

R esurrection, Renewal, Restoration, Rebirth, Reappearance, Revitalization, Revivification, Renaissance, Regeneration, Re-A New Beginning.....

The idea behind the title of this album was a reflection of the way **Venom** were thinking during this time: they wanted a new approach for the new millennium, a chance for a new start, a change of line-up and an opportunity to cast aside the mistakes of the past, to re-invent themselves for the future.

After the classic **Venom** line-up re-formed for 1997's *Cast In Stone* album there was great anticipation that the band would march boldly into the 21st Century.

The classic **Venom** line-up of Cronos (bass/vocals), Mantas (guitar) and Abaddon (drums) had originally lasted from 1979 to 1985, the three hadn't worked together for nearly nine years, but after a few meetings the Geordie trio were back in the studio in 1995 which excited the diehards with their



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return to action for the ...*Stone* record. Over the next few years **Venom** would headline a number of major festivals around the globe, one of which they released on video from the 1996 Dynamo Festival, where the legendary trio played to a staggering 90,000 metal fans.

But all wasn't well in the band and the three realised that they all wanted different things. They weren't the same people as in the early days of the band, and they were never going to be able to agree on the same matters; eventually old problems reared their ugly heads, ensuring that this incarnation of **Venom** would soon be incarcerated.

"I thought we'd all grown up and become adults. I was wrong," says Cronos.

The upshot was that Abaddon wrote the infamous letter to Cronos, informing him that 'his services were no longer required', which basically meant he'd been sacked from the band, a gamble the drummer and management would soon regret, as this postal delivery that set in motion a string of events which were somewhat surprising.

"That letter came at exactly the right time," says Cronos. "I'd been itching for him to throw down the gauntlet, I'd really had enough of the way both he and the manager had been acting and I wanted a slowdown. It was becoming impossible to get anyone to work with us as long as they were around. Everyone I talked to had either had their fingers burnt or knew of someone who had."



"For me, the re-union of the three of us could have been so amazing. Now though, with the arrival of the letter, I knew he'd made the biggest mistake of his career. I phoned up our label and told them the score. They went fucking ballistic; they weren't interested in another Abaddon and Mantas version of **Venom**."

Mantas had originally gone along with the drummer's idea to continue **Venom** without Cronos; the management gave him a couple of grand to continue with a new singer which he accepted, but the label was having none of it. So he was left wondering which way to turn.

After much negotiating and brow-furrowing, plans started to take shape. The label hatched a cunning plan to ensure that the line-up could be kept together. It was first thought that Cronos and Mantas could record the album together with a drum machine or the like, and then the old drummer would add in his parts at a later time. Now, due to unfortunate circumstances, ones that Cronos insists were allegedly not exactly legal, there was only a very limited budget remaining for the band to record the new album, **Resurrection**. This however, meant that Cronos and Mantas were facing a nightmare trying to get the album done within the financial restrictions. However, they more than rose to the challenge.

Instead of using a drum machine or click track, Cronos brought in his brother Antony 'Antton' Lant to play drums on the album; they rehearsed the tracks in the UK and recorded in the studio in Germany. This gave the **Resurrection** album a full band sound.