



"When we first got together at the end of the 1970s, we were really just children, which led to some of the problems between us. Really petty tantrums and school yard type bullshit. But I believed that the reunion would be different, as we were a lot older, and I hoped more able to deal with each other on a mature level. But I couldn't have been more wrong."

There were ongoing business difficulties between Cronos and Abaddon, which still leaves a sour taste in the mouth as far as the **Venom** leader is concerned. These aren't really worth discussing in any detail here. But suffice it to say that the bassist is convinced his one-time bandmate wasn't playing a straight hand with either he or Mantas.

"Let me put it this way, for me Venom was, is, and always will be all about the music. Whereas for the others something had changed. I can only imagine that their failed attempt with another line-up in the early '90s knocked the wind out of their sails, they told sad stories of supporting King Diamond, and realizing that all the extras and special treatment we'd received in the '80s had gone, and they were left feeling that the Legions (Venom's diehard fans) had abandoned them, when in fact they hadn't, it's just that, in my opinion, people weren't interested in what they were doing at that time.

LAY DOWN YOUR SOUL FOR THE GOD ROCK 'N' ROLL!



"Anton had played guitar in a North East band called Slutt, before becoming a drummer with acts like DefConOne and Nur Future Cowboys. He knew Venom very well as he'd been coming to our rehearsals etc since the early days, he'd also been on the road with Venom back in the Metallica support days."

"I asked my brother if he'd play drums for me and Mantas while we write the new album, he was more than happy to oblige. He knew Mantas well so rehearsals went quite smoothly. I'm glad too as there was still a bit of a vibe with Mantas, as we'd been through a bit of a rollercoaster and I'm sure he felt quite insecure about the whole process, even to the point where it was obvious he was having problems writing his tracks. He came to rehearsals with a couple of riffs, but had no lyric ideas, and so I immediately set about singing various lyric ideas to his riffs, these tracks turned into 'War Against Christ' & 'Black Flame Of Satan'.

"We worked with an engineer called Charlie Bauerleind at a location called Karo Studios (in Brackel, Germany). It's a place where other SPX bands like Motörhead and Saxon have recorded in the past. In all, we took three weeks to record the album, then another week to mix."

The band shipped all their equipment over to Germany by freight and then they flew over to the studio in Germany. Karo Studios has living quarters as well as sauna and TV/Video facilities.

"We rarely ever ventured into town, usually just for cigs. After we'd set all our gear up in the studio Charlie came through and asked us how we normally recorded in a studio, he was freaked to hear we didn't use a click track, but I can't stand them and I can hear when a band has been playing along to one. The songs always sound stale with no human feeling, I think music should be an expression and most definitely human, so we started laying down the tracks the way we'd been rehearsing them back home, that's all three of us playing at the same time.

"Charlie used the pro-tools system and showed me the benefits of using digital, as apposed to the old analogue recording to tape, I must say it makes no difference what it's recorded onto really, although I can imagine that there will be less degrading of the tones with digital as it's not rubbing on the tape heads a million times. But for me the process is the same, we play the instruments and the engineer records the sounds.

"Near the end of the recording session at the studios in Germany, Mantas told us he had to fly home for some thing important, although we hadn't quite finished the album and I still had some songs left to sing. More worrying was that it was his songs that were left