

Sascha Beselt / MANDATORY Interview

Morbidious Pathology

1. Hail Sascha! Want to break some music press schemes I won't ask you about the history of Mandatory on the start of this intie but I will ask about... that region of Germany which is being your native, Ruhrgebiet namely. It is hard to hide that this place is known first of all as an industrial centre. Therefore is it possible to attempt about affirming, that this industrial climate gives Euskirchen, the city in which you live now some specific colouring? Can be said that the reality which surround you, finds it's own resemblance in pictures of such a places which are being captured in books or in movies? Is the landscape of Euskirchen dominated by the grey, soiled buildings of large factories, or maybe the situation looks much different and your city got rid off this mark of industrial epoch and iron works and mines are replaced by the glazed office buildings full of desks and computers?

Hell-o bro !! Hehe, oh well, so first of all, Ruhrgebiet is not my region of origin. I am from Euskirchen, near Bonn / Cologne. Euskirchen is not an industrial city. It is a standard little town. That is some complete different region you are talking about. The Ruhrgebiet sure shows the industrial influence but not Euskirchen. So, I fear, I have to disappoint you concerning any scenarios of the kind you are describing.

2. As we have already gone on a trip through Germany we must mention about some specific car which is associated with your country. Of course, I'm talking about unusually popular Hunchback. Do you agree with opinion, that this amusing small car can be treated as a kind of visiting-card of your city which contribute for pride of inhabitants? What do you think about this phenomenon, at least in my opinion it's some kind of curiosity, that people from the whole world still adore this vehicle? Don't you think that Beetle has been such an icon of 60€s and 70€s just as The Beatles music and the art of Andy Warhol? What do you think about this unprecedented profanation which has been the start-up serial production of succesor for the famous Volkswagen model? How do you think is there any chance to achieve success of the ancestor?

I have to disappoint you again. I am not into cars. The „Käfer“ (Beetle) is a famous car, of course, but I do not know many people still driving a Käfer today. There are some fan clubs in this country and sure some people still own one but it's not a car many people still drive today. It's rare, really. The cars you see for most of the time here are VW Golf's or Polos, small Japanese cars or Fords. And of course all the BMW, Audi and Mercedes-models. In Western-Germany you had the Beetle, in Ex-DDR (Eastern Germany) it was the „Trabant“ or the „Trabbi“ as we call it. Both cars are symbols of the after-war Germany, that's right.

3. The opinions in this matter how I think will be divided, but I presume that supporters of the traditional model of the famous car will be not convinced absolutely by no arguments, therefore I will let myself leave this matter for settling in other circumstances however I would like still to carry the motif of ancestors but this time I will let myself induce you to reflection to the topic... of swedish Death Metal! As far as I know you have already read the "Swedish Death Metal" by Daniel Ekeröth, so I would like you to take a stance on the thesis in accordance with the author of whom the most important and simultaneously the most interesting in history was the time when the demos started appearing, and then first, turning-point albums... what is your opinion in this matter as a maniac of swedish Death Metal - are you standing on the similar position or you are rather view, that the real years of plenty when the greatest works of the genre which may be considered as releases forming the canon are beginning after 1993?

Daniel's book is killer. I bought it when it got released and I also wrote a review for Poland's BURNING ABYSS-zine. Perhaps you know about this review. As my own birth dates back to 1980, I was not influenced by the Swedish Death Metal scene in the early days but when I was like 17.. Around this time - end of the 90s - I got me every album I can think of and somehow they all influenced me. Let' say .. an album like „*Godless Beauty*“ (CEMETARY), „*Clouds*“ (TIAMAT) or „*Bitterness*“ (DESULTORY) which got released between 1992-94 influenced me just as much as early DISMEMBER, NIHILIST or UNLEASHED. But I understand what Daniel is talking about in his book. When I got me copies of old Swedish or Finnish demo-stadium recordings - also full length albums - it gave me another hit. I mean, take DISGRACE's „*Grey Misery*“ e.g. .. It has this raw, straight forward underground sound. I personally love this kind of recordings which got done by using old analog studio equipment. They sound even rawer than the early Swedish recordings.. but well.. of course both schools - the Swedish and Finnish - are big influences. Bottom line: The demo recordings often have this natural, raw sound which reflects the spirit of the time even better than the full lengths. I mean, hey, these guys were around 16 - 19 when they did these recordings and they did not care about perfect tracking, they just chunked away and you can feel the raw energy in the songs. But I think just because it's a 1990 demo from Sweden, it does not mean that it has to be good music. But there is a relation, sure..

4. In any case, regardless of how a final decision in this matter we can not ignore the presence of a peculiar trend for retro Death Metal, and therefore I would like to know your opinion on this subject. Do you think that like a mushrooms after the rain growing for us entire armies of new bands whose work can be considered as more or less successful copy of the former titans of Death Metal is a positive phenomenon being able to some extent restore Death Metal the splendor of its former glory or if to take into consideration different character of the entire kind and the stage originally built by young people changing the face of the extreme music through their sounds, current renaissance of old school Metal of Death, should be regarded as yet another

attempt to tarnish the tradition and to create the favourable economic situation for milking money from faithful fans by publishers avid for money?

Well, as we already said in former interviews, we do not feel well about this trend. When we started out in 2000/01, we were totally into the old Swedish scene but I cannot recall any other band in Germany doin this style around that time. But today, while surfing on MySpace, I can find hundreds and thousands of these bands - in Germany and worldwide. It's really some retro thing.. They just want to be „true“ and „old school“. For me this retro-stuff is the real new trend. They try to be different from what they call the new school - all that Metalcore or Gothenborg Metal - but actually they do not reach this aim because they just imitate the old sound. They do not throw in their own way of writing songs. Just riffs and riffs.. not a single nice harmony or melody. So I think there might be some cool retro bands but I have not spotted them yet. All I can recommend is DEATHEVOKATION !! Grind on guys!

5. The time certainly will show who was right in this discussion however I will let myself to direct our chat into the Mandatory past of course I will not ask you about the biographical facts however I will ask you to tell us what influence on the uprising of the Mandatory had your belief, that... the day without the music of such bands like Grave, Dismember or Unleashed to mention just only a few it is a lost day:)

Of course the old Swedish bands had the biggest influence. I would have to lie if I negotiated this. But there are also other influences. Thrash Metal kings like RAZOR or EXCITER or bands like PARADISE LOST or CANCER left their marks.

6. Looking at the names of the bands which I've let myself mentioned a moment ago it is not difficult to conclude, that having that kind of inspiration, Mandatory even in the darkness with the great probability of the direct hit can be described as a band playing Old School Death Metal, but... there is some dissonance, because as you once said "was never happy with being labeled "OLD SCHOOL DEATH METAL" adding simultaneously "I want to set ourselves apart from this retro-old school-scene". Certainly that statements are firm, and expressed desires more or less justified if to take into consideration the fact that the Mandatory uprising is dating back to the times that not including with one's caesura the Renaissance of old school Death metal however there is a small "but". Do not you think that to the average listener such a declarations are not outweighing, and thus there is a reasonable fear that you will be put in one row with the entire crowd of bands who started coming into existence on the wave of that unfortunate retro trend? Do you believe there is an effective form of prophylaxis might prevent such a situation - unless of course it is important for you...

The „average listener or reader“ which reads a MANDATORY-interview without trying to get into the band's music is not the one we compose our music for. Of course, we are a „retroband“ as long as you define „retro“ as „reanimating an older style“. But what I try to explain: We try to create a mix of styles, to transform our influences into our own style.

You will understand what I am talking about when listening to the new album which will be released this year. You will find the influences of bands like mid-90s-CEMETARY, ENTOMBED, SLAYER, REPULSION or AUTOPSY. So not only Swedish „Stockholm“-Death Metal. We still do not create a complete new style, of course, but our song structures differ from all this retro stuff which gets released these days. I am talking about those bands that just pose with spikes and leather in the forest and play standard Swedish Death Metal influenced only by those 3 - 4 big bands. For us it is a small line between being „retro“ and „mixing the best of some bands into something new“.

7. Let's put the businesses away and talk about music! I've noticed that the sounds being created by you beside some obvious advantages, possess another essential feature... Namely I get the impression that they work as a filter, which effectively eliminates from among the auditorium of Mandatory the suckers who are only following the voice of the next trends. Does this kind of situation when only these thoroughly sorted maniacs listening to your music suit you as a band?

Oh I get what you are talking about. I do not think that it's MANDATORY's invention, it's just what Death Metal is all about: Being different, grinding your speakers and bang the fuckin' head. Every band appeals to „true and loyal“ listeners but also some trendy assholes who just try to check out crazy bands to shock their parents or friends. You cannot choose your audience like a nightclub separates the ones that have the right „look“ from the others. If some asshole likes MANDATORY - why not? As long as he pays for the record, it's ok, isn't it?

8. Continuing the plot of paying the special homage by you to the musical gods of the genre I don't see the way in reference to the music of Mandatory to not use the adjective... classic. "Exiled In Pain" in my feeling is the example of this how the true Death Metal should be presented itself - I realize that it may sound somewhat pretentious, but whatever! For me personally this is a huge advantage of this stuff, but I am curious of it, if you as a musician don't feel embarrassed to some degree because of convention which you chose? Are you able to unambiguously affirm, that in the choice borders of this "classics" you have the possibility of development as well as realization of all conceptions? Don't you afraid, that giving the vent to some from among your musical visions in one moment you may imperceptibly go out beyond the frame of received formula or... you may aim to this completely consciously?

Great to hear that you liked „Exiled“. Well, as I said before: It is a small line between „retro“ and creating an autonomous style. Today I personally think that especially „Divine Destruction“ had the biggest Swedish influence. But even on this record you can find the Thrash influences - let's say in „Eyes of Apathy“. „Curse Of The Undead“ was a complete different style and I think you have SLAYEResque songs like „Flesh Possessed“ and „DEICIDE-stuff“ like the titlesong. On „Where They Bleed“ we went more for the Swedish sound again, that's right. Perhaps „Where They Bleed“ is our most „retro“-sounding record so far but you can spot the Thrash influences again in „Obscure Mortification“.

I think it even mixed some Power Metal guitar work in. The beginning.. the rhythm guitar.. it's straight Power Metal... haha..

9. Perhaps the next stuff being signed with a Mandatory logo will come to a such a chance up, the stuff which as far as I know is already being formed and as you claim the compositions which are already written are presenting itself so as exactly the fan would like to, who you already are... therefore are you able today to certainly affirm, that the successor of "Exiled In Pain" will be closer to your visions of Death Metal walloping? What factors, the elements being contained in just now forming music determine about this, that you're pronouncing about coming stuff with considerable enthusiasm underlining, that in creation of Mandatory in more and more larger degree is being presented an essence of the genre performing by you?

The new album is absolutely by far our best effort, yet. Both in ways of composition and recording. You will find a lot of different influences. It sounds like if we had taken our favourite parts from other classic albums and put them into new songs.

10. In my opinion each of readers independently will assess the rationality of your arguments right after how he will have the chance to acquaint with the material that we've already mentioned, so in this moment I will let myself change the path of our chat and guided it so that together we could closer look at a few issues brought in your texts up, which as you claim are illustrating (generally speaking) the subject matter of life, death and emotions which are accompanying a human being when we feel cold breath of the Grim Reaper... In these polemics I am giving the palm back to the man and his opus magnum the civilization. Irrefutably it results from your statements that in lyric poetries you are baring mercilessly the dark side of the human nature and disgraceful acts that we are committing towards the others therefore I would like in this place to ask.... so I am exquisitely interesting whether you are prone to agree (or not in both cases I ask you to justify your post) with Nietzsche's words who stated, that the Earth has the skin, and this skin has diseases. A man is one of them?

Our lyrics changed from the standard Zombie-stuff more into the direction of psychological contents. Of course they are totally standard Death Metal stuff - hey, we are not philosophers - but now they can stand up beside the music. Back then it was more like „*Hey the song is finished - we still need lyrics!!*“. Now the lyrics could be read for themselves and still would make good sense. Regarding Nietzsche, of course, mankind is the worst disease of the earth. I mean, everybody with open eyes, will realize it.

11. Not abandoning our discussion relating human wickedness I will permit myself once again to quote the words of philosopher mentioned above in thought which "Looking at suffering causes the pleasure, deal the suffering even larger ". According to mentioned above can we talk that this meanness, which tells us to rejoice from disaster of others people or influences on this, that we deal the pain to another person by regard on pleasure what these

experiences deliver us, may aspire to the name of inseparable part of our human nature?

Well, some of us may take pleasure out of other people's disaster, some may not. I find it very difficult to generalize any statement for the whole mankind. We should never forget that personal disaster is not something to aim for. People that do not get this, are poor existences. Look at MAYHEM's dead.. this guy was sick. No, he was not an idol, he was just a sick, poor, kid. Nevertheless, Death Metal lives from it's lyrics. So the question is: Should we write about the pleasure of dying? Although I have no problems with lyrics of this in other bands' oeuvres, I still do not want to write such stuff myself. I do not expect pleasure in dying, instead I want our Death Metal to have sense. We are not philosophers as I said before but dark lyrics that describe the evil in our existence and transport the message of evil being something to fear, make sense to me. We wrote those „Flesh & party“-lyrics before, of course, as e.g. in „Flesh Possessed“. But we rethought that and now we think it's time for a change. I am pretty happy about the new style of MANDATORY's lyrics. The new lyrics are the most important element for me displaying that MANDATORY is NOT „retro“.

12. Concentrating our attention still on the tendency of the human being to acts, who seemingly seem contrary to our nature I am curious about your opinion concerning the evolution of human civilization in aspect of annihilating enemies. Don't you think the humanism which supposed to make the man more human is kind of myth which doesn't have too much common to reality? Will you agree with the thesis, that in spite of the seeming development of our civilization and putting emphasis on eliminating acts considered as tortures, today their size is not smaller and the only difference is that through technological innovation, the method by which they are carried out appear to be more humane because of the rapid mechanism of action? The question is, if the fact that now we kills more quickly and with greater precision can be seen as a step towards the humanity of mankind...

That's an interesting, yet very wide topic. There are methods of killing that I think are an improvement such as laser-guided missiles that fly hundreds of miles and still hit the small window they are aimed at. But, of course, war causes victims and that's not good. But should we destroy all our weapons just to have a big problem as soon as one, little tyrant in the Middle-East comes up with a new wave of terror??? Personally, I totally supported the USA in bombing the Iraq in 2004 and in the 2nd Gulf war in 1991. If they had not done it, Saddam would have gotten even more dangerous. Somebody had to do it. If some guy tries to grab your girl friend's ass and you say „*Stop that!*“ but he does not, you just have to punch his nose. That's the way it is, isn't it??

13. Still talking about our civilization we must say that if looking at the times in which came to us to live, there is a question about its condition that is being expressed for example in... art, or else culture. How someone once said "The symbol of the Renaissance was the Sistine Chapel, of the Enlightenment was the Great Encyclopaedia. Of the Twentieth century - coca-cola.". The

mentioned opinion quoted by me, may establish a clear example of this, that not everyone is being delighted of this how our today's world presents, which according to mentioned opinion is only the place of indivisible domination of popculture, meanwhile I will add to this more for example greed, hatred or else different provenience of fanatics. And how do you perceive its condition? Do you think that this what we people created and what we reached authorize us to brave looking in the future or else the XX century brought us only the progressive degeneracy and slowly fall of a mankind, which process guides our civilization to self extermination and we should rather think with anxious about future?

What? I thought the big invention of the 20th century was Death Metal !! Haha !! Ok, I really think that every era had its pro's and con's. The 20th century of course had more to offer than just Cola. Someone saying the opposite is not serious. If he is, I think he is just pretty sick...

14. One way or another some people even in the most favourable circumstances will be spreading the phantom of approaching hecatomb of a mankind, so also to this question I would like to dedicate a short moment and ask if you think that discussing on subject of possible screenplays of human extermination and his civilization as well as our "miraculous" planet may get the impression, that we can tell in more and more larger degree about still increasing probability of filling our human destination according to scripts well-known up to now from science-fiction films as well as from this kind of literature? How do you think what will be such a proverbial nail to the coffin of our human civilization - artificial intelligence, which will turn against its creator or else some different cataclysms will finished us earlier up being the result of nature devastation, which is by the way a result of a human activity?

Atomic and chemical warfare are of course inventions that made the whole natural environment suffer. Take Hiroshima/Nagasaki or Tschernobyl. Genetic technology may also cause some developments we could regret some day. But should mankind leave all these new technologies behind? No. Look, some day they could find a medicine for cancer. Something that really works. If we do not explore our world, mankind will not improve.

15. Now let's talk about the death and the emotions, feelings, reflections which accompanies it. So, my first (fundamental) question is... do you agree or will you be able to agree with Karol Bunsch's thesis that the human could even get used to death if he had a chance to die several times?

Haha, that's a pretty funny question somehow. My answer. Yes, of course, he could. Just as some people get used to cutting their arms.

16. Still continuing the topic of the relation between the death and the human I want to look into the question: is death some kind of taboo topic in our european culture. I will use here some example it will be the activity of professor Gunther von Hagens the creator of exhibition called "Body Worlds" - the Anatomical Exhibition of Real Human Bodies. Unique, controversial there

are only the few from many definitions used in articles about exhibition mentioned above. Exhibitionist & profane (The Sunday Telegraph), The Master Of macabre make the death show (Stern), Playing with the death (Frankfurter Allgemeine) as we can see the titles express the negative emotions to the exhibition and to the creator of it but it should be also mentioned that in spite of this all indignation maybe only apparent? The exhibition is very popular or even more - thanks to it. How do you think from where that duality takes the beginning because from the one side we have the offence and the public stigmatize and from the second side the huge number of visitors? Maybe von Hagens perfectly hit to the spirit's epoch (I mean the youngness cult and the belief that the human is the lord of his own life) giving in this way the satisfaction for human appetite on the absolute truth about theirs own bodies?

Well, in today's school books you have great drawings and schematics of the human body. Therefore I do not think that Bodyworlds was necessary. What attracted the visitors was their hunt for social distinction. Bourdieu defined „taste“ as „*incorporated social relationship*“ saying that - e.g. in music - people often feel attracted to some cultural phenomenon to set themselves apart from the „lower class“. Just as some people go to the opera just to tell their neighbours the next day that they have been to „*Fidelio*“ e.g. So I think that's what made people visit „Bodyworlds“. Apart from that it's right that death is a taboo in European culture. In some indian cultures death is not the end, but the other half of your trip. I guess, if we could overcome the vision of death being something to fear - I mean really overcome it instead of just trying to believe it -, that would be the biggest development mankind could achieve.

17. Continuing the taboo-topic which is (or not - depends on point of view) the dying and the death I would like to ask about another thing... So, how do you think why almost every trial to express so important aspect of human life which is suffering and dying finish with failure which has the base on human indignation explained by the objection to use such a delicate topic for art? Don't you think that it happens like that because the people often live behind some kind of veil which makes our existance covered and when you use such a directly lyrics you tear off that curtaine which separate the people from the picture of their destiny which is death? How do you think why is it so? Where we should seek the reason of incomprehension for the thesis of antique philosopher who have said that the death is the law which obliging whole humankind?

If we thought of death as a natural thing, nothing special, I am sure, it would not be such a big topic in art. I mean: How many paintings for example do you know that deal with the topic of birth? And now think of the ones dealing with death!!

18. When talking about death we cannot avoid... the topic of the life but we'll still be refering to death. The life as well as death brings many questions... The motto for the first of them will be these words: "The life is tragic because we born to death, but equally blind for me is the one who doesn't perceive the

horrible things as the one who doesn't perceive all marvelous things for that is worth to live." Taking into consideration the words mentioned above like the words of Oskar Wilde who has said "To be able to live is the most seldom thing which we can find in the world. Majority of people only exist." Do you think that we should give the equally sing between the life and the existance? How do you think why people can't live theirs life's? Like Albert Camus has said the reason for it can be the fact that "Human is a creature, who tries to persuades itselfs during it's life that the existance has a sense." On the contrary Paulo Coelho has wrote that "Human is so absorbed in doing the plans for the future, that he remains about the life not till then his days on earth are coming near to the end. But then it is too late for everything unfortunately". Which one of these sentences is the right one? Of course if any of them is right in your opinion...

I would go with Camus. Most people cheat themselves thinking about the sense of life. Therefore they believe that all that counts is to produce baby after baby. I have chosen the way of music. I want people to remember MANDATORY for the music. I think that this is our purpose. If we would not succeed in creating music, then this would be a big problem for me. So each individual should give sense to its own life not to the whole mankind.

19. Leaving our reflections about human existance I would like to quote Erich Maria Remarque just once more... "In life it's worth to aspire to choose the moment of your own death, although for that the death won't be able to beat the human like a rat nor strangle him not till he is ready." Without any doubts we can't disagree with the author of these words mentioned above, all the more the people have the "privilege" thanks to that they can decide when they want to go away, but here is a question: Does human who has't got any serious problems able to commit suicide with full conciousness? Don't you think that in general this kind of decision takes up these people whose life is a suffer and the death becomes like release from that agony?

Oh what a difficult question. I know a lot of people saying that suicide is a crime in the eyes of God. The question is: What lies beyond life? Is there anything? If not, I would support anyone comitting suicide. But if there is any kind of judgement, then it would be better to bear one's burden.

20. Leaving the above unusually weighty issue up to the individual deliberation of readers, in this moment for loosening the atmosphere I will let myself to redirect the paths of our slowly reaching the end conversation to issues connected with the music, at least this time in the definitely broader aspect... So as the student (and now probably graduated) of musicology you had the opportunity to come into the contact with the ethos theory under which the individual musical scales causes some kind of feelings, and the music has a significant impact on the emotional and ethical sphere of human - what is your opinion in this matter? If the statement created by Damon and then developed by Plato and Aristotle can be perceived as the right one? If yes so what kind of influence on human being Death Metal has in your opinion?

You are unbelievable, man! I just wrote my paper about musical virtuosity and musical aesthetics (**UPDATE: Later did another paper on aleatory music but still concentrated on musical aesthetics during examination**). Haha.. Ok ok, the ethos theory, however, was founded by Pythagoras and then developed by e.g. Damon as you said. Damon also discovered that not only music influences our mind but vice versa that our state of mind also influences the music we create. But as not everyone listening to Death Metal commits suicide, there has to be something more to it than just lyrics, scales and melodic structure. Platon or Aristoteles could not imagine a form of music that's all about death or lyrics like in „Fucked With A Knife“ (CC). Today's culture is a very complex system. In former times you had music, you had visual arts and they all were separated from each other. But today you have performing arts, happenings, movements like Fluxus in the 1960s. And you have television! You get used to horror movies when you are a young kid. So the presence of death in art gets socialized. It belongs to art and we understand it as art. People growing up in today's culture should understand Death Metal as a form of art in which death is the content. I remember CANNIBAL CORPSE once saying that Death Metal is nothing else but horror movies, just in form of music. Therefore they would not understand why their records get indicated. And I have to admit - although I think their lyrics are pretty lame - they are right!! Everybody understands that Death Metal is just music and that you should not take it for serious - just like a standard horror movie. But if someone does, he suffers from psychological sickness.

21. Continuing our dispute about music, as we will be finishing slowly, I would like to ask about "her" in somewhat wider aspect... Namely, as once Ludwig van Beethoven affirmed "The music is larger discovery, than whole wisdom and philosophy." Are you able to agree with words of this famous composer, placing at the same time the music on pedestal and giving her so huge meaning for human?

I agree with him but let me answer with the words of E.T.A. Hoffmann whose review of Beethoven's fifth symphony is a major testimony of Romantic musical aesthetics: *"Music unlocks for man an unfamiliar world having nothing in common with the external material world which surrounds him. It is a world where he forgets all feelings which he could define for another in order to surrender himself to the inexpressible."*

22. And this way we reached the end of our correspondence "debate", which final let be... the tankard of well chilled beer! Perhaps it is operating with stereotypes from my side, but thinking about Your fatherland I can not skip this exactly gods nectar, which in Germany seems to be a special national drink. That popularity induces to question about this, what is the reason of this huge admiration, which Your countrymen have been invariably granting beer since ages?

Haha, perhaps it's the German „Reinheitsgebot“ (purity requirement).

23. It seems also, that not without the reason the products of German breweries possess very high position in European rankings of (and maybe even global) beer bibbers, therefore I would like you to tell us, which of native brands of beer do you favour?

Perhaps you should check out Warsteiner Pils or Reissdorf Kölsch. But as far as I can recall a lot of major developments come from Germany and our neighbours in Austria. And especially German music has its great classics in Beethoven or Wagner or internationally renowned visionaries like Stockhausen or KRAFTWERK. And do not forget: We also invented the Leopard II ! Harrrgh !

In this place we may say like in the ancient times, finis coronat opus, therefore quoting Your famous countryman, who doubtlessly Johann Wolfgang Goethe was, in expectation on "Adrift Beyond " I will only say " Artist, create, don't talk!". Meanwhile you have the occasion now to say last several words to the Polish maniacs...

Thanks for the interview, bro! Guys keep checking out the net for news on „Adrift Beyond“ and ist release and get this fuckin' record if you wanna blow your mind!