



"The label had asked us for a more modern looking sleeve, and made a few suggestions which really weren't Venom at all. So I called my friend David Palser, who I'd worked with on various videos, and asked him to come up with a new style sleeve for the album."

Resurrection itself delights in a production that finally gave the band the type of sound so often missing previously, and it set a benchmark for all their future releases. What Venom were saying to their fans is "this line-up means business". The sound and playing was crisp, and had a diversity that has always been part of what this band have always been all about. In fact, I'd say that you could put *Resurrection* up against any Pantera album, and it would kick their arse.

"Part of our problem had always been production. Now, kids today are so attuned to a high standard of sound quality that they find it hard to listen to even the classics by Black Sabbath or Deep Purple. It's all down to the production, or lack of it. I can put on *Sabbath*, for instance, or a *Kush* album and fucking love what I'm hearing. But that's because I grew up with them, I listen to those old albums and I'm transported back to a time and a place in my youth. But for a young metal fan in 2007, they don't always like what they hear; a classic 70s Sabbath album to a 21st century metal fan is a muddy mush, there's no kick drum poking you in the chest, and the guitars don't make your ornaments vibrate off the mantelpiece, so generally they don't like it, and in my opinion it's all down to the primitive production. On *Resurrection* we really did address that issue.

"Every band has to evolve to survive, if you take the latest release from any band like Judas Priest, Ozy or even



"Before we hit the stage the crowd started chanting for **Venom**, which drowned out the band on the other stage, (Zakk Wilde) when we hit the stage you could see that the fans had accepted us, they were even chanting the new drummer's name (Anton) as well. This was now Venom as far as our fans were concerned, and my belief that our fans would always accept Venom so long as we got credible members in the band was realised, it made perfect sense. No one wants to see a half-arsed version of anything, it has to be 110% or nothing."

A short while after Wacken the band played in Holland, they set up a surprise show to the delight of their Dutch Legions. Unfortunately, not long after this a near crippling climbing accident put Cronos out of action, just when the band seemed ready to take things to a new level.

After nearly two years of rest and physiotherapy, Cronos eventually started going back to the gym and playing his guitar; he called Anton and Mantas to see what they were doing. Anton told him he was ready whenever he was, although Mantas had started a new solo album and was signed to the old Venom manager's new label; he admitted that he wanted to take a break from Venom.

"I wasn't, really surprised, as I could tell he was struggling to write tracks for the *Resurrection* album, it's as if he was out of Venom ideas, and he needed to go off in a different direction. He told me that while I was recuperating from my accident that we could still write for future albums, but he put only one CD through my door with a couple of riffs on, and that was it.

"I told him I intended to get another guitarist and form a new line-up of Venom, I'd had a long time to think it through and I reckoned I'd figured out what really makes this band work. Jeff wished me the best of luck and said he was happy doing his own thing."

The pair, though, remain on cordial terms. But relations between the two and the old drummer