

Parade The Remains

A Chronoplast Publication

Centonic Thrash
Editorial From:
Ausländer

Interview:
Cory From:

Evil Sinner

Interview:
James From:

**WHEN
EVIL
CALLS**

Review:
Heavenly Star



Issue #1: Underground Underdogs

MOURNING STAR – SELF-TITLED DEMO (2025) REVIEW



LINEUP:

Megan Romasanta – vocals

Isaac Rodriguez – guitarz

Jesse Montoya – bass

Chris Rowe – drums, backing vocals

Mourning Star is an epic doom metal band from Corona, California (USA) that first formed in 2023. This demo, released in March 2025, is their first release. This was recommended to me by a relative who discovered it randomly just after it came out, and I've been a big fan ever since. Mourning Star does a great job at paying tribute to classic acts while also putting their own unique spin on the music.

The biggest and most obvious influence is Candlemass, which makes sense as the group's Bandcamp page explicitly mentions that they decided to form following a Candlemass concert in 2023. Right away the first track, "Drown You Again," opens with a moody intro that wouldn't seem out of place on *Epicus Doomicus Metallicus* or *Ancient Dreams*, which quickly develops into some seriously doomy riffs. Vocalist Megan Romasanta does an excellent job of channeling both Johan Langquist and Messiah Marcolin, staying mostly in the midrange but not afraid to become much more operatic. Harsh growls, courtesy of drummer Chris Rowe, also make an appearance, giving the music a death-doom edge while also hinting at what's to come.

Sure enough, Candlemass isn't the only influence on display: Bolt Thrower shines through on all of the songwriting. Bolt Thrower was never afraid of exploring doom elements in their work (see *The IVth Crusade*, for example), so it's only natural to straight up blend their groove-laden riffs with proper doom metal. Guitarist Isaac Rodriguez is able to shift between the two and combine them almost effortlessly. Perhaps the best example of this is the second track, "Cries of Damnation." The song starts off with a slower Bolt Thrower-esque riff reminiscent of "Through the Eye of Terror," but around the 2:45 mark transforms into an extremely doomy segment with layered vocals, eventually changing to another Bolt Thrower-style riff (this time recalling their faster moments), then back to another slower, groovier section to close out the song. It's probably one of my favorite parts of the release, and again I have to commend the band for being able to blend death metal with doom metal so skillfully.

The third and final track, "Fate Unraveled," opens with another moody intro, but quickly shifts in tone as Megan's vocals become their most operatic yet. The death metal elements are probably most prominent in this song, as Chris's death growls make another appearance. Now, however, they get a lot more time in the spotlight, contributing additional lyrics and a call-and-response section with Megan's clean vocals. The riffs become much more death metal-inspired around the midpoint of this seven-minute epic, and we even get some blast beats at around the 4:30 mark. The tempo slows down again for the finale, and the track closes with the sounds of a thunderstorm, ending the demo on a high note.

As a final comment, I want to quickly call attention to the production on this release: it's excellent, especially for a demo. The guitars have a great distortion without sounding muffled, the drums are thunderous and pack a great punch, the vocals are perfectly discernable, and there's even some nice added effects on instruments and vocals alike to provide a little depth. It's clear that a lot of attention and care went into making this demo sound as good as possible, and the band's efforts definitely paid off.

I highly recommend listening to Mourning Star if you're interested in doom metal, but especially of the epic and/or death-doom varieties. At the moment of writing, the demo's YouTube video has just over 100 views, and the band's Instagram page is at a similar count. It's a shame these guys aren't getting more attention, because I totally love what they're doing here. Please do yourself a favor and check this out! This is on track to become one of my favorite releases of 2025, and I'm looking forward to what Mourning Star produces in the future.

Recommended tracks: all of them, but my personal favorite is probably Cries of Damnation.



Bandcamp: <https://mourningstardm.bandcamp.com/album/mourning-star>

YouTube: <https://www.youtube.com/watch?v=7VbhHe0DeqA>

Instagram: <https://www.instagram.com/mourningstar.doom/>

Spotify: <https://open.spotify.com/artist/4t4oLnpORzGxrHZ7AQjmUZ>



Interview by Nolan Bell

Abstract: Evil Sinner is a heavy metal band from Atlanta, Georgia who play a style of metal that harkens to the masters of the 80s, a band that crafts a sound for fans of Exciter, Cloven Hoof, Raven, Saxon, and any other NWOBHM/speed metal band you can think of. After a couple demos that Cory wrote and recorded by his lonesome, the band has now solidified their lineup and are currently recording their debut album, expected to be released in late 2025. My band Callous has played with them previously, and will be doing so again on Saturday, September 13th in Tallapoosa, Georgia at Helton Howland Park, and on October 11th at Union Hill Park in Alpharetta. Be sure to keep an eye on the heavy metal highway riders, Evil Sinner! Now here is the interview I conducted with band leader JaCorien Lester on April 19th, 2025!

Nolan: "So, where did your foray into heavy metal music begin, and what struck your fancy about it most?"

JaCorien: "The first time I heard Black Sabbath, my mom had put on Into The Void for me, and that was kind of like the start of it. After that I just discovered more, and I went down this rabbit hole, and it's just been non stop from there. I was probably like 7 or 8 at the time."

Nolan: "How long has Evil Sinner been in your life, and what's the journey been like so far?"

Jacorien: "My first band I was in before the Power Surge demo was called Raven, and at the time we didn't know there was another band named Raven. I think that project started in 2022, but it didn't really go anywhere, we were really young at the time, so we were just trying stuff for fun. It didn't really get serious until my bandmates at the time left, and I found out about the other Raven and at that point, I just decided I'd create my own thing. I was listening to Exciter one night while trying to figure out band names, and the last song on Heavy Metal Maniac is Evil Sinner, so that's where the name came from. After that, I started writing, and I decided I'm just gonna put out a demo, it doesn't matter if I don't have anybody in the band, I was gonna do this and see how it works out, and it worked."

Nolan: "What musicians influence you most?"

Jacorien: "Definitely Exciter, their work has played a big role in the band and how I write. Other influences would definitely be NWOBHM and a lot of other early 80s music has a big influence on the band."

Nolan: "So I've been told that the Power Surge demo was recorded on tape, and it definitely has that old school 80s sound to it. What was recording on tape like?"

Jacorien: “It was definitely different because at the time I was used to recording on Bandlab, but it wasn’t giving me the type of sound I wanted, I wanted something that sounded like it was from the 80s, I wanted someone to listen to it and be like, “Here’s a band I’ve never heard of before.” and for them to think it was actually from that decade, so that’s where tape came in. I first heard about tape when I heard Blake Arendell from Interceptor talk about how they used to record on tape, so my interest started there. My grandpa helped me record everything. It was a difficult process because on tape there isn’t any erasing mistakes, it’s there. So it takes a lot of time, a lot of practice, and a lot of patience also”

Nolan: “What non metal acts or musicians have you drawn interest or enjoyment from in your musical journey?

Jacorien: I’m very into new wave, I love synthesisers and that kind of stuff. I like bands like The Cure and whatnot”

Nolan: “If you don’t mind, what is your biggest pro of the state of metal today and what is your biggest con of the same?”

Jacorien: “One thing I don’t really like is how most recent bands are not really original in their sound, they’re trying to copy something that has already been done down to the image and the music, I don’t really agree with that, I think it is okay to take influences, but you shouldn’t copy a band down to everything being on point with that other band. What’s good going on in the scene right now is that even though bands are copying bands from the past’ sound and image, I’ve noticed that interest in speed metal and NWOBHM is starting to come back and become popular again, so that gives bands like us or bands that are just starting a platform and an audience. People are interested in this type of music, so I feel that it is easier now to grow and branch out as a band. I really started noticing the rise in popularity again when Interceptor got popular last summer. I had heard of them, but they didn’t get popular until they released Tales of Mayhem, and that’s when I noticed an incline in the popularity of this style of metal. Not to mention other bands getting popular like Void, Phantom and Cruel Force, I feel like they are really carrying metal right now and are pushing more to the mainstream like it was in the 80s.”

Nolan: “What albums/bands/artists have you had on repeat lately? And if so, how has that influenced the current songwriting for Evil Sinner?”

Jacorien: “Recently lots of Savage Grace, specifically Master of Disguise, Metal on Metal by Anvil, Dio era Black Sabbath, specifically Mob Rules and Heaven and Hell, and everything Exciter did in the 80s. That’s what i’ve had on repeat, and there's definitely some influence

coming into our songwriting from Anvil and NWOBHM, we're getting more melodic as well as still having some heavier moments, everybody has stepped up in their playing and we're practicing more, and those bands are definitely flowing into our sound, but we still sound like us. So those bands definitely play a part in our sound right now, and you'll definitely hear it when the record comes out."

Nolan: "What are your thoughts on the local Atlanta bands and scene? If there was one thing you'd change about it, what would it be? Who deserves more recognition than they get around these parts?"

Jacorien: "I wish people would take it a little more seriously and I wish people were more dedicated to their art, and put a little more time into and treating it less like a hobby and more like a job and push themselves out there. And this'll probably sound weird, but a band I wish would get more recognition is Archangel Force. I feel like people should listen to Remington's stuff a lot more, because he has some really good stuff, similar style to us, not high quality production or overmixed stuff, it's just raw heavy and fast, so I feel like people could get into that more."

Nolan: "Who is your biggest non metal affiliated fan, be it family or friends?"

Jacorien: "I have a couple friends from school i'm really close with. They'd do anything to support me, if I needed money to buy something recording wise, they'd lend it to me. They always talk positive to me and give me motivation in times when I feel down about it or not as motivated. Secondly, my mom. She's not really as into metal even though she introduced me to, but she's a big supporter, she motivates me and supports me."

Nolan: "Last but not least, what can we expect from Evil Sinner in the future? And if there's anyone you'd like to thank or shout out, who is it? Thank you for the interview, keep thrashing and bashing."

Jacorien: "Definitely a lot more branching out compared to the Power Surge demo, we aren't really limited to one thing, everyone has gotten really good at their instruments, there's going to be more technical stuff, we really want to push the limits and capabilities of what we can do in our songwriting. Live shows are going to be a big thing. We possibly have a tour in July with Blood Curdle, so be on the lookout for that. We're really just looking to push what we can do with this music and this sound and we're trying to go as far as we can with it, that's all we are worried about."

Nolan: “If there’s anyone you’d like to thank or shout anyone out, who would it be?”

Jacorien: “I’d like to thank my friend Kirsty, she’s been a big part in this, she really keeps me motivated and strong, pushing me to go as far as I can, so I’d like to thank her.”

Nolan: “Well that about wraps it up, thank you so much for the opportunity to interview you about Evil Sinner!”

Jacorien: “Anytime man, thank you for giving me the opportunity also!”



Evil Sinner Linktree: <https://linktr.ee/Evil.Sinner>



Interview By Cam

Ays (James Staley; ex-Deathlike Dissonance, Ex- Darkcorpse, When Evil Calls)

Cam: What are some of your first experiences with metal?

Ays: Even from the time I started playing the guitar I started playing guitar at 13 years old; seeing Metallica back in the day. Seeing their live performances and being like, "Woah this is awesome". this is back when Metallica had long hair by the way.

Cam: Interesting, what was the first band you played in?

Ays: There were two of us I was attempting to play like CC and Deicide. Mind you, my chops were not up to that standard. Little did I know I was playing grindcore before I even knew what grindcore was. I was maybe 14.

Cam: What about your first band when you came to Japan?

Ays: First band I had in Japan I had in Japan I don't even remember. The first black metal band I remember was called Gorgon. We recorded a couple of songs here or there. Didn't really go anywhere: until we disbanded and I was doing my own thing. My roommate had a full on recording setup in the room so I recorded a couple of punk tracks. The same guys I was jamming with heard it and they were like, "We need to get you on bass. Oh my god, this is, you know, you're good." We ended up forming another band called Death like Dissonance.

Ays: We recorded a full length CD at a Japanese studio. My wife had to be there to translate for us. We made a full length CD, we were like symphonic melodic blackened death. One song we had I could play the song and drink a beer at the same time. It fits. It was just me playing the open e string but it fit. It sounded good and looked cool. Then we headed into the studio to record a second album. When we went to record I only knew about 4 of the songs; the other songs he laid on me right there in the studio. I'm like okay what am I gonna play here okay, play this, play that. We didn't really know exactly how to, you know, play live.

Ays: It wasn't until our next band which is the same band with the same guys just with a name change, and a genre change to raw black metal. Which we named Dark Corpse. Then we found out there were no bands with the name Dark Corpse.

Cam: That's a good name. How did you guys come up with that?

Ays: How it came about was kind of funny, it was a joke for us. We were walking around Tokyo; you have these guys whose job is to bring people into the bar. This guy just came up, he's big, he's a big guy, 100% Czech, 6'3"-6'4" he was the vocalist. The bar host was joking around with us, "you look like hulk Hogan." We were joking back calling ourselves, "Rich Hogan and Tommy

Hogan, we were all gonna be Hogan.” They were trying to get us to go to this metal bar called Godz G-o-d-z. I mean they played death metal, black metal, and thrash metal. Slayer, cannibal corpse, emperor, they'll play whatever as long as it's heavy. This is a METAL bar.

We were joking with the guy he was like, “Come to bar, come to bar, we got that cannibal funeral and dark corpse”. We're like “Dark Corpse, Dark Corpse, that's actually a good name!”. We were all jokingly calling ourselves

Cam: Oh dude I love that name Dark Corpse it has that same feel as Nunslaughter, it's such a vibe. What was your first live show like?

Ays: The first time we played live it was literally just us and that's it, the bar is called “Fuck Yes”. The first time we played there, we were the first heavy band to play there. It was much more of a J-rock club. The next show... I don't know how we got these bands to play with us. First it was a grindcore band to kick it off, then it was a thrash band, then it was us black metal, the next band was death metal but they call themselves samurai metal. One of the members from Gallhammer was there, they liked our set. She was friends with the first band which is why she was there. Then the place we practiced at, we were just chilling, they were like “wanna play a show with us” we were like “yeah.” We played some more shows with those guys. Their name was kind of lame though, they were called, “The Care Bear Stare”.

Cam: hopefully they were playing grind core with a name like that, at least for the irony of it

Ays: They were metal, they were heavy but they weren't grind core or anything like that. We played quite a few shows over there.

Cam: So what even made you go to Japan?

How I ended up there, I was in the navy. When I got to my command it was originally out of Lamour, California. That's in the middle of CA, Fresno is the closest big city to us, LA was about 3-4 hours away. I got to my command, they were like “We're being relocated, we're moving to Japan. Did nobody tell you?” “No. haha.” That's how I got over there to start with.

Cam: That's pretty interesting, when you first got there it must've been a fish out of water scenario.

Ays: Oh yeah, of course. I had no desire to go there, so obviously a fish out of water haha. It wasn't like now when you had your smart phone and all of these different apps, ya know just look it up and boom. No, you had to learn by getting lost, or having a guide, or knowing

someone to take you around the city. There was a really cool area, where there were music shops just everywhere, it was a musicians paradise. There were just so many different stores all for instruments, CDs, you name it.

Cam: Where were you stationed if you don't mind me asking?

Ays: Uh yeah of course, it was Etsuki . Which is in the Kinugawa area. Where all the ships were in Yokosuka/ What I was in was called a squadron. When a ship goes out to sea we go out to the ship, but when the ship comes in, it's like shore duty.

Cam: Can I ask what position you were in, if you are allowed to talk about it.

Ays: Well it was originally called MS, which is a Mess Specialist. Which is a really good thing to be in there, you are working ungodly hours but you get a lot of perks. Like hooking up; bringing someone grilled cheese or a cheese burger or something and then you don't have to wait in line for a haircut. Military regulation requires a haircut, I didn't have to wait in line. Doing your laundry, you gotta wait in line, do a sign up sheet. One guy would come pick up my laundry and bring it back to me once a week. This is out to sea so you're literally like a floating jail cell. I listened to some of these dudes talking about being in prison, and I am like "Oh my God that's almost exactly the same as here."

You don't get days off. Working anywhere (non-inspection time) 14-16 hours, up to like 18-20 hours (during inspection.) Mind you, you still have to shower, figure out how to get some sort of sleep, still work, AND still function.

Cam: Damn that sounds rough. Where are you originally from?

Ays: North Carolina, Elizabeth City, we're like an hour away from the outer banks, and pretty close to Virginia, Chesapeake is like 30 minutes away, Norfolk is like 45, Virginia Beach is like an hour.

Cam: I have actually been through NC for work and let me tell you brother I didn't want to leave. It's so beautiful and the tobacco shops are great and plentiful.

Ays: That's the main cash crop. For me, when I turned 18. I could get a carton of Camel of Turkish Jades for like \$20

Cam: When I went down there I paid like \$5 for American Spirits, where I am from they're like \$16 (more recently upped to almost \$18 FOR A FUCKING GODDAMN FUCKING SINGLE BOX BY THE WAY)

Oh good God

Cam: One time in NC, I was at a Wawa. I could literally throw a rock and hit two tobacco shops with a skip because of how close they were. Is that a really big thing down there, like is tobacco actually as big as we think down there?

Ays: Oh yeah, yeah! That's the main cash crop, you know the plant for Newports is in NC.

Cam: I knew a big portion of cigarettes came from the south but I had no idea it was that big out of NC specifically

Cam: Since you've been back you've been in a new project can you tell me about finding that project, the sound, and inspirations?

Ays: You know a lot about that band When Evil Calls. After I got to Florida. I don't know why I decided to go look on Craigslist. I was originally gonna play as a drummer for this viking metal band. I wouldn't say I am a drummer. I can play some black metal, death metal, thrash metal, on drums ya know just don't expect me to gravity blasts. That didn't pan out and I saw an ad for When Evil Calls and I was like "What is this." The first time I got into contact with Josh, we were setting up the first practice, he sent me some songs he did vocals on that kind of sounded like Dez from Coal Chamber. Just place holders to learn.

The first time we were supposed to go down there, there was a big hurricane. I was like "Yeah I haven't been through a hurricane in a long time." After everything died down we met. We've been trucking along ever since. It's awesome, even though I am a vocalist for him. I am still writing songs on guitar as a guitarist, we work together on lyrics and vocals and everything like that. It's cool, I kind of know the wheel house. One song we did I was like "I am just gonna throw it at him something out of left field. This song I wrote a long time ago." He heard it and was like "oh my God yes, yes." The one I thought he was gonna like he didn't like. The way it works is I'll write a bunch of riffs and bring them over and after we're done jamming; he'll say "Show me what you got!" We have so much material it's just... I just like that we're able to co-write, it's not all one person. I like that I can have input, and we kind of share it. The one thing is finding a reliable drummer. In FLORIDA, home to these AMAZING bands. The Tampa area, we'd have another drummer no problem. Orlando though, where we are, it's just different. We've had several people come in, and you go to hit them up and they'll just ghost you. Nothing back.

Cam: I am sure you guys will find something soon. You guys working on some new music lately?

Ays: We have so much stuff we're finally getting back into the swing of practice, we have so much stuff haha.

Cam: If you had to describe When Evil Calls to my audience what would you describe it as.

Ays: One guy actually put it really well, one of the guys Josh did an interview with. "Pure, raw, metal, in its finest form." Basically if you dig Pantera, Machinehead, Lamb of God, little touches of Slayer here or there. I don't know who did those riffs. He says it sounds more like Alice in Chains, I can see it's dark and heavy like AiC but I get a more Slayer vibe from it.

Cam: I wanted to ask you about Astral Woe, I've featured you on a couple of tracks now. I always wanted to ask you about the inspiration behind your lyricism. A lot of it seems inspired by the second wave black metal. How do you get into the mindset of getting so fucked up? How do you get into the mind set of writing about raping someone's guts with a chainsaw?

Ays: That was more from my death metal days haha. It stems from that. It stems from the mindset of listening to Cannibal Corpse in 1993. Imagine this, you're ten years old listening to this new band that just came out called Cannibal Corpse. Tomb of the Mutilated was out and going "Oh my god this was amazing" At the time not understanding what they're saying, it still was just so badass. I mean the music itself was crazy.

Cam: Would you say that was your first experience with extreme lyricism?

Ays: Oh nono Slayer, Slayer was probably the first. Slayer, and Venom, and then hearing Cannibal Corpse, it was crazy. Back then there was no magazine where I was from to find bands, no internet. So basically you look at the liner notes, and go with the liner notes. You look for the "Thank you to these bands." In the liner notes and then check out those bands; That's how we did it back in the day.

Cam: What would you say the most fucked up album art you've ever seen was?

Ays: Any album cover that looks like that, cool, a blind buy. Japan for example, they're still into buying CDs and records. There's tons of CD stores; my favorite was Disc Union, they break everything down. No shit they have dedicated sections black metal section, a death metal section, a grind core section, etc. They have another section called "3 for 500 Yen" . It could be anything though. You see any cover that makes you go "Oh my god" you have to pick this up. I don't even know what the most fucked up art I've seen is though.

Cam: I can imagine, especially in Japan. Those dudes being hugely inspired by Carcass.

Ays: Grindcore is huge over there, I've seen a bunch of different grindcore bands. Like Oh my god.

Cam: What would you say your favorite was, if you could use this platform to shout someone out who would it be ?

Ays: Oh god, I would probably say Gotsu Kotsu Totsu. I've done shows with those guys they're cool as hell. Outrage is another one, that's one of my favorites. I love Outrage. It's like an old

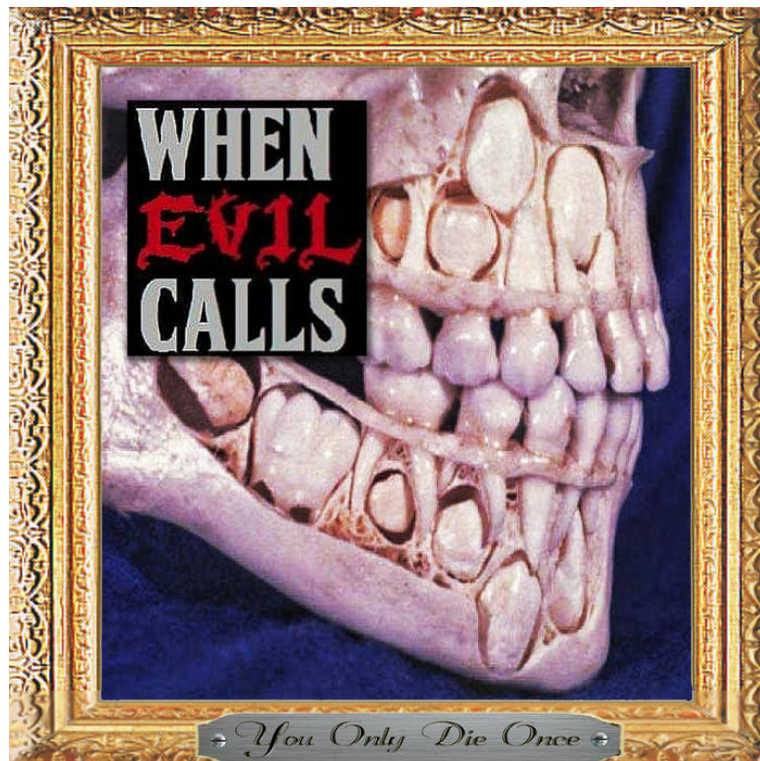
school thrash band. Some of their stuff is heavily inspired by Metallica. There's so many good bands over there oh my god. Coffins are another good one too. They tour the US.

Cam: I haven't seen em yet but I mean to

Ays: Seeing them live and hearing them on the record are two completely different things. When live the tone is so crunchy it feels like you're eating the riffs. This is the band you have to see when they come to the US, I can't even tell you how many times I've seen Coffins.

Cam: Is there anything you'd like to add before our time is over?

James: No, I think I got everything



When Evil Calls You Only Die Once Available here:

<https://chronoplastrecordz.bandcamp.com/album/you-only-die-once>

Ausländer Perspektive: GERMANOPHILE

Between the time when the airwaves forgot the Scorpions, and the rise of the shrieks of Bethlehem, there was an age less known of. And unto this, Thrash, destined to bear the denim clad crown of Westphalia, upon a soot stained brow. It is I, the Öutlander, who alone can tell thee of their saga. Let me tell you of the days of bullets and leather! Born from the urban decay and grinding machines, fueled by gallons of bier and angst, having laid down their souls to the gods rock 'n' roll, Teutonic Thrash roared from the heartland of the Ruhr. No longer will the oft revered trio of Sodom, Kreator & Destruction dominate the tales of yore. For it is time that the overlooked get their due.

Holy Moses, perhaps the oldest mentioned here, deserves special acclaim. Going back to their demos from the early 80s reveals a surprisingly advanced sound, that while rudimentary, still contained much of the hallmarks of thrash as we would know it. The raspy vocals, the palm muted riffs and double bass drumming mirror the later trends, half a decade before its time. Ramon and Jochen, founders of the band, evolved very little musically during their tenure. Mid paced, distinct and serviceable, but lacking the edge. Something apparent when we observe the limited progression from the Satan's Angel demo to the debut album, Queen of Sins. By 1987, it had become the band of Theseus, but would come swinging out of the gate with the ferocious full length, Finished With The Dogs. Faster, louder and heavier than ever, with Sabine Classen's feral snarls cementing Holy Moses as German thrash aristocracy.

1987, by and large the best year for this scene, considering the albums released and the status they would go on to achieve. Violent Force's Malevolent Assault of Tomorrow, a relentless speed metal barrage of alternate picked riffs and thumping drums, featuring Atomic Steif, who would go on to drum for Living Death, Sodom and Assassin. Living Death too would release Protected From Reality, another album in the same speed/thrash vein, maintaining velocity like an MG42 tearing through landing craft on Normandy and with hints of an epic atmosphere rarely seen in this subgenre. Moving onto a distilled, but raw thrash sound, Darkness would unleash Death Squad. No nonsense, no gimmicks, just an outburst of aggression. Meat and potatoes thrash it may be, but it won't fail to leave an impression with its audacity.

That's not to say other years were inferior in any way. 1986 would be subjected to The Upcoming Terror by Assassin, with winding song structures and 1988 brought with it Sign of the Wicked by SDI, more booze fueled, razor cut metal anarchy. But 1987 remains special. Much of it thanks to Protector, with the Misanthropy EP and Golem full length coming out in the same year. Death beginning to seep through the cracks, blending to form the seeds of the sound that was to come. Protector's entire original run up till the "split" in the 90s was impeccable. Intense and frenetic at the start, maturing with Urm the Mad before the metamorphosis into the aptly named A Shedding of Skin. Polished, without single note out of place.

To the south-west, another band in a similar niche would undergo a progression none to different, albeit with much lesser success. Into The Abyss, by the legendary Poison, an extreme metal amalgamation would go on to refine themselves into R.U. Dead, a stellar death metal outfit that still retained its thrash roots. Besides this all, there still remain countless serviceable bands under the speed/thrash umbrella, from Iron Angel to Vectom, Angel Dust to Risk. But there's a reason Teutonic thrash did not devolve into groove like the American scene. Taking a much less commercial path.....

Part 1 Fin.

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EDITED AND DRAFTED: 9/7/2025