OUR PROPOSAL, AND WE HOPE IT WILL BE IMPERFECTLY WELL-RECEIVED EVERYWHERE. JF LIVES IN CHILE FOR NOW, I'M HERE IN SWEDEN, AND CLAUDIO, WHO HANDLES THE DRUMS (EXCEPT FOR THE SONG "MOON-WOMAN," WHICH WAS RECORDED BY E. FORCAS - DEGIAL/WATAIN) AND IS ORIGINALLY FROM PUNTA ARENAS, WILL SOON BE MOVING TO SWEDEN. THIS MEANS THE BAND WILL BE MORE BASED HERE THAN IN CHILE FROM NOW ON. AT LEAST 2 OUT OF 3 OF US WILL BE ON THIS SIDE OF THE PLANET. AND ABSOLUTELY, OUR COMMITMENT TO EACH OTHER IS UNWAVERING.



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WHAT ARE THE MAIN GOALS FOR THE BAND NOW THAT THE NEW ALBUM IS ON THE VERGE OF BEING RELEASED?

ONE OF THE GOALS IS TO BRING THE SHADOW OF KALPEN CLOSER TO THAT LIGHT, TO SPREAD THESE SONGS OF DEATH, TO FORGE NEW PATHS, MEET CHALLENGES, AND STRENGTHEN OUR SPIRITUAL CONNECTION HONESTLY, SO THAT WE CAN CONTINUE ON THIS SINISTER PATH. ANOTHER SIGNIFICANT OBJECTIVE WILL BE THE PROMOTION AND DISTRIBUTION OF THIS NEW ALBUM. WE AIM TO COMPLEMENT OUR WORK BY APPEARING ON STAGE AND SOON EMBARKING ON A EUROPEAN TOUR. THIS COULD BE A SIGNIFICANT FIRST STEP AFTER THE OFFICIAL RELEASE. NATURALLY, THE SUPPORT AND EFFORTS FROM OUR RECORD LABEL WILL BE VITAL IN THE DEVELOPMENT AND SUCCESS OF OUR PLANS.

TELL ME ABOUT THE FORMATS IN WHICH THE CURSE OF KWÁNYEP WILL BE AVAILABLE AND IF THERE ARE OTHER LABELS COMMITTED TO PRODUCING DIFFERENT EDITIONS.

THE CURSE OF KWÁNYEP WILL BE AVAILABLE IN 12" LP VINYL FORMAT, WITH BOTH GATEFOLD VERSIONS IN BLACK AND COLOR (TRANSPARENT ORANGE). THERE WILL ALSO BE A CD VERSION THAT INCLUDES THE BONUS TRACK "DIABOLICCA" AND A CASSETTE EDITION, WHICH HAS YET TO BE CONFIRMED BY BLACK LODGE, BUT IT'S HIGHLY LIKELY THEY WILL RELEASE IT. AS OF NOW, I'M NOT AWARE OF ANY LICENSES OR OTHER LABELS COMMITTED TO DIFFERENT EDITIONS.

ANYONE COULD THINK AND SAY, WELL, THE LOGICAL THING WOULD BE FOR YOU TO TOUR AS THE OPENING ACT FOR WATAIN. HOW DO YOU INTEND TO PAVE THE WAY FOR LIVE SHOWS? HOW HAS THAT EXPERIENCE BEEN? HAVE YOU PERFORMED IN SWEDEN OR THE REST OF EUROPE, FOR EXAMPLE?

LOGICAL FOR WHOM? AT LEAST FOR ME, IT'S NOT LOGICAL AT ALL. I DON'T SEE THE SENSE IN IT, NEITHER MENTALLY NOR SCENICALLY. WATAIN REQUIRES ALL MY ENERGY, FOCUS, AND CONCENTRATION, AND I CAN ASSUME THE SAME WOULD APPLY TO KALPEN WHEN THE TIME COMES. THE PATH TO LIVE SHOWS FOR KALPEN WILL OPEN GRADUALLY AS WE GO THROUGH THE NECESSARY STAGES, INCLUDING THE FEEDBACK LOOP BETWEEN THE AUDIENCE AND THE BAND. WE'VE ONLY HAD ONE PERFORMANCE SO FAR IN OUR "EXISTENCE," AND THAT WAS IN TALCA, CHILE, IN 2018, FOR THE "NOCTURNAL RITUAL" EVENT. IT'S CRUCIAL FOR US IN KALPEN TO CREATE OUR OWN PATH, STEADILY AND HONESTLY, ARMED WITH THE MAGICAL WEAPONS OF DARK ARTISTIC CREATIVITY AND EXTREME MUSICAL PASSION.

BLACK METAL VS. DEATH METAL. IT SEEMS LIKE A QUESTION WITH NO WINNER. WHAT'S YOUR TAKE ON IT?

FIRST OF ALL, I DON'T SEE ANY COMPETITION OR KIND OF WAR BETWEEN THOSE STYLES. I QUITE ENJOY IT WHEN BLACK METAL AND DEATH METAL MERGE IN A WILD AND BLASPHEMOUS WAY. PERSONALLY, BOTH STYLES ARE MY FAVORITES WHEN IT COMES TO OBLITERATING SPEAKERS AND INTOXICATING YOUR SOUL WITH DEMONIC DEES.

GLOBALIZATION HAS MADE THESE STYLES NO LONGER THE THREAT THEY ONCE ETCHED IN THE MINDS OF THOSE WHO DON'T INHABIT THIS SCENE. IT'S LOGICAL TO THINK THAT EXTREME METAL HAS BECOME MORE ACCESSIBLE AND COMMERCIAL. HOW DO YOU DEAL WITH THAT? IS IT POSSIBLE TO BREAK DOWN THAT BARRIER AND AT THE SAME TIME REMAIN HIDDEN ON THE PATH OF BLACK METAL?

THE SCENE HAS GROWN IN ALL DIRECTIONS, ESPECIALLY IN "POPULATION" OVER THE YEARS, REFERRING TO BOTH BANDS AND THE AUDIENCE.

OTHER STYLES HAVE ALSO EMERGED THAT MIX OR INCORPORATE MANY ELEMENTS OF BLACK METAL AND ERRONEOUSLY LABEL THEMSELVES AS SUCH. METAL IN ALL ITS GENRES IS READILY AVAILABLE TODAY AND IN NEARLY EVERY PLACE. I ALSO BELIEVE THAT THE LACK OF SERIOUSNESS OR FOCUS FROM MANY BANDS AND MUSICIANS BLURS THE THREAT YOU MENTIONED WITH A PATHETIC GAME OF ENTERTAINMENT THAT CONFUSES AND HIGHLIGHTS NOTHING MORE THAN IRRELEVANT EGOS. ANY BARRIER CAN BE BROKEN DOWN WITH YOUR OWN TOOLS OR WEAPONS. IF SOMETHING BOTHERS YOU OR HINDERS YOUR PATH, THERE YOU GO — SET IT ASIDE AND KEEP MOVING FORWARD. THE CHALLENGING PART IS DEALING WITH THE TIMES WE LIVE IN — AN ENDLESS STREAM OF GOSSIP AND RUMORS FROM EMPTY, IDLE ENTITIES WITHOUT ANY CHARM. THE INTERNET, SOCIAL MEDIA, AND ACCESSORIES ARE FACTORS THAT PREVENT THINKING ABOUT HOW THINGS UNFOLDED 20 OR 30 YEARS AGO, LET ALONE ATTEMPTING TO TRANSPORT THEM THROUGH TIME BY SKIPPING A SIGNIFICANT PERIOD FILLED WITH FORGOTTEN SACRIFICES. REMAINING HIDDEN — AND I DON'T MEAN HIDING OR RUNNING AWAY — IS INHERENT TO THE ESSENCE AND PHILOSOPHY OF BLACK METAL. IT'S PART OF THE MISANTHROPIC ASPECT. HOWEVER, IT'S ALSO SYNONYMOUS WITH STRENGTHENING AND SECRECY WITHIN THE CULT OF THE DARK ARTS. THEREFORE, I THINK THAT APPEARING IN ENTERTAINMENT SECTIONS OF A LOCAL NEWSPAPER AS A BLACK METAL BAND DOESN'T CAUSE MUCH SURPRISE THESE DAYS. LOGICALLY, BEHIND THAT ARTICLE, THERE'S A METAL ENTHUSIAST PRACTICING THEIR CRAFT OR PASSIONATELY PURSUING A PROFESSION THAT ALLOWS THEM TO BREAK DOWN SOCIAL BARRIERS OR CULTURAL STIGMAS AND PRESENT RELEVANT ARTISTIC INFORMATION WITH AN OPEN MIND AND RESPECT FOR ALL PHILOSOPHIES. THIS IS WHAT SHOULD BE CELEBRATED AND ENCOURAGED, AND WE SHOULD STOP WORRYING OR GIVING SPACE TO ARROGANCE AND FALSE IMITATORS.



X.DR ANDRES PADILLA
LAYOUT X.DR M.DELSOLAR

OVERREACTON
DEATH METAL FANZINE

TO CONCLUDE, WHAT ARE KALPEN'S PLANS IN CHILE?

criminal1969

- OUR PLANS FOR CHILE INVOLVE REVISITING THE IDEA OF PUTTING ON A VERY SPECIAL AND SIGNIFICANT SHOW, A DARK SPECTACLE IN ALL ITS DIMENSIONS. ADDITIONALLY, WE INTEND TO DOCUMENT THE ENTIRE PROCESS, PROFESSIONALLY RECORD THE CONCERT IN AUDIO AND VIDEO, WITH THE PURPOSE OF EDITING AND RELEASING WHAT COULD BE OUR FIRST LIVE MATERIAL. I'M REFERRING TO THE SHOW IN PATAGONIA, AND PERHAPS EVEN CONSIDERING INCLUDING CONCERTS IN OTHER CITIES IN CHILE. BUT FOR THAT, WE'LL NEED TO ORGANIZE THINGS VERY WELL. HOWEVER, THE PLAN FOR PUNTA ARENAS IS ALREADY LOGISTICALLY AND TECHNICALLY IN PROGRESS. WE HAVE A GREAT RELATIONSHIP WITH THE RIGHT PEOPLE FROM THAT EXTREME CITY, TO WHOM WE'RE VERY GRATEFUL FOR THEIR EFFORTS, ENTHUSIASM, TIME, AND DEDICATION INVESTED IN THIS PLAN. WE ONLY NEED TO CONFIRM THE DATE, SO THAT'S WHERE WE'RE AT, AND WE HOPE TO SOON HAVE EVERYTHING ORGANIZED AND PROVIDE CONCRETE NEWS ABOUT IT.

WE SINCERELY THANK GRINDER MAG. FOR THEIR INTEREST AND SUPPORT FOR KALPEN. GREETINGS AND OUR HEARTFELT GRATITUDE TO EVERYONE WHO HAS SHOWN INTEREST IN OUR WORK WITH KALPEN. LET'S CONTINUE TO STAY STRONG AND CONSISTENT UNTIL THE END OF DAYS, WHERE THE NIGHT IS ETERNAL!



mibar

090449542

THERE'S QUITE A BIT OF MILEAGE IN
THIS DAMN IMAGE ☠️🔥 IN GÄVLE 🇸🇪
🔥☠️ GEFLE METAL FESTIVAL 2023,
BRUJERIA WITH ANTON DOING HIS THING

ALVARO LILLO

¡SALUD CTM!

OVERREACTION

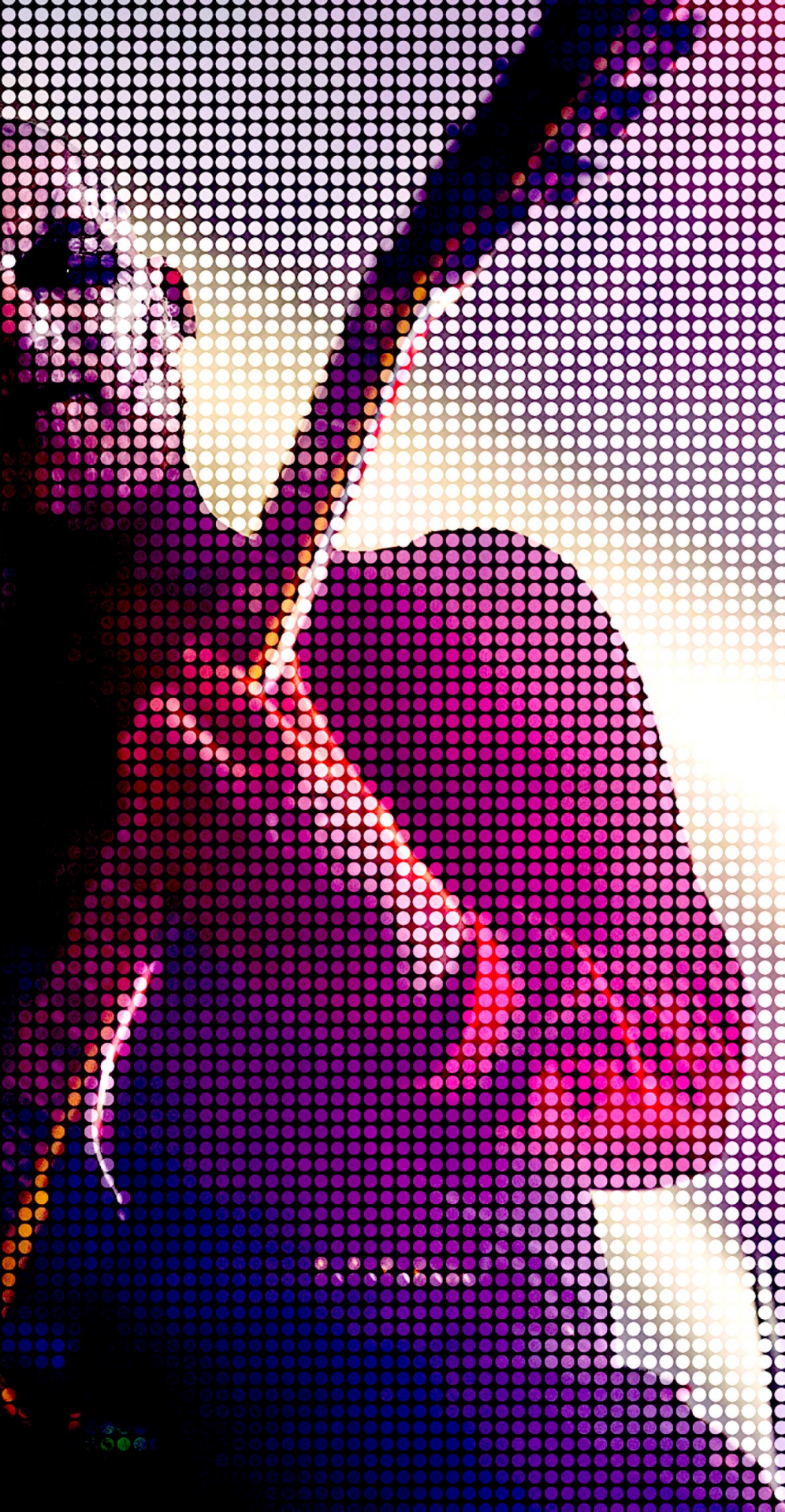
DEATH METAL FANZINE

#11



OVERREACTION

DEATH METAL FANZINE



MAYHEM

**MAYHEM in Talcahuano, Chile
+ HERESIARCA & RADAMANTHYS**

Espacio Marina

Friday, March 17, 2023, 21:00.

Produced Truenos de Acero

Text by Carlos Avalos

Photos by Gonzalo Hidalgo (@zeropooker)

LIVE REVIEW



**OVERREACTION
DEATH METAL FANZINE**

Mayhem is arguably the most infamous band to have ever existed, not only in metal but in the history of music. We won't go into the details of why. That information is well known to everyone involved in the metal scene. If you don't know who Mayhem is, Google them. It's not the time to delve into the widely known history of this Norwegian band, which is probably more famous than their music. That's a shame because Mayhem's music truly deserves to be analyzed and enjoyed in all its malevolent and infernal essence. We won't delve into that now either, as what matters is the concert. I'll just leave you with this question: Have you realized that all of Mayhem's albums are different?

No one ever talks about that. And second, Mayhem is an excellent black metal band. Period.

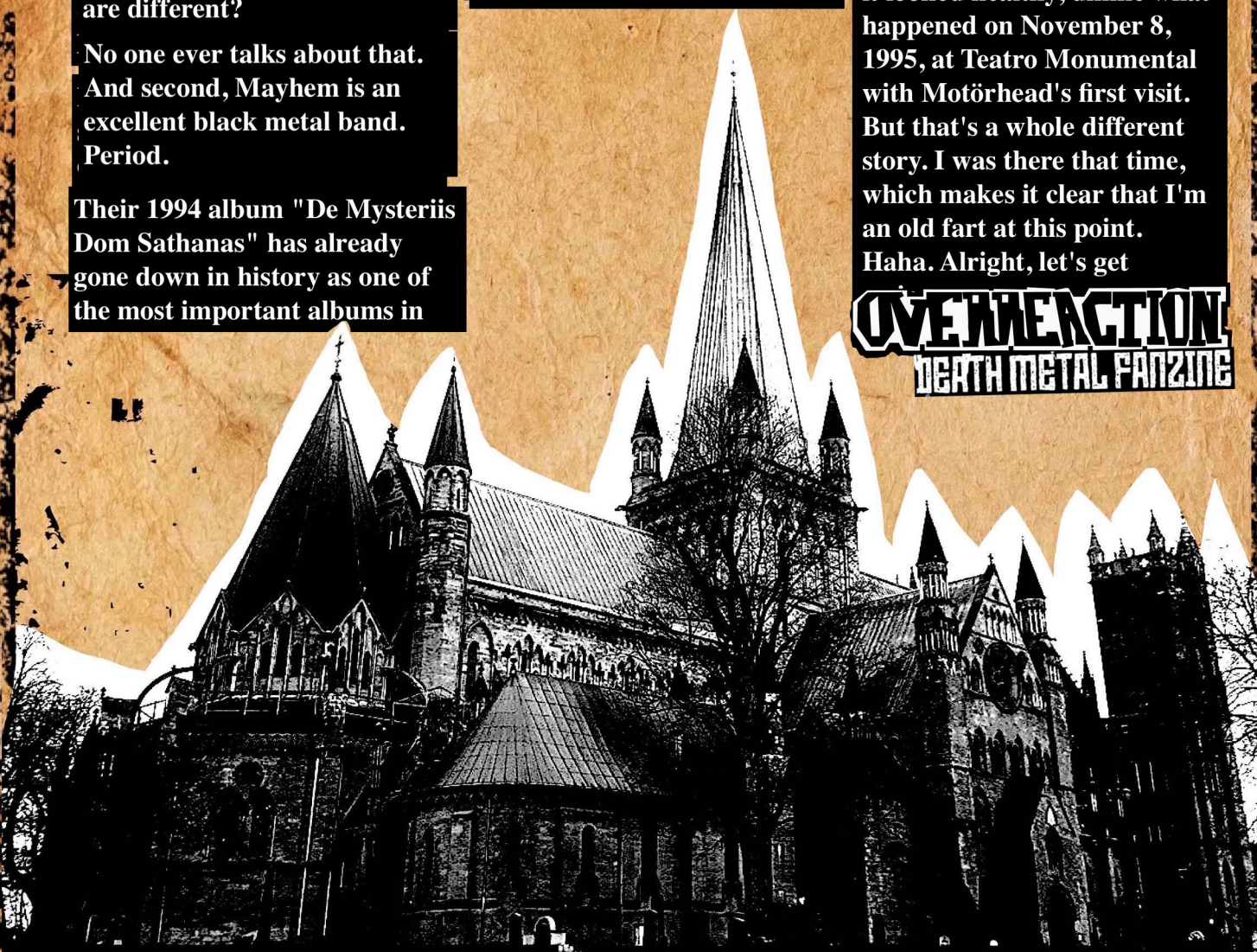
Their 1994 album "De Mysteriis Dom Sathanas" has already gone down in history as one of the most important albums in

the history of black metal, for many, the most important, and its influence on extreme metal is immeasurable.

Let's get to the highlights of this concert. First of all, this was the first time Mayhem played in the Eighth Region and not in Concepción, but in Talcahuano and before playing in Santiago. The chosen location for the satanic black ritual was Espacio Marina. I didn't know it. For those in Santiago, let me explain that it had the aesthetics of Casa Piedra. There were lounges, rooms, chairs, sofas, bathrooms, and separate from all of that, the arena, with space for about two thousand people by my estimation.

It was the first time in my life that I was there, and I thought it was an excellent place for concerts, better than La Havana, which is the other place I know in the Eighth Region where I saw Destruction and another time Obituary. Was there alcohol available at the venue? Yes, Royal and Heineken beers in half-liter sizes for 3000 pesos each. I think it was a fair price. So, if fans didn't arrive already buzzed for the event, they could catch up on lost time by consuming the alcohol offered at the venue. As for the attendance, I estimate that around 600 people showed up, and while we couldn't talk about a full house at any point, we can say it looked healthy, unlike what happened on November 8, 1995, at Teatro Monumental with Motörhead's first visit. But that's a whole different story. I was there that time, which makes it clear that I'm an old fart at this point. Haha. Alright, let's get

OVERREACTION
DEATH METAL FANZINE





RADAM & IITHYS



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Around seven in the evening, the first band started, Heresiarca. They are from Concepción. The name of the band means "author and propagator of heresy." Good name! This band has a couple of demos, an EP, and a full-length album called "Triumph of Ishtar." I didn't know them

OVERREACTION
DEATH METAL FANZINE

They play a mix of black metal and death metal that stands out due to the use of somewhat operatic vocals in certain passages, which fit well with the song themes that, as far as I understand, are related to Middle Eastern cultures. I liked their proposal – it's different and quite original.

After Heresiarca, Radamanthys took the stage. This was a character from Greek mythology,

as I researched, the son of Zeus and Europa. Man, I've learned things today. Well, they're also from Concepción, and they play a more traditional death metal, somewhat European. It didn't bring to mind any famous bands, which is good because that speaks well of their originality. They have a demo and a full-length album called "The War Within" from 2021. I didn't know them either. They sounded good, powerful.

Now let's talk about Mayhem. The band hit the stage around 9:03 according to my watch, and to the surprise of many, they were on stage for 90 minutes, which I think is how long all bands should play. I've been to concerts by international bands that played for 57 minutes and have a discography that could easily cover five hours of playing time. And I'm not talking about festivals, where obviously the setlist is shorter. 90 minutes seems excellent to me. They kicked off with a track from their latest album, "Daemon," from 2019. The song was "Falsified and Hated," for which there's an official video. An excellent song and possibly the catchiest on the album. They followed with "To Daimonion," from the album "Grand Declaration of War," and then two more songs from the latest album: "Malum" and "Bad Blood."

"My Death" from the album "Chimera" came next. They continued with "Symbols of Bloodswords" and "Voces Ab Alta," two tracks from EPs and not from full-length albums. Up until this point, the audience's response was one of contemplation and admiration but not madness. The madness would come with the next track: "Freezing Moon," an absolute classic of the band and one of the best Mayhem songs in purely musical terms. A dark, malevolent, and ominous song that destroys any trace of happiness and joy. They continued with "Pagan Fears," "Life Eternal," and "Buried by Time and Lust," ending with four tracks from "De Mysteriis."

After a short break, the band unleashed the classics from Mayhem's early days, starting with the instrumental "Sylvester Anfang," which opens the EP "Deathcrush," followed by the titular track from that EP, "Chainsaw Gutsfuck," "Carnage," and "Pure Fucking Armageddon," the latter two from the band's first work, the demo also called "Pure Fucking Armageddon." I think the setlist was quite good, although I missed two songs that I would have loved to hear: "Funeral Fog" and "View From Nihil." It's worth noting that they didn't play any songs from the albums "Ordo Ad Chao" and "Esoteric Warfare."





OVERREACTION
DEATH METAL FANZINE

And how did all this mayhem sound? Well, like a cannon. In fact, I was surprised at how good they sounded because, as many know, making chaotic music like Mayhem's sound good requires skilled sound engineers and the right equipment. It's not for nothing that the band travels with their own sound engineer. Another extremely important thing to mention is the great contribution of Attila Csihar to the band. He's not just a vocalist, he's a whole character, and his presence on stage doesn't leave anyone indifferent. His powerful voice stands out, as he can not only growl and scream but also summon an operatic voice from within himself, giving Mayhem a unique atmosphere and adding depth to the band's proposal. He also helped create the oppressive and malevolent atmosphere that should prevail at every one of the band's performances, with the play of lights at times making the stage appear as the entrance to hell.

Lastly, I think it's great that international bands are now doing concerts outside of Santiago, which is the usual spot. For people in the area, making the trip to Santiago and spending on buses and accommodation is no small matter.

Add the concert ticket on top of that, and we're talking about a significant expense. So, having a band like Mayhem go to the Eighth Region makes life easier for all fans in the area. Hopefully, more events will be organized, and with time, the region will become a must-stop for all international bands.

For this to happen, it's not only necessary to have dedicated people willing to go all out for metal and organize these events, but also the support of the fans. It's happening, but I believe it could be even better and have more fans attending these concerts each time.

X. CARLOS AVALOS.



OVERREACTION!
DEATH METAL FANZINE



OVERREACTION
A DEATH METAL PAMPHLET

ONLY DEAD TREES
ARE GROWING
UNDER THE FUNERAL FOG
DEAD JOE WYNN

MEMORIAM

RISE TO POWER



**ON THE VERGE OF
A NEW GLOBAL
WAR**

Interview

KARL WILLETTS

K. DR. MARCELO DELSOLAR
OVERREACTION
DEATH METAL FANZINE

MEMORIAM



OVERREACTION
DEATH METAL FANZINE

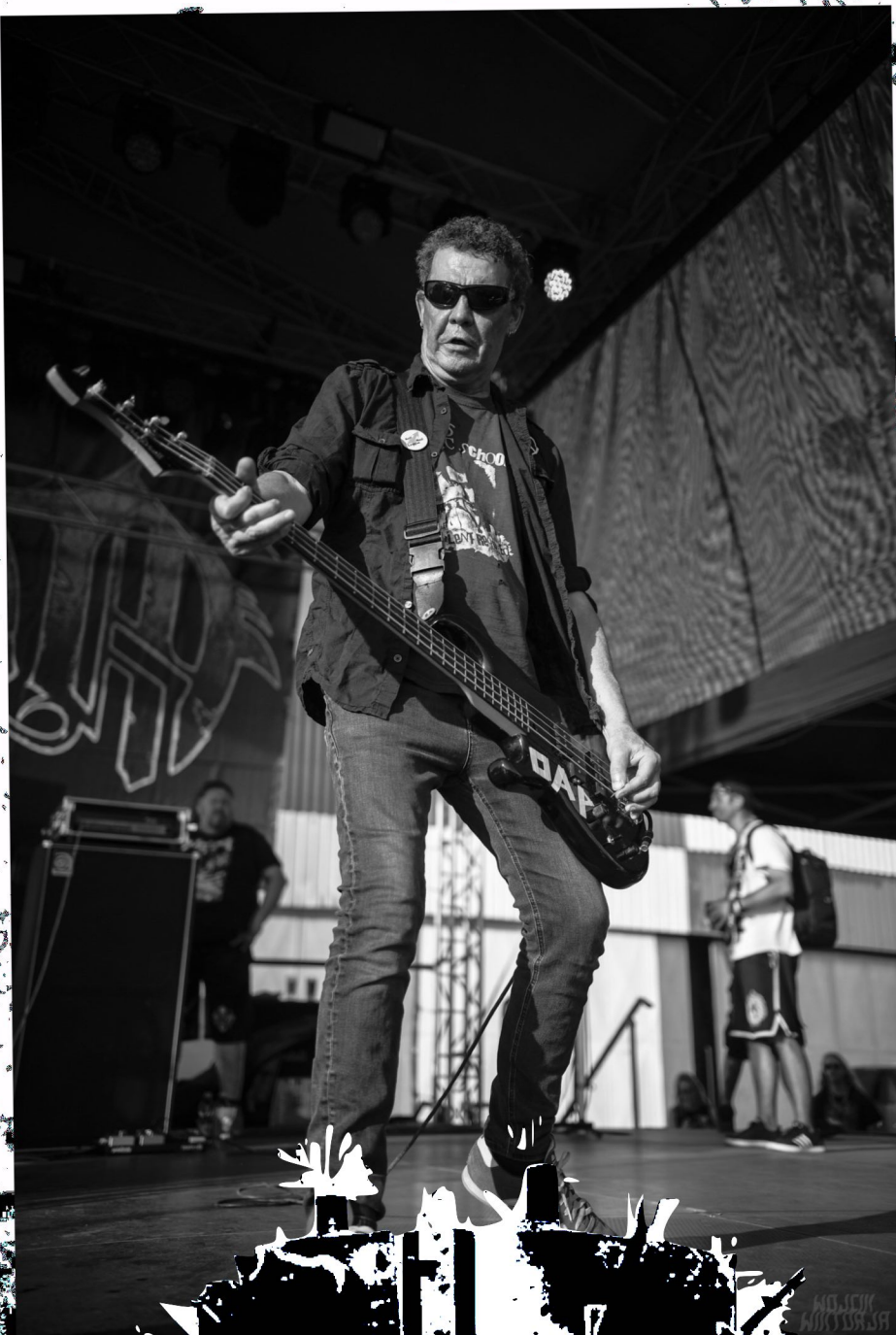
THE LAST THREE ALBUMS OF MEMORIAM, WHICH WERE MIXED AND RECORDED AT PARLOUR STUDIOS IN KETTERING, UK, SHOW HOW THE BRANCHES OF BOLT THROWER CAN EVOLVE IN DIFFERENT DIRECTIONS. THE ALBUM "REQUIEM FOR MANKIND" CARRIES THE DISTINCTIVE HALLMARK THAT RUSS RUSSELL BRINGS TO THE PRODUCTION OF THEIR THIRD ALBUM, BRINGING MODERNITY TO THE TRIBUTE MUSIC CREATED BY MEMORIAM. DESPITE THIS, THE ESSENCE AND RESPECT FOR THE FALLEN OF THEIR NATION IS PRESENT IN EACH OF THE ALBUMS, WHICH IS KEPT ALIVE WITH KARL WILLETTS (VOCALS EX-BOLT THROWER) AND ANDREW WHALE (BASS EX-BOLT THROWER) SINCE THE FIRST MEMORIAM ALBUM.

Willemts indicated that the band was formed in honor of Bolt Thrower drummer Martin "Kiddie" Kearns, but went beyond that, seeking to convey a whole concept with their music. In each song and album, the sound and spirit of Bolt Thrower is perfectly reconstructed thanks to Frank Healy (ex-Benediction) and Scottt Fairfax (Massacre) on bass and guitar.

Another important factor in the band's history is the change of drummer that occurred in 2020, when the legendary Andrew Whale left. Although the worst was feared, as he had delivered three albums full of battles and war skirmishes with the band, the addition of Spikey T. Smith, another expert who had already played with Healy in Sacrilege (UK), did not have a negative impact on the composition. On the contrary, it gave a sense of speed that makes their last three albums have that taste of listening to the drums with dedication.



After two good albums, one with a composition expected by Bolt Thrower's fanbase and an acceptable sound, and the second with a sound at the required level but with a more modern composition than the band's usual classic, this heavy, nostalgic album arrives, full of nods to freedom and respect for the fallen in battle, a significant part of England's culture. According to Karl, the album was worked on for a longer period by Spikey T. Smith several weeks before, which allowed Spikey to contribute to the composition of some songs. The band's objective was set to bring all the essence of the 80s by Willetts and Frank Healy, with the creative magic from the magical riff vault of Scott Fairfax. The band constructs, representatively, the perfect war, with 8 epic battles. The album's themes convince that it is a worthy successor to Bolt Thrower's discography.



OVERREACTION
DEATH METAL FANZINE

OVEREXPOSURE

DEATH METAL FANZINE



Do you have a comparative factor that differentiates the work "Rise to Power" from the previous one?

With each Memoriam album there is a progression, this can be seen with each album and in particular with the last 2 albums "To the End" and "Rise to Power". The new album builds on what we achieved with "To the End" with the introduction of Spike T Smith on drums which adds to the overall sound of the band. Spike joined the band just a few weeks before we recorded "To the End", so on the new album you hear more of his contribution which makes a huge difference. Scott also has tried out some new styles and melodies on the new album "Rise to Power" so overall it sounds more melodic.

How did this album come to be? What idea was established to achieve a result like this? Many of us think that Memoriam returned to the battlefield to rescue the fallen.

Lyricaly the album was inspired by the events that are happening in the world right now. I specifically draw reference to the war in Ukraine. It seems that after writing lyrics about war for the past 30 years they now seem more relevant than ever.

Do they tune their guitars like Bolt Thrower? When did they start using that tuning in D#?

No, Scott informs me that they tune to dropped B.

How long did it take them to record and compose the album?

About 6 months to write the tracks then another 3 months to write the lyrics, so it was about 12 months in total when we finished recording it.

How did they do it geographically?

All the songs are written at Scott's Studio "Riff Central", then downloaded to Dropbox for us all to listen and work with. When I have written lyrics I then go to "Riff Central" to demo them. Once we are happy, we then go to Parlour Studios with Russ Russell to record the album.

How have they done with live performances? Do they plan on traveling to the Americas?

We are not a touring band, we just like to do shows at weekends in mainland Europe and the UK. We have no plans to tour the Americas.

What do you know about the Chilean and South American death metal scene? Do you have a band that you listen to frequently?

I do not really know anything about the south American death metal scene, back in the late 80's I used to have a lot of contact with bands from South America (mainly Chile), when I used to receive a lot of tapes from bands like Death Yell and Atomic Aggressor who were great. I am kind of out of touch with things now.

Do you think Memoriam and the scene can save the world from war?

I fear not, it looks like we are on the verge of a new global war right now.



MEMORIAM



OVERREACTION
DEATH METAL FANZINE

Have you evaluated the legacy that Bolt Thrower left on the world scene, especially in the band that emerged after their separation?

I am very proud to have been part of a Bolt Thrower, it has enabled me to do what I still love doing, which is being in a band and creating music and playing gigs. It is good to see that the legacy has influenced so many other bands and inspired people to create their own music.

Can you recommend some music to listen to and a book or movie that blew your mind recently?

I Don't get much time for reading these days, but I used to read a lot by an author named Chris Brookmyre, Neal Stevenson and Steven Pressfield.

I saw the new remake of All Quiet on the Western Front the other day that it's an awesome film.

As for music, I can only recommend anything by Killing Joke, my favorite band and a huge inspiration and influence to me.

Thank you very much for your time and this interview, Karl.



OVERREACTION
DEATH METAL FANZINE

OVERREACTION

DEATH METAL FANZINE



WORMIA




"WITH THE BEST
SUPER HITS"
DINOSAURS DON'T
GO EXTINCT.

X NELSON SILVA APOLAZA



OVERREACTION
DEATH METAL PANTZINE




National autumn, a cold and cloudy afternoon precedes one of the final shows of the tour that Dogma embarked on a few weeks ago, to be more precise, on May 12th in Valparaíso. The venue? A classic by now in the Chilean metal scene. If in the 80s and 90s it was the renowned Lautaro halls and the Manuel Plaza gym, and in the 2000s perhaps La Batuta among others, today that place which embraces many metal trends is Mi Bar (Santa Isabel 0350).

Just a look at their Instagram profile is enough to see the diverse monthly lineup they offer, where anyone can stay updated on what's happening in the underground metal scene, the one that doesn't have awards or press coverage. Or also, as it was in this case, to relive old days of metal glory with a band that sounded and resonated in the late 90s and early 2000s in bars, radios, and events associated with rock in Chile.

Con cuatro discos oficiales With four official albums under their belt, Dogma practically ceased to function as a band after the release of "Manifiesto" (2004), an album that has nothing to do with Metallica. We bring this up because it's curious how they were labeled with that comparison, when in reality, Dogma always had much more to offer. Sebastián and Gabriel, their main members, built their family lives outside of Chile, and they also pursued parallel careers – Terminal Prospect in the case of "Chupete" and HateFX in Gabriel's case. On this occasion, the duo was joined by Sandro Trabucco on bass (who recorded "ITS" and "Super Fix") and Franco Lama (The Shrink). However, the deep-rooted connection they have with their songs and their first two albums, "Improve the Silence" (1997) and "Super Fix" (2000), is still very strong. So much so that it allows them to come together and play those old songs for the nostalgic. What's surprising is that they still sound fresh, heavy, and dynamic.





Dogma, among many other cases, is an example of that thought that arises: "What would have happened with them if they were a Swedish or American band?" What Dogma achieved in those years is what led to the fame of bands like Volbeat long after Dogma did it in Santiago. What would have happened, I insist, like in many other cases, if Dogma had been signed by Nuclear Blast, Roadrunner, Metal Blade, etc. Yes, another chapter for things we'll never know, but it's entertaining to imagine.

Dogma, in another significant gesture of understanding the present, past, and future of the scene to which they still belong, allows the older generations to discover new Chilean metal bands, not necessarily the same ones that are always opening for foreign bands. Reigning were the distinguished guests. A powerful groove metal quartet, if we need to label them.

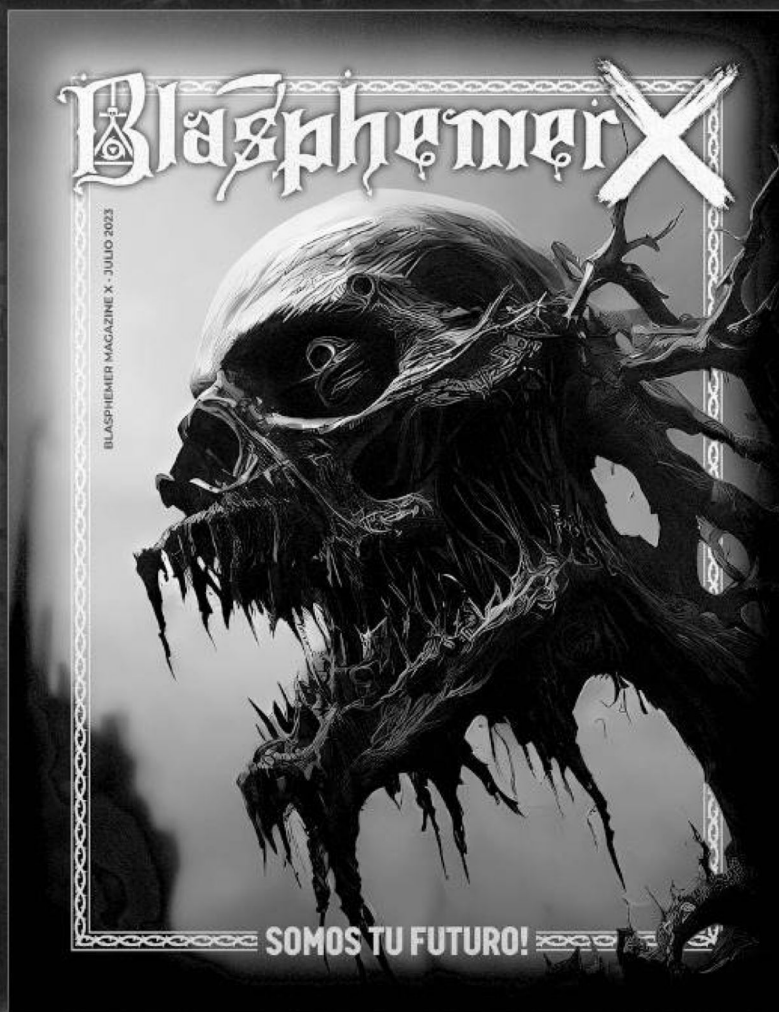
A good blend of what was happening in the metal scene in the early 2000s. They played eight songs, if my memory doesn't fail me, and based on the typical setlist that band members place on the stage floor.

More information about the band can be found on their social media @reigningofficial. After the turn of the young quartet, it was time for DOGMA. With a setlist based on their first two albums, the band navigated through songs that are always powerful, which any American band lost in the 90s would envy. Curiously, from the album "Disco Inferno" (2001), "Hound Dog" (Elvis Presley) was played, and from the gem of 2004, "Manifesto," no songs were included.

Even though the audience requested "Psico Fármaco," there are others like "Estuprefaciente" or "Aguas Negras" that would fit very well in the current setlist.

As the band mentioned at the end of the show, the tour will conclude in Talca in a few days, and they're hoping for more shows in 2023 or 2024. Why not celebrate the 20 years of "Manifesto"? Meanwhile, let's continue enjoying Chilean metal in all its forms. Also, Dogma released an EP called "Atemporal," featuring a compilation of the songs they recorded live during the pandemic, including "Human Race," one of their earliest songs, and some of the songs they played at RBX in December 2021.





¡100 Páginas de puro Terror y Maldad!

MYSTERY
In Canadá

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ESPECIAL
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