

**Hello Jason, how are you going today ?**

Today is my 36<sup>th</sup> birthday so I'm going A OK. Got some new LPs yesterday and a great book on the Story of Crass for who I am really interested in. Other than being at work, you could say things are grand in my realm.

Let's get back in the early days of ATOMIZER, how and when did the band start ? Was it immediately clear that you wanted to play harsh Black/ Death Metal ?

I formed the band July 1998 and yes I knew exactly what I wanted to play. It is obvious to anyone who has followed the productive path of ATOMIZER over the years that the sound has evolved, but the essence has remained. I guess it all depends on how aggressively you distil down to that core and how clearly you understand the essence of the band.

**Could you remind your teen years as a young Metal kid, how was it being a Metal kid in Australia ? Was there many shows and were Slayer, Metallica, Exodus, Black Sabbath LP hard to get or expensive ?**

Actually I was not that aggressively into Metal as a teenager. I was more into punk, some goth stuff, industrial and other subversive sounds. I did get into Metallica in 1988, but it was when I heard "Altars Of Madness" at the start of '91 that everything changed for me. I had found my calling

ha ha ! The problem for me with a lot of Metal I had heard is that it wasn't so aggressive or extreme like the punk or industrial stuff. A lot of the more mainstream bands were very safe and conservative sounding and everyone was just into Guns 'n' Roses and stuff like that. I hated bands like that ! Metal was never that big a deal here. If you didn't know anyone who was into it, you weren't just gonna discover it. The Internet didn't exist for and unless you got switched onto it, you weren't just gonna stumble across it.

A guy I became friends with turned me onto Morbid Angel, and the rest was history ! In terms of tours to Australia, I wanted so badly to see KISS in 1980, but my parents weren't going to let a 7 year old go to that show nor would they take me. I guess some of my earlier Metal shows were Sepultura on the "Arise" tour, and Kreator around the same time. I have been going to shows for long enough to have seen Australian bands like Corpse Molestation, Misery, Acheron (Abremalin), Sad Ex, Armoured Angel in their acclaimed line up and so on.

**What was the reason to end with ATOMIZER ? Was it clear that without Suds you couldn't go further ? You were great friend with Suds, then I can understand that he miss**

**you too much to keep on going with ATOMIZER...**

Suds' passing certainly influenced the desire not to continue, but we weren't going to be a regular band anyway; just two people who got together when some songs were written and record and release records as long as there were labels out there to make that possible.

I was burnt out on the whole thing and really uninterested in the idea of staring another band and enduring the same bullshit I had during the ATOMIZER years. The jewel had lost its lustre...

So this event contributed, that's true, but it wasn't the sole catalyst. If Suds were still alive, I wouldn't have graced another stage, so from a conventional point of view, this event made no real difference.

I think fundamentally that ATOMIZER had gone as far as it could have, though if Suds were still here, I doubt the last album would have been so radical and divergent. Not to suggest he was conservative, rather there would have been no urgency to compile all these ideas into one final platter.

**How was the last days in ATOMIZER with Suds ? I mean was it clear to you that Suds would left forever ? How was the feeling within the band at this time ?**

I hadn't seen much of him in the year before his death. He was living in Tasmania working with his family. I always had a feeling that he could take his own life, but it's not

like I actually expected it to happen. We were going to get together to start rehearsing again, but he chose a different path. We weren't playing live, and as mentioned had no intention to do so, so it was really just a case of the odd email or conversation till we got back together to iron out all the songs I'd been writing from Jan 2005 onwards.

**You gave so much for ATOMIZER, that I guess killing the band should had been a very difficult choice. Were you completely disappointed and felt empty just before the end...?**

Absolutely, but this is quite a protracted scenario.

After our Euro tour fell through in 2004 and I realised that again it would be back to myself and Suds, I decided it was time to end it. I cite this as a momentary lapse of sanity, and in true Jason fashion came up with a totally different strategy the next day which involved me playing guitar and doing the band that way.

So between November '04 and September '07 which was the moment in which I finished recording "Caustic Music..." I had time to acclimatise to this "bandless" scenario ha ha. I had time to readjust ha ha. The more I considered the band and what it was I drew from it that I found satisfying, the less I realised that I needed it.

**Excepted me being wrong, you recorded "Caustic Music For The Spiritually Bankrupt" alone wit the help of Sean as drummer. Why didn't you look for new musicians while creating tunes for this album ? Can we consider as ATMOIZER as a solo project than a band in the last days ?**



**ATOMIZER was one of the most promising Black/Death Metal combo from Australia as soon as they released their first full length "The End Forever". They had this typical Aussy aggression, the raw sound and stunning compositions. The band kept on recording excellent materials the next years, increasing their ability of writing crushing Black/Death Metal tunes, with an old school sound and production. ATOMIZER was part of the underground scene for a decade through four albums, several Eps while labels such as Hells Headbangers took care of publishing different editions of their full lengths. ATOMIZER ended the activitiles after the recording of "Caustic Music For The Spiritually Bankrupt" as Jason was alone on this LP. You're are going to read one of the last interview, if the last, Jason accepted to offer to one of the fanzine that has always been behind the combo to support them.**





I don't think it requires any definition you know ? I had all these songs written and more or less ready to rehearse and record. After Suds died, I decided that I still wanted to record an album to close the chapter, and I whittled down the bunch of tracks composed into one cohesive album.

I was so tired of playing with other people and all the bullshit that they bring with them. This was part of my late 2004 resolution. No more new members; a strictly do what I want to do approach. There were way too many people in this band over the years and it was hard as they were guitar players. In hindsight I should have learned to play the guitar in 1998. I was always in such a rush to do things... simply because I loved the rush of doing things that I kept settling for new members rather than taking the power into my own hands. That is essentially all I did for the last album and I think the results are outstanding. Sure other people can play guitar with more skill than I, but those songs could only have manifested from someone at that stage of six stringed progression.

Could "Drawing Down The Moon" have been conjured up by Steve Vai ? Of course not ! The primitive essence of BM is one of its many lures for me.

It was important to have someone significant in Suds' life play drums on this album, so it was only gonna be Sean Cummiskey from Astriaal who could command this role. I was overwhelmed with his performance and execution. It was the perfect union where I am concerned.

*"Atomic Bloodlust" is a live album taken from 2003, but it was only released after Suds death, how does it come ? Why did you wait during 5 years to print these tunes ?*

This live show was recorded at a festival and while we agreed to have our show recorded, we never really had any intentions to do anything specific with it. In fact, I never really thought about it. It was after we received a copy of a DVD release compiling tracks from all the bands that had played at the 2003 and 2004 events that I realised how great it all sounded... well the 2003 show anyways. I spoke to the guys at HH about releasing a live MLP and they slotted it into their schedule. These things take time and I was never about pushing this as a priority release or anything. Just something I wanted to manifest whenever it was possible. I don't recall if Suds knew about it... I was always racing ahead with ideas for this project or that. He probably found my desire to do everything possible with the band excessive ha

ha.

I love the sound of it though... it's raw as fuck and definitely great for me to realise that the band sounded as I would have hoped in the live arena. It became a cool little tribute to Suds also. The last record he would appear on.

*Being from Australia isn't that much easy to spread the name worldwide, and especially in Europe where the Metal market is the strongest. I mean that for instance being a German band helps a lot. So, have you ever planned to move to Europe to get a larger success ? How do you see the evolution of D666 since they're established in Europe ?*

I guess we talked about this a little, but never that seriously. I thought you could do it all you know ? Have a good job, do the band, tour on annual leave and so on. Things move so fast and time flies by. You plan some shows and you're working three to four months in advance. You want to fit in some recording time along the way and suddenly you have 6 months worth of plans made and little time to think about much else.

Destroyer's profile certainly rose after they left Australia, but I think this would have happened anyway as they are such a great band. It was interesting to see them play to 100 people before they left and come back to play to 500 people. But that's typical Australian behaviour. You're only something here when people believe you've "made it" overseas ha ha.

I don't regret my decisions and I can't say that it would have created some massive surge in interest for ATOMIZER. We'll never know...

*How do you look on the decade you spent in ATOMIZER ? What is your best memories and what were there with hard times with the combo ?*

I guess the best memories were our first NZ tour, the Australian tour with Pungent Stench, recording our first album, and recording the last.

As for the bad times... everything in between ha ha. Nah, it wasn't all bad, I just don't think I'm the right personality for a band environment. I expect too much from people it seems and despite my ability to recognize that, I can never align myself with a less than overwhelmed attitude towards the band.

The best thing for me was always that feeling that a song we were rehearsing was loaded with that immortal feeling of being something extraordinary. Nothing can beat that !





**According to you, what is the best ATOMIZER tune you've ever wrote and why?**

This is such a difficult question to answer. I think the most revered by people who came to see the band were "Now That's Fuckin' Evil" and "When I Die..." but some of my personal faves were:  
"Somebody's Gonna Die Tonight" – from "The End Of Forever"  
"Hesitation Wounds" – from "Death Mutation..."  
"And The Hunt Starts Again" – from "The Only Weapon Of Choice"  
"A Cold Farewell" – from "Songs Of Slaughter..."  
"Gimme Natural Selection" – from the "Gimme Natural Selection" 7"

and pretty much everything from "Caustic Music..."  
Sorry to be ambivalent, but I feel passionate about our output. I actually listen to our albums a lot. It's hard to distance myself, but time makes that job much easier. I'm really excited by these records and think they leave a worthy impression.

**Do you think that you achieved your dream with ATOMIZER? And what was your musician dream by the way?**

I really wanted to get signed to a label that could enable ATOMIZER to spend the sort of money I felt we needed to truly make spectacular sounding albums. To be able to think in the studio rather than react. The first bass sound, or guitar sound you got was the one you kinda had to go with. To have to record vocals during gaps in other activity. Always such a blur... always trying to get it done as fast as possible because the money wasn't there to do it any other way.

I would have loved for every year to do an international tour. I really desired to break through with the band and live off it, see the world and express myself through ATOMIZER.

Realistically, had this happened to me, I doubt it would have been the dream realised. I always thought our records could have sounded better and that there may have been a wider/larger audience for the band if only the exposure was there.

Practically, the noise is out there and if people want to hear it, they can, so I question the true potential gain that comes with greater backing; at least in our case. I can rest assured in the knowledge that I gave everything 1000%. Made a lot of mistakes, but we released some exceptional albums and no amount of hindsight or retrospect changes that.

**I've noticed that ATOMIZER has always been respected in the scene, I mean I never read bad words about the combo, or articles starting that members are dickheads and stuffs like that. Sure you can't musically please to everyone, but how do you explain such success and respect for ATOMIZER?**

Ha, I guess you see the world through rose coloured glasses. Of course there have been detractors, but what band hasn't experienced that? I'm a pretty serious person and took the band very seriously. For most people I was the point of contact, so unless there was some contention with myself, there was little reason for anyone to view the band negatively – outside the opinion of the musical or lyrical expression anyways.

**How do you see the first album you released and can you remember the instant you got "The End Of Forever" LP in hand? From my side, it was like xmass, I mean fuck that band completely kicked ass and was something fresh and could com-**

**pete with Gospel Of The Horns or D666 !!!!**

Yeah, actually that was an amazing experience. The whole thing was totally surreal! Recording it was great and things went smoothly and it was really enjoyable. I remember the day the LPs turned up. Hasjarl sent 6 copies to us so we could have them right away and I collected them from the PO Box in the morning. I didn't open them all day. I met up with Justin after work and we drove for an hour to meet up with Suds. We unleashed them together and were collectively blown away by what we saw.



GOTH and D666 certainly inspired me, but not so much in a want-to-be-like-them manner. It was more a case that they were out there, doing it and contributing to what I remember as a really great scene back then. The shows from those days were so killer, it was a raging time... My position was always to be true to myself and do what I wanted to do musically. Naturally people would find comparison to other acts and fortunately most of those comparisons were good!

**I'd like to speak about "Tyrus" 7EP that contains covers of Tyrus, Armoured Angel and War. How did you choose the bands to cover? We can say that Armoured Angel are legend in the underground Metal scene in your land! While Tyrus was the first combo of Peter from Hobb's !!!! Do you have their demo at home ???**

I did own an original of the Tyrus demo, though I acquired that from a friend I kinda lost touch with and who I probably should have given it back to. I have since lost that tape, so I'm kinda fucked ha ha! But yeah it was such a strong release and though associated, less known than Hobbs Angel Of Death which was of course an exceptional band in their day. Once Suds had started talking about doing this record, "Cold Steel..." was a song I really wanted to cover for this purpose. I proposed a lot of stuff, and definitely some weird stuff like Lubricated Goat, Nunbait etc, but we ended up with the more traditional metal acts.

The Armoured Angel cut came from a pre production demo the band

did for their unrealised debut album. Such a great fucking track. Heavy, epic and powerful. I really liked that it had been exposed to such a limited audience and I think we really did it justice, though I would suggest that the original is a little better than our version ha ha.

The War track was Suds' suggestion. Originally a fast punk sorta track in the SOD vein, we slowed it down and it came across pretty well. I doubt there was

much of a nexus between people who knew the original and ended up hearing our cover, but...

**As far as I remember you were collecting many materials from the underground since the mid 90's. Are you still buying everything and doing some tape trading? What are the latest albums you got that crush you head?**

I haven't done any tape trading for some time, but they too were such great times. Hearing so many obscure bands from across the globe. There was something so engaging about these unknown, faceless bands that existed in zines, on flyers and by word of mouth.





Sure the internet wasn't that far away, but even up till around 2000 there wasn't that much online activity, so that '94 onwards period was truly inspirational where I am concerned. It's hard to recapture that aura now. It still exists in the music itself, but that it is so accessible and that everyone has some disposable opinion about it erodes some of the magic for me. You had to wait to hear a new band. Wait for a trade or whatever. Now you can just look it up on the internet. The instant satisfaction has quashed the glory of obscurity ha ha.

I still buy records though. Never as many as I'd like, but I do what I can.

*You're you still a vinyl freak and how large is your collection now ? What are the new jewels you got these day ?*

Yeah I still love my vinyl ! It's not always so easy to be able to buy records. Now the exchange rate is totally fucked for us so even more difficult, but I find a way he he.

Probably the most impressive acquisition I have made recently would have to be the Master's Hammer "Ritual/Jilmenice" 4 LP box that NWN released. Not only does this look sublime, the sound is fucking phenomenal ! I have the Osmose pressings of those albums and there is simply no comparison. I also just picked up the new Funeral Mist DLP and a copy of the Proclamation/Teitanblood 12" which is savage as fuck. I think I have around 800 LPs and 100 or so 7"s. Sadly I did sell a few things to help pay for the last ATOMIZER album... and the third one too ha ha. But in the end, my creative expression is always going to mean more to me than someone else's. Now that I have no band, I have no reason to sell any of my records.

*Could we except not a come back, but let's say something new from ATOMIZER ? If you were offered to play a summer festival in Europe with ATOMIZER would you accept and which festival would you like to be part of ?*

Definitely no. The band is totally finished and I really didn't like playing live so much, so there's no chance of ever doing anything like that. Too many problems, too much frustration and the expectations for me were always too high. I took the whole thing way to seriously for most people which generally created a gulf between myself and the people I played with. I simply don't long for those times on the stage.

Of course we had some great shows, but as indicated the holistic experience was never much to my liking. "Caustic Music" was the final statement. There is nothing left to say under the Atomizer banner.

*What are you project now ? You told me about writing a book, could you tell us a bit more ?*

I am working on a book called "The

to corral the seemingly divergent positions its legions have granted it and provide what is hoped to be the definitive statement. This is not to suggest that the words of any one individual will bestow this, though readers may find divinity in a single declaration. It is not intended to be a guide or an explanation; rather a gateway to the determination of what dwells at its core. The quest to unveil its quintessence.

For more info: [www.thestenchofblackmetal.com](http://www.thestenchofblackmetal.com)

*Do you feel nostalgic of the early days of ATOMIZER when everything was new and exciting; you know that first rehearsal then the first song completed...?*

It was always a double edged sword this band. Every victory seemed to be marred by some sort of defeat. Naturally I have thought long and hard about these scenarios and have no doubt that I created more problems than I solved but I couldn't stand doing things by halves. The irony of that of course would have been that maybe things would have run smoother for the band, but that's not who I am and I need to be true to myself and what I think is the best offensive for the band.

The first shows we did were really cool and naturally recording the first album was great. After that, things became more of a struggle. I guess initially you exist in a vacuum. Once your noise goes beyond your immediate circle the forces of the outside world have the potential to permeate what it is you're doing. This is not to suggest that it changes your sound, or that you react to these forces, rather that your band is positioned by people and due to the time, climate and influence of the individuals populating the scene at that time, this is where your band may find itself located for the rest of its existence, irrespective of what it goes on to do or become. Before we actually had proper rehearsals, I had three songs

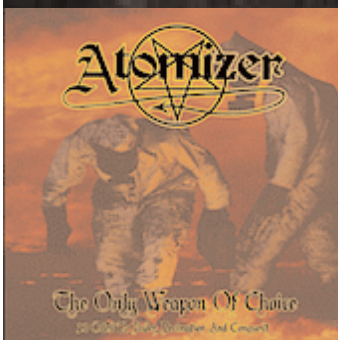
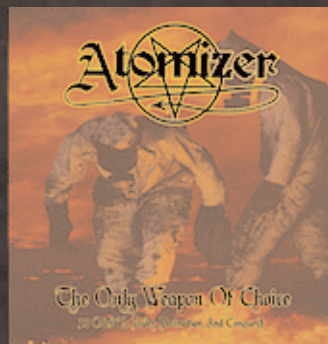
written with lyrics and arrangements, so there was a little momentum. My most revered moments in the band however were right when you could feel a new track coming together in the rehearsal room. That aura that what you were working on may be something totally killer. Nothing beats that!

*Just imagine one minute that ATOMIZER had never existed, what could JASON have been done from 10 years in the Metal scene ?*

I think I would have travelled a lot more, bought and kept a lot more records, probably continued Heresy for longer than I did, and well probably have a different opinion on playing in a band and varied experience to that which I do now.

*Thanks a lot Jason for these words, keep headbanging...*

Thanks to you Eric for your years of support and enthusiasm. Keep the black flag flying...



Stench Of Black Metal". It will be comprised of submissions from people such as yourself. The basic premise is as follows:

The Stench of Black Metal will attempt

