

CANNIBAL CORPSE

Tomb of the Mutilated

This album has the sickest and goriest lyrics I've ever read, as well as sick cover art. Most of the songs deal with zombies killing women, someone killing their family, digging up dead children, you know, deep intellectual stuff. **CANNIBAL CORPSE** plays very complicated, tight, and almost technical sounding death. Their music is finely executed in an almost dreamlike flow which carries the listener through the dark black and white corridors of a morgue. This album is different from their new album in two major ways.

The vocals are much less understandable on this album. The lyrics are much more gory on this album. The vocals on this one are nothing more than grunts. I recommend buying the uncensored version of this since the censored one does not include the cool lyrics. This is a great album but I like the newer one better because the vocals are much more understandable. Both albums have incredible guitar work.

Hammer Smashed Face

This is a three song MCD containing the song "**Hammer Smashed Face**" off Tomb of the Mutilated and two cover songs. The other two songs are "The Exorcist" a cover of a POSSESSED song, and "Zero the Hero" a BLACK SABBATH song. Both songs are cool, but mini CDs are a rip off, only about 15 minutes of music.

The Bleeding

CANNIBAL's newest album and best as far as I can tell. The guitar

work is equally brilliant compared to Tomb of.... The vocals are much better, death growls which have energy behind them and can be understood easily. The growls are frequently broken off by piercing shrieks throughout the album. The lyrics continue to deal with death and violence but in a more psychological aspect as Chris Barnes (vocalist) says. The lyrics are mostly about serial killers in this album with also a few about zombies, torture, ect. Anyone into very talented Death Metal will enjoy this album.

IMPALED NAZARENE

Tol Cormpt Norz Norz Norz

This is the most compact and rigidly-executed Black Metal to come out of the Scandinavian region, with tighter, fascist structures using the concepts of fellow Black Metal bands, but with more of an angry, abstracted feel to the music, possibly derived from its nihilistic hardcore compositional leanings.

There are far too many intros and chanted parts and other Black Metal silliness on this album but the music is the most condensed impact of darkness I've heard, mainly from its relentless, specific, compact rhythms.

Vocals are fast shouts or Black Metal vocals, showing their variation in various intros and quasi-songs. Misanthropy is the tone, and although this stuff is pretty predictable it maintains a melodic mode behind the battle strikes of its percussion.

Ugra-Karma

I like this release better than the first because **IMPALED NAZARENE** have stopped fucking around so much with various intros, outros, dumb mock satanic chants, and the like, and have built a more compact and musical sound into the same relentless rhythm. The music has always had drive and an adhesion to tight, fast,

song structures, but now it is more melodic, with a use of keyboards that augments the music, and there being more attention paid to the tones as well as the rhythms of this stuff.

There is some screwball experimentation with drum machines and the like to get the cybergoat feel going, but it is all done within a consistency of aesthetic, and a more deliberate aesthetic at that. There is much more (limited) musical experimentation, from the eastern to the semiprogressive, to variations on standard Black Metal and Grindcore themes.

A focused fusion of ideas into a new aesthetic that, although un-black-metallish at times, holds together well and brings you into a new world of musical hell, one that I find less cheesy than most Black Metal and often more expressive, in transcending the extreme goofiness of its image.

Suomi Finland Perkele

This is faster, more of the same musical fascism that made Ugra-Karma beautiful, but without much inspiration. It sounds like a side project album; all of the songs are blasting, and are differentiated well, but use very similar ideas and don't seem to have been taken all that seriously as the creation of a listening experience of any value to anyone.

Perhaps that is the intention, but if so it comes across as uselessness to someone hoping for a higher-bandwidth communication. This album changes direction from the last release, being less straight-forward speed and provocation and more melodic and conventional song structure. The songwriting isn't bad and should be less boring with the advancements in style, but it loses the beauty of what **IMPALED NAZARENE** had, which was a real powerhouse of simple Black Metal emotion.