

## EARACHE REISSUE ROUNDUP!

**At The Gates**  
**Slaughter Of The Soul**  
**Entombed**  
**Clandestine**  
**The Haunted**  
**The Haunted Made Me Do It**  
**Napalm Death**  
**Utopia Banished**  
**Earache (Limited Edition Double Disc Packs)**



First, four mini-reviews of the albums presented by Earache Records for review: *Slaughter Of The Soul*. At the Gates' classic, final album. Spawned infinite imitators. *Clandestine*: Second album from these Swedish groove-masters. Hatebreed totally ripped off "Stranger Aeons" on "Smash Your Enemies." See *Perseverance* for proof. *The Haunted Made Me Do It*: Decent second album from this post-At The Gates band that sounds pretty similar to At The Gates. *Utopia Banished*: Fourth album from Napalm Death. It's pretty good. Their last album before they decided to branch out musically.

Now, four longer reviews of the DVD bonus features included on these same releases. *SOTS*: Although this is the third time this album has been reissued (not counting the colored vinyl and picture disc reissues), this one might just be the best, bonus-wise. You get the same six bonus tracks that were included on the 2002 reissue, for starters. Next, there's a high-quality live performance from Krakow, Poland, in the same venue where other live metal features have been filmed, such as portions of Cannibal Corpse's *Monolith Of Death* home video, for one. There's also a video for "Blinded By Fear" and a half-hour long "making of" *Slaughter Of The Soul*, which includes interviews with vocalist Tomas Lindberg, a mostly-silent guitarist, Martin Larsson, and producer Fredrik Nordström. This is a pretty cool feature, in which the aforementioned parties discuss nuances of the album like the artwork, the actual recording, little studio tricks they did, and so on. The only bizarre thing about this mini-documentary is the fact that while there's an interviewer, there are stationary cameras placed at weird angles, so when the band members or Nordström answer a question, they're looking off in some other direction. Arty? No. Irritating? Very!

Unfortunately, the rest of the bonus features aren't nearly as enticing. *Clandestine*: Five promo videos — only one of which is from *Clandestine* — are on this DVD, along with a live show from 1992. Wait, this is the same material that was on 2001's *Monkey Puss* DVD! And before that on VHS in 1998! So there's nothing new about this release at all. Nice.

*The Haunted Made Me Do It*: I'm on to you, Earache! Another weak package, the Video included with this album is just the *Caught On Tape* DVD, which was already released in 2003. Two live shows are presented, and also a "making of" documentary on *One Kill Wonder*, which is the album after *The Haunted Made Me Do It*! What?!

*Utopia Banished*: This one is a no-brainer after those last two. The bonus DVD is just *Napalm Death: The DVD*, which has five videos, two live shows and some cool old footage from 1989. It's not like Earache is being sneaky. The back covers of these reissues clearly state what's included with the CD, but after the new "making of" footage included with *Slaughter Of The Soul*, the rest of these releases just feel like padding to help disguise the fact that Earache felt the need to try and cash in again with this At The Gates reunion which they didn't see coming back in 2002 when they reissued the

album initially.

I know people are busy, but how hard would it have been to throw a little half-hour "making of" for each of these albums on the DVD? Unless you don't have any of the portions included in this batch of reissues, there is absolutely no incentive to re-buy these discs. You already have *Napalm Death: The DVD*? Chances are you already have *Utopia Banished*. Maybe it's the other way around and you already have *Utopia Banished*, but not the DVD. Are you really going to re-buy the album when you can just get the DVD by itself on the Earache website? Doubtful. And really, how many people, aside from serious collectors, want to sit in their living room and watch a live show? Not this reviewer.

Overall, the two "making of" portions were cool (even though the Haunted one was for a different album than the CD it was packaged with), but other than that, the videos are on YouTube and the live shows are attainable elsewhere. These are all pretty-good-to-amazing albums, it's just that there's not enough of a bone thrown to consumers. [earache.com] — Dave Hofer

### Beatrik Journey Through The End Of Life ATMF



Encased in a lush digibook package with extensive liner notes, this reissue goes all out. Sure it may seem kind of strange for a small Italian BM act such as Beatrik — with a mere two albums to their credit — to receive this kind of treatment, but hey, what do I know? To be fair, this ice-clad duo does have a third offering on the way, so perhaps this reissue of their 2002 debut is warranted.

For those uninitiated, Beatrik create a hollow, creaky, melancholic brand of black metal reminiscent of corpsepaint-era Katatonia. The vocals of guitarist Frozen Glare Smara are suitably raspy and possess that required tinge of desperation which only complement the man's wrist-cutting riff theatrics.

Though the band nailed the formula a bit better on this album's follow-up, 2005's *Requiem For December*, that's not to say this initial effort was a miss; far from it. Rather, this album presents a band at a crossroads: Still unsure of themselves as they graduate from their blight 'n' buzz demo material into the slower, more depressing dirges they would eventually come to write.

Still, this is a nice look back for those who simply cannot get enough "suicidal black metal" in their lives. Take it for what it is. [atmf.net] — MetalGeorge Pacheco

### Winter Into Darkness/ Eternal Frost Metal Mind



Contemporaries sound-wise (musically) with C.O.D.-era Saint Vitus, New York City's Winter only ever issued, apart from a self-titled demo, two releases: *The Into Darkness* full-length in 1990, and the posthumous *Eternal Frost* EP in 1994. And really, that last EP was just the demo repressed, so they're kind of the same thing. This compilation of the two, *Into Darkness/Eternal Frost*, is in itself a reissue, however, since it saw initial release in 1999 via Nuclear Blast. So basically, what we have here is a reissue of a compilation of two reissues. Please, try not to let your head explode.

To keep Vitus as a point of comparison, Winter's sound was much more intense and specifically NYC-sounding. Angrier, with perhaps a slice of NYDM influence in the gruff vocals. Predating modern death-doom by several years, Winter helped bridge the gap between more traditional, Sabbathian sounds and the dirge offerings brought forth nowadays by the likes of Funeral or Swallow The Sun.

Limited like many of Metal Mind's reissues to 2,000 copies (I got #0004, so eat that) and presented in a digipak, *Into Darkness/Eternal Frost* will no doubt already be present in the collection of many a doom aficionado. For those born after 1980, or maybe for those who

came to doom later in life as so many have, this is basically the band's entire discography just waiting to be discovered. You can't lose if you don't already have it. [metalmind.com.pl] — JJ Koczan

### Acrophet Corrupt Minds Metal Mind



Thrash metal's upswing has generated a virtual raiding of the vaults, unearthing a wealth of master tapes from the late '80s chock full of rapid fire riffs, harsh shouting vocals and rhythms at breakneck speed. Milwaukee, Wisconsin quartet Acrophet, one of the pioneers of the subgenre known as speedcore, is the latest to receive the dubious distinction of a reissue with the re-release of the group's 13-track 1988 endeavor, *Corrupt Minds*. The best thing rendered here besides the whiplashed nostalgia trip "Crime For Living" and "Crowd Distress" spawn is the disc's comprehensive packaging, which details the band's history as well as an update as to where each member is today (three are in the medical field and two are still pursuing music). Truly encapsulating the spirit of every garage band's American Dream, Acrophet's ascension from kicking a hole in the Midwest circuit to nationwide recognition was achieved before the days of MySpace, YouTube and the interweb, which means these cats licked a lot of envelopes and toured their collective ass off (sans Mapquest, mind you) during the Bush Sr. era. Thrash enthusiasts will note the Vio-Lence, Dark Angel and Anthrax similarities across the album, while those on the punkier side of crossover will definitely discern a DRI and Leeway influence on cuts like "Ceremonial Slaughter." But that's ok, because Acrophet openly admits a fondness for the underground scene and did a fine job in adding its raucous emotional flare to their fleet-footed offering. If speed is what you need, take the fast track down memory lane and relive the days when bullet belts and leather jackets weren't the mall's flavor of the week, but rather outcasts' attire. [acrophet.com] — Mike SOS

### HomSelvareg HomSelvareg De Tenebrarum Principio



HomSelvareg are an Italian, corpsepaint-sporting quintet that create well composed and executed black metal in the vein of Marduk with elegant clean tone guitar pieces weaved throughout and *HomSelvareg* is a reissue of the band's self-released 2005 debut. Originally limited to 500 copies, the reissue boasts three bonus tracks as well as proper distribution through De Tenebrarum Principio.

The production is clear, but without being crystal, leaving each instrument audible all the while creating a wall of sound when needed. Musically, the songs range from doom to black metal with in a single track, but each part is meticulously arranged so not to seem clichéd, trite or thrown together haphazardly. The guitars are always dead-on, precisely cutting through the mix like a scalpel; at times creating dark melodies that interplay with each other, and at others simply pummeling away along with the rhythm section. Vocalist Plague sounds a lot like Impaled Nazarene's Mika Luttinen, which is never a bad thing.

Album closer "Capitolo VII: Ascesa" couples clean tone guitars with moments of distortion in an almost Ulver circa *Bergtatt* sort of way before collapsing into a Dark Tranquillity *Skydancer* styled twin guitar melody. It's a perfect album closer that showcases the band's overall attitude and style. If you missed out on this hard-to-find gem the first time around, now's your chance. [myspace.com/homselvaregitaly] — JWW

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