

PARADE THE REMAINS

February 2026

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METAL

AUTOPSY:
BLACK FUNERAL
-ORDOS

INTERVIEW:
KOREY ARNOLD
FROM ROTTEN

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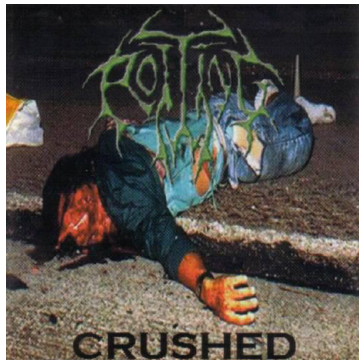
INTERVIEW KOREY ARNOLD OF ROTTING by AJ



Note: some answers have been edited for clarity.

Korey Arnold first started out in the metal scene as vocalist for the band Abusement Park in 1990. Abusement Park would later change its name to Rotting in 1991, leading to Korey's most famous role: as the vocalist on their first (and only) full-length album,

Crushed, in 1998. He would play with Rotting until their breakup in 2005, and formed his current project, Burning Caskets, in 2009.



Korey currently lives in Kitchener, Ontario (CAN) and runs the merch site Korey's Patches and Stuff, as well as the Heavy Metal Garage Sale event in Kitchener and the metal-themed podcast The Shed Cast.

PTR: Thanks for taking the time to do this interview! To start off with, what made you decide to be a vocalist? Did you start out as one or did you learn something different initially?

KA: I wanted to be a vocalist after getting into a lot of crossover stuff like M.O.D., Agnostic Front, Crumbsuckers, Suicidal Tendencies, etc. At first I wanted to play guitar, but I never really got that great at it, so I said "screw it, let's yell in the mic!"

PTR: How did you join Rotting (back when it was called Abusement Park. If my memory is correct), and similarly, what inspired you to form Burning Caskets??

KA: Abusement Park was actually the name of a thrash band the other members were in prior to Rotting. When I joined, they were thinking about using the old name again,

but I thought it was lame as hell. I came up with the name Your Decayed Rotting Corpse, and we settled on just Rotting. Burning Caskets was originally formed as a black-and-roll band, similar to recent Satyricon, but eventually it just morphed back into death metal.

PTR: Burning Caskets hasn't released any new material since *To Burn A False Prophet* in 2011, but you've said recently that the band is active again with a new lineup and that you have plans for additional releases. What made you decide to start up the band again, and what upcoming projects do you have in mind?



KA: Burning Caskets never really broke up. Life just happens and we haven't done anything in ages. Deni [*bassist for Burning Caskets*] and I have a million sick brutal ideas in our heads brewing, so it was time to get shit going again.

PTR: What are the main influences of Burning Caskets? What about influences on you personally?

KA: You won't hear it on *To Burn A False Prophet* because of the clean recording, but lots of old school shit. Both the stuff we're writing now and what we wrote on and after *To Burn A False Prophet* is very influenced by old school catchy death metal like Autopsy or Incantation.

PTR: Your work as part of Rotting has been getting a lot of attention over the past few years – I'd argue that *Crushed* has become a cult classic. Did you ever think you'd get this level of media attention?

KA: Yeah! It's cool to see that even people new to death metal are getting into *Crushed*.

PTR: What's your favorite memory from your time in a band? (Live, in the studio, etc.)

KA: Playing Milwaukee Metal Fest in front of a shit-ton of people and seeing people sing along with what I was singing. It blew me away.

PTR: What's your favorite beer?

KA: As far as American beer, Budweiser in a bottle. I was in Florida recently and I drank WAY too many.

PTR: Who's your favorite artist you've done a show with?

KA: Honestly, Dayglo Abortions when my old slam band Sewer opened for them. It was an odd show because Dayglo Abortions is punk, but it was an honor to open for them. *[Notes: Sewer was a slam death metal band active from 2012 to 2013. According to Korey, the band played about 15 shows live, and broke up right as they were about to record. Some footage of the band is still available on YouTube.]*



PTR: Are there any bands you listen to that you wish had more fans/recognition?

KA: Local bands Disgust *[brutal death metal from Cambridge, Ontario]* and Decimate *[death metal/grindcore also from Cambridge]*. Also Morgue from Wisconsin, if you haven't ever heard that band, you're missing out.

PTR: Do you have any advice for anyone looking to start a band?

KA: Do it because you love doing music, not for money or likes on social media. If people get into your music, that's a plus.

PTR: How do you think the metal scene has changed over the years? Do you have any predictions for the future of metal?

KA: Everything that was old becomes new again in metal, so honestly it's hard to predict anything.

PTR: Anything else you'd like to say to all the readers and listeners out there?

KA: Check out Burning Caskets! You'll like it!

Korey's Instagram: https://www.instagram.com/korey_caskets/

Korey's Patches and Stuff Instagram: <https://www.instagram.com/koreyspatches/>

Burning Caskets Instagram: https://www.instagram.com/burning_caskets_official/

Korey's Patches and Stuff Website: <https://www.koreyspatchesandstuff.com/>

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85-92 Death Metal Retrospective

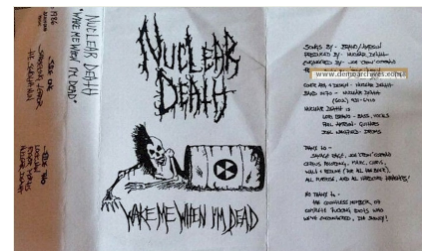


2020s. The era we find ourselves in. Metal's not dead, the spirit lives on. There's still innovation and something new to be found for everyone. That being rehashed sounds and reskinned trends being resurrected and remade repeatedly without retrospect. Is it for you? Do you partake? You're reading this zine aren't you? We're all hoisting the banners of the vanquished.

I have long since excused myself from the "scene", as it may present itself, since many years past. Though I do recall with distinction, a movement to dig up the graves of whatever death metal band may have roamed the earth and encasing the bones in museums of digital amps and flattened mixes. OSDM, dissonant, caveman, and however many bastard children born out of necromantik intent.

Thankfully there have been gaps in the resume, crucially from the transitional stage, before the riffs and structure were etched in stone. Much as Chuck and his worshippers would have you believe, it didn't sprout out of nowhere. And between the denim vests and cargo shorts lies a no man's land of misfired demos and chromatic riffs.

Slaughter deserves rightful credit for their contributions from north of the border, but few acknowledge Voor. Voor, who too were ahead of the curve in 1985 with ferocious vocals like a mitre saw to the ears and a guitar too fast for its own good. And the desert born Nuclear Death in 1986 with every instrument seemingly with a mind of their own, triggered in a sustained exothermic burn. Finally, Slaughter Lord, from Australia, unhinged and thrashing til death in 1987 as the leads seem to run off by themselves and drag the rest of the song along.



Why these? What's really so different in death thrash that there's international exceptions? Because of the now lost core of feral velocity that can only exist when a band has more speed than skill, yet not in the same way as the first wave what have yous which relied on crushing distortion and atmosphere. No, there is intricacy here. There is, dare I say, resplendence.

Like grainy footage of the last Tasmanian Tiger, still prowling the earth before the inevitable. Like an IMSA tarmac terror before the homologation. Domestication, even as traces of that

cro-magnon DNA lingered somewhere within the professional studio recording norm of the 90s. Sure, death metal got plenty crazy. Grind got plenty crazy. Demos crossed the limits. But not this, highly specific and perhaps subjective kind of crazy. Where the structure dissolves and distortion curdles into momentum.

I could point you towards other specimens. I could direct people towards Warhammer from the UK, featuring Shane Embury of Napalm Death fame. I could highlight Incubus from Florida, composed of Gino and Browning from Nocturnus. And I could provide the links and receipts for every shape and form I've seen it in. But there still be dragons and demons, lost in the vortexes of tape trading and unrealised attention.

Which leaves just you to find them. Go back, excavate and uncover. Not just the fringe unknowns however, there's a lot more even to the bands you've explored. This has been the Aüsländer, staying out yet looking in.



Black Funeral's Ordog

An Exercise in Synthetic Primitivism



Synthetic primitivism should be an oxymoron. What does primitivism, an extolling of pre-industrial, uncomplicated values, have in common with the synthetic, which is manufactured, a clear product of industrialism? To place these two concepts side by side is a stark juxtaposition, but sometimes it takes a juxtaposition to create a work of unadulterated genius. Enter Black Funeral, one of the earliest, and also one of the most interesting, black metal bands from America. From their very earliest releases, there has been a fully formed, singular vision from Michael W. Ford, with music that always has a very distinctly occult feeling, no doubt due to his studies in this realm influencing the music accordingly. While *Vampyr - The Throne of the Beast* and *Empire of Blood* are rightfully considered black metal classics, being loaded with tons of interesting skittering riffs, it seems like the band tends to rarely be discussed outside of die-hard circles, and even then, it is mainly for these two records.

But it doesn't end with these records, of course. Never content with staying static, Black Funeral took a sonic transformation into more industrial waters, firstly with the purely dark ambient record, *Moon of Characith*. But it was starting with 2004's *Az-i-Dahak* where the band took a leap into ultra abrasive, industrial black metal soundscapes. Like in many cases where a band has what is, on the face of it, a seemingly unexpected shift in sound, this proved to be a rather controversial artistic choice; but obviously, when looking at Michael W. Ford's other output during the same period, this shift in direction is contextualized accordingly. That said, there's undoubtedly no other album from this band's catalog that can be called more polarizing and controversial than this particular record.

Sonically, this is a direct continuation of the approach explored on the aforementioned *Az-i-Dahak*, **Ordog** has a sound that is simultaneously extremely raw, and extremely synthetic. In fact, while this record further explores the direction of that album, it explores it through a much more noisy, industrial lens than that album has. The "production" on this record, if it can be called as such, is hypnotic, razor thin sheets of noise, and the instrumentation is clearly digitally recorded; it is very obvious that MIDI instruments were used during the recording, although whether it was recorded to MIDI with guitars or entirely written with MIDI files is anyone's guess. Whatever the case, under any other circumstances this undoubtedly wouldn't work at all. In this case, however, it is a big part of what really puts **Ordog** over the top; it gives the album a particularly detached, calculated quality to it that even the other Black Funeral records

during this era do not have. The lyrics are also an interesting facet to the album; while I'm personally unfamiliar with the subject matter at hand, it is nonetheless very fascinating reading and thoroughly sets the tone for the album.

For the musical side of things, it is a superficially "primitive" record. On the face of it, **Ordog** (much like *Az-i-Dahak* before it) calls to mind Ildjarn in particular; much like Ildjarn, many of the songs focus on simplistic, repetitive motifs. Beyond that, however, is where the ingenuity comes into full focus; these tracks are very detailed, and as a result you will frequently hear very odd, angular riffs, coupled with occasional noisy ambient interludes interspersed throughout the album. These songs have a lot of variety in them, and often take unexpected twists and turns that should feel wrong, and it ends up creating a rather fever-dreamy, dissociative aspect. That said, in the context of this album, this dissociative wrongness is something that works in its favor. The vocals help to complete this ritualistic atmosphere, tending to alternate between more traditional black metal shrieks, sinister ghostly chanting, and vomitous, distorted whispers.

This is a record that must be listened to as a whole, as each piece on the record subtly interweaves with and contextualizes the rest of the album.

Ordog is a very challenging record, and hardly something that should be casually listened to, but this is also what makes it a very rewarding record to listen to, and if you skip through the tracks on it, what you're hearing will likely not make very much sense. This is undoubtedly why this particular

record is so polarizing to listeners; I've only ever seen strong opinions of it, negative or positive. That said, it is this challenging quality that truly sets this album apart from so many others of this stripe, and makes this particular album not just one of my favorite black metal records of all time, but, indeed, one of my favorite albums of all time, regardless of genre.



Akhtya Nachttoter



Azgoth Drakenhof



An Unnamed Spirit

Comecon- Megatrends in Brutality Autopsy



Comecon is one of those bands I feel most people forget about; to me this album makes it obvious why. The songs on this album are uninspired, featuring some of the more punky elements of death metal that Master made popular, some dissonant guitar melodies; with that you have the basis of the sound of this band. Starting off with song structure most of these songs are exactly the same, mediocre tremolo riff, followed by a "heavy" punk riff pock-marked with misplaced guitar "melodies". I use that word lightly as these melodies are more like spastic convulsions on the higher registers of the guitar. Sprinkle in awkward, ham-fisted dissonant chords and boom you have imagined the guitars on every single one of these songs.

In terms of drumming, I find it to be lacking compositionally. They feel incredibly robotic and really only seem to be concerned with doing the absolute bare minimum without pushing the drums in a way that makes them feel like an instrument instead of a platform. The minimalist approach to drums I can typically appreciate usually have something that makes the drums feel like a heart beat. However, the drums on this album sound like a lifeless program just running without any emotion.

The ONLY thing I will say about this record is L.G. is on point as usual and honestly is my favorite part of this entire record, he plays to the strengths of the instruments by implementing a more punky vocal approach that appropriately captures the mood this album seeks to achieve. Adding the much-needed energy this record lacks. As good as the vocals are they cannot save this record.

Bass is non-existent even though supposedly two of the members handled bass I couldn't tell you a thing about it because of how poorly the whole thing is mixed which leads me to my next point.

Mixing. I know a lot of people don't believe mixing matters, but I am going to be frank; a mixing job can amplify or destroy the atmosphere on a record. This is one of the worst death metal album mixes I have ever heard. For starters, the guitar tone is thin and plucky; a record like this would benefit greatly from a much beefier tone. First Act starter amplifiers with their shitty built-in overdrive sounds like an HM-2 when compared to the tone on this album. These drums sound manufactured, not recorded; that's because they used a drum machine. I'd like to take a

second here to say; there is nothing wrong with that. If you put the proper time into processing programmed drums, they work for pretty much any application, in my opinion. However, they didn't attempt to fix any of the problems; the way the cymbals weirdly fade out, the thin and sappy snare, the unenthusiastic toms, etc. If they recorded bass for this, I wouldn't be able to tell you, it's just not there. The only low end I can really grasp is the very little bit that comes from the guitar tone. Overall, this record could've been decent but suffers from a lot of things both technically and musically. I think that people who aren't sticklers for more nuanced types of death metal would enjoy this, however this just really isn't for me.



Metal as a Theme in Gaming



Are there any good “metal” video games? What even makes a video game “metal”? Is it simply the inclusion of metal in the soundtrack? A narrative based around metal like Brutal Legend? A stylistic choice? All three?

Well, to tell you the truth, it’s a bit hard to put into exact words what I mean when I say a video game is metal. I will say it is NOT hard to get someone to agree that DOOM is metal: the soundtrack makes the game feel saturated in the genre, obviously taking inspiration from acts such as; Metallica, Megadeth, Pantera, and many more.

The soundtrack does play a big part of it, but it isn’t the only defining factor. The game’s style is without question metal, the gore being the most obvious, but also the weapons. THE WEAPONS, OVER THE TOP SLAUGHTER TOOLS FROM FUKKIN HELL!!! Even the pistol feels meaner than it should. That over-the-topness, that meanness is perfectly exemplified in the BFG (Big Fucking Gun). This shit makes the entire level red, metal? Yeah, I think so. The soundtrack is something I want to wrap back to. This being a midi soundtrack is one of the most impressive feats, the energy they were able to get with simple sounds is incredible. I mean, come on, this is the closest thing to chugging you’ll hear from a midi soundtrack. They definitely shouldn’t re-record this in 2011, and ruin a beloved soundscape for no particular reason. It’d be a real shame to see some really badass dudes piss in the face of their beloved fans for no reason. Thank Gorgoroth that’s never happened. Anyway, the demons are decked out in spiked nonsense, red eyed, and violently in love with violence, and looking like rejects from.

Is the plot metal? I don’t know, how does “EVERYONE IS DEAD, YOU ARE THE LAST MOTHERFUCKER IN THE WORLD WHO CAN SAVE THE EARTH. HURDLE THE WEAK, TRAMPLE THE DEAD.” sound?

Sounds pretty metal to me. Definitely more metal than your basement black metal band that has had more members than your mother has had dicks in her mouth. Speaking of your mother, just like your mother, this shotgun kicks like a bitch.

The sound effects, being as bombastic as they are, blend perfectly with the pounding metal in the background. From the gargling sounds of zombie marines begging for death, to the fireballs flicked effortlessly from the twisted fingers of imps, and the sounds of war ripping through the hordes. Mechanical, lead spitting, flaming death; shotguns, rocket launchers, and CHAINSAWS, which turn every room into a Carcass album cover. Unidentifiable medical waste and slimy bullshit. They’re going home in shopping bags.

Now go my slayers, go and destroy the demon horde with the knowledge, the truth! DOOM is metal, and all it takes is to just see metal and DOOM for what they are: knuckle dragger power fantasies for men with mommy issues and an absent father. To put a nice bow on this entire article, metal as an aesthetic, while hard to define, is easy to agree on. Typically, it features a

darker color palette, darker narratives, and an emphasis on being either deep and interpersonal (Cry of Fear) or shallow and hyper-violent (DOOM). Regardless, I feel as though we can all agree on one thing at the end of the day: DOOM kicks fucking ass.

Still not convinced? Here's a list of albums to put those worries to rest.
Slam fire them into your ear canals and RIP AND TEAR UNTIL IT IS DONE!:

Demolition Hammer - Epidemic of Violence: On par with, or better, than all the albums they took inspiration for the soundtrack from. Skull splitting, bone breaking, flesh melting death thrash made for the demon murderer inside of us all.

Voor - Evil Metal: This record is fast and frantic, and one of those albums that is perfect for the final level of the campaigns. This album will make you realize that anger is not a curse, but a tool. The curse is the demons being locked in here with you while this is playing.

Artillery - By Inheritance: This album features some of the most high impact thrash songs in the genre, with vocals and solos that will shave your head and melt your dog to the floor and drums that pound like artillery.

Savage Grace - Master of Disguise: One of the best speed metal albums to ever penetrate the ear pussies of the world, it brings lightning fast tempos and guitar work that will make you question your sanity.

Opprobrium - Serpent Temptation: Christian death thrash? Yup! DOOM guy is canonically Catholic. Deal with it, we're slaying demons to the face melting power of the Lord with this one.

Crimson Thorn - Plagued: Christian death metal from the heavens. Pummeling, grinding, and groovy, this album is sure to lend itself well to any demon slaying session you may find yourself in the middle of.

Want more games and album pairings to Sadisitically Exekute?
We got you covered:

Painkiller: Black Edition: One of the best boomer shooters to come out of the 2000s. This game drips with metal charm and style. I think that the stake gun, which is my personal favorite weapon in any FPS game, can prove my point.

Pair with:
Gehenna - Hardrocker
Leviathan - Tentacles of Whorror
Antropofagus - No Waste of Flesh

Dusk: This game feels like surviving in a Necrophagia music video. This game is a love letter to Quake/Blood but it has its own identity. The entire game oozes metal, specifically slower death metal.

Pair with:

Churchburn - The Awaiting Coffins
Decomposed - Hope Finally Died
Hooded Menace - Never Cross the Dead

Darksiders: Featuring the battle of Armageddon, angels, demons, and some honestly pretty metal set pieces, armors, and weapons. This game is a pretty good example of dancing with a subject without maybe fully realizing what it is you have.

Pair with:

Odium - Sad Realm of the Stars
Krohm - The Haunting Presence
Thergothon - Stream Toward the Heavens

Cry of Fear: A game that perfectly encapsulates a Xasthur album. Crawling deeper and deeper into depression, layer by layer soaking up the sorrow. The abyss is not a watcher, but a predator.

Pair with:

Parnassus - In Doloriam Gloria
Evoken - Embrace the Emptiness
Rhinocervs - RH-07

Blood One Whole Unit: This game literally takes place in HELL. I mean, come on. Not to mention the fact this is one of the best boomer shooters ever made!

Pair with:

Psychic Pawn - Decadent Delirium
Darkthrone - Blaze Under the Northern Sky
Kreator - Endless Pain

Twisted Metal Black: Twisted Metal has always had a very metal slant to the games. Featuring metal tracks, but also a very metal aesthetic featuring elements of body horror, psychological horror, slashers, etc.

Pair with:

Godflesh - Streetcleaner
Horrific - Your Worst Nightmare
Sadistik Exekution - K.A.O.S.

Next time we will delve into some movies I feel hit the metal bone: horror films, action films, and more shall all be brutally dissected for your pleasure. So why don't you make like Rod Lane and hang around, until next time.

Morti, signing off.



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