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VENOM RECORDS

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"I'd happily play my songs on a street corner, while taking a shit: it's all that really matters to me. Like when you're on the road, I'll put up with all sorts of crap throughout the day just for that one hour on stage, and it's totally worth it. No one ever said this would be easy or that we deserved anything, you take what's in front of you and make the best of what you've got; success to me is about being able to make my music because people like it, not how much I make from it. Most of the bands who were on Neat Records never made it, they all came through the front door with their swaggers and their attitude, but then went out the back door with their heads down. There's no telling what's gonna be favourable and what's not, we got the chance to progress and develop our style, I'm truly grateful for that."

"I've always considered myself lucky that I can record the music I like, and then go and play concerts in front of people who appreciate what I write, and I understand fully that you need to generate an income to afford to be able to do the things you want, although with Venom we used to always invest anything we made back into the band to make a bigger stage show, etc. I mean, read any of the early interviews with us in any of the magazines and they say exactly this. But now with the other two standing there with their hands out, I questioned how the hell we were going to make this work again; they wouldn't get out of bed now if there isn't something on offer, they've lost perspective."

"I'm a big believer in the saying, 'When one door shuts another door opens' and considering the amount of shit Venom have had to put up with over the years, were pretty much experts in turning a bad situation to our advantage. We never went down the easy route of signing the major deal and letting the machine pick us up and guide us through the industry, we fought tooth and nail for every inch forward we made, as we've always been of the thought 'the bigger the war the greater the glory'."

"For both me and Mantas, the most puzzling fact in all this was why the management and drummer would kick a gift horse in the mouth? They basically came up with nothing in Venom, all of the songs and ideas came from me and Mantas, so without us they were completely fucked, so why did they want to fuck with us? This had to be a bluff scenario, they were gambling with their careers, a very big mistake really."

...ing... the... only... music... in... any... time... we... ever... in... the... studio... after... with... the... track 'Leviathan' we had never played or sang this track at rehearsals. He was still finishing the lyrics on the plane going over there. We didn't have long left in the studio so I had to just do what I thought best with his words, there was a bit of editing needed with the lyrics to make them fit, but in the end I think it turned out a great track."

"After we'd finished the album, the label boss approached us and said that even though the drumming by Antton was way superior to Abaddon, and they would love to release the album as it is, but we should offer him the opportunity to record his drums and be on the album. We really weren't happy about this. Our contract had expired before we recorded the new album and we'd agreed to make the album for a much reduced fee, plus we now have a new agreement, therefore he is not legally obliged to be on the album. We told them he obviously isn't into this anymore, he doesn't want to rehearse or do any gigs, there's no way he can be on this album. But the label sent the tapes anyway."

It was to prove an inspired choice. A revelation in many respects. Abaddon dropped the bombshell that, for Cronos, was a blessing – and not well disguised.

"When the old drummer received the album tapes, he made the laughable comment to the label that, 'He couldn't reproduce the same standard of drumming that Antton had played verbatim! That's one of the funniest comments I'd ever heard! Was he going to try to sing the drums? Doo doo Da doo Da!'"

But what this meant was that Antton's original drums stayed on the record, and Abaddon abandoned ship. The celebrations began.

"To be honest, the old drummer can't hold a candle to my brother. In fact, when we started to work up some of the older songs for touring the purpose, Mantas couldn't believe what he was hearing. He actually said that hearing the way Antton played on, for instance, 'Witching Hour'... well, this was the way he'd always imagined it. Which was amazing. You know the song 'Countess Bathory' has a double kick drum? Antton gave it a double double kick! For the first time, we could hear the songs played the way they were meant to be heard. Could the old drummer have done that? Not even with eight fucking hands!"

