

Hail over there !! How the fuck are you going tonight ? Which beers and albums will you

choose will answering this interview ? Do you think that you could still be sober by the end of the interview otherwise I could ask you very easy going questions such as the size of Donald's dick ????? I can't afford any beers tonight. We didn't sell enough T-shirts last year. But I don't really want to talk about anyone's dick. If it makes you feel better, I'm listening to some home-made NWOBHM compilation with High Treason, Raw Deal, After Dark, etc. right now, but later I will probably listen to Impaled Nazarene.

Could you briefly introduce your combo ? You started in 1998 and recorded 3 demo tapes before the first full length, how did they sound ?

The first demo was in February of 1999, and the band was still called Julie Was Right. I was playing drums. We did four songs in one night at a half-decent studio, so they are sounding pretty good. The second demo was as SUPER-CHRIST, again with me on drums but also singing. That was two songs, same studio, again on one night but a year later. My favourite of the demo stuff. The b-side

of our new 7" is from this session. The third demo was just rough mixes of songs from the "Dark & Dirty" album. There was a four song and two song version, distributed in 2001, I guess. This was the beginning of our home recording era which lasted until 2004.

Why the fuck did you choose SUPERCHRIST as a band name ? It's a kind of sarcastic way of mocking the very chirstian views of Americans or perhaps dad was a priest and you're the super-christ ?

Well, compared to the name Julie Was Right it was a dream come true. It's easy to remember, at least, and some people don't think it's very funny. And you're right that usually it's Americans. We have no sense of humour, generally speaking. What I find funny, most people find embarrassing. What most people find funny, I find phony.

"Headbanger" has just been unleashed, it's probably one of your strongest album so far, with a fucking bunch of great riffs and headbanging parts. The work is more established than in "Heavy Metal Tonight" for instance and the production is both better and sounds really old school, do you agree

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with me and how long was it to record this full length ? Did you face troubles dur-

ing the recording process ?

Thank you for the great review ! No trouble at all during the recording process. It was just me and some session dudes from the old days recording the album. Looking back, the band completely fell apart in 2005, although a lot of the album had been written. I didn't find any new members during 2006, so around September I decided to just get in touch with some old friends who I knew would enjoy making the record together. In December we did exactly that, at a much nicer studio than we've ever used before. As you said, that definitely shows in the sound. Of course I found new permanent members within weeks after finishing the album. Great timing as always.

SUPERCHRIST is an American old school Metal band that's in the vein of Mötörhead with some influences from early Iron Maiden, NWOBHM. Those you had the Franang zine's paper issue may remember a review of "Heavy Metal Tonight". Well, now the band has signed a distribution deal with Iron Pegasus Records and is ready to invade Europe with "Headbanger". This new full length is a lesson of rough and strong Heavy Metal with balls. Read on answers from by Chris Black. (bass/voice). Done in January 2008.

The LP edition of "Headbanger" will contain a Riot tune "Fire Down Under", why did you cover this combo and this tune especially ? It's strange you didn't cover a Mötörhead's song...

It was good to try something new. I always wanted to do "Run For Your

Life", but this one was a little easier to sing. A 100% classic in American metal, the whole album ! However, come see us on Halloween and we will play Motörhead songs until you cry.

In some way your title tracks remind me Piledriver, tunes like "Electric Penis", "Fuck Like A Priest", "Fuck You Twice", "Old Fast And Hard". They've both a sexually and sarcastic touch. Do you agree with me and do you enjoy old materials from the Canadian combo ?

Piledriver is pretty good, maybe one of my favourite Canadian bands with Razor, Sacred Blade, Axis Of Advance, etc. But I never thought about a connection. Honestly most of the sexual humour I picked up from Turbonegro.

"Heavy Metal Tonight" was released under Bestial Onslaught Productions. I've to admit that I can't really understand the policy of this weird label : they send promos now and then, hardly advertise in Metal press and never ask for interviews of their releases. Thence, how was the co-operation between you and Bestial Onslaught ?

"Good at first, now non-existent." That describes both the label and our relationship with it. Those albums will be reissued as soon as the contracts expire and the rights come back to us. Then people will actually be able to get them. But I have to say that on the other hand, Bestial Onslaught might



be the most cult label ever.

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which I think was in 2004. I've enjoyed the last two albums, but

You signed with Iron

Pegasus Records for "Headbanger" for European distribution.

Honestly I don't think you could have been better label for the kind of music you play. Was it you who ask Costa for the deal and how many albums are scheduled through Iron Pegasus?

We signed for 8 albums and 2 DVDs, but Costa and I both overlooked a typo in the contract that awards all of the money to Lars Ulrich. Despite that, it's good to be working with someone who has been a champion of underground Metal for so many years. We knew each other already, because he helped distribute the older albums in Germany. It was perfectly natural, as you more or less said.

JP Fournier did the cover of

"Headbanger", is the result close to what you asked for? Was it hard to work with him and was it you who came with the primal concept cover? Don't you think that he always uses the same colours for his covers?

Ah, I disagree. I think he's quite versatile. Anyway, we knew the album would have a more professional sound, so we wanted to have more professional artwork this time. All of our albums have a different art style, and next time we will try something new again. The "Headbanger" art is exactly what I wanted! We don't need any more cartoons of Metalheads in high-tops and denim. That's not what this album is about. It's darker, more defined, and in a lot of ways... dead serious!

Could you explain how you ended with such an ugly cover for "Back & Black" album?

We started with a picture of three ugly musicians.

It's not a secret that you're a huge Mötörhead fan through your personal visual, compositions and vocals. What does attract you the most in Mötörhead: is it the charismatic Lemmy, the fuck off side of Mötörhead or the fact this band is a kind of living legend? Have you ever met him privately?

Yeah, I have. What attracts me to them are the same things that did when I was younger: the music, the lyrics, the artwork, and their longevity.

Let's keep on Mötörhead's topic: what are your favourite tunes from Mötörhead and by the way don't you think that Lemmy's is coming back to success with fucking crushing strong albums and shows now?

I haven't seen them since the last time they toured the States,

not as much as the one before them, "Hammered", which I thought was really excellent, and it's a shame they didn't play more from it live. My favourite songs are all across the map, and they change frequently. For example, I used to think "Killed By Death" was the ultimate Motörhead track, but now it bores me. I think some songs will always be near the top of my list though: "Metropolis", "Overkill", "Lost In The Ozone", "I'm So Bad (Baby I Don't Care)", "Crazy Like A Fox", "Devils", "Bomber", "Turn You Round Again", "Make 'em Blind", "Keep Us On the Road", "Dead and Gone"... I'd better stop, before everyone turns to the next page.

Excepted for Mötörhead, what bands impressed you the most when you were young? Was there a gig you attended that changed your Metal view?

Iron Maiden, Diamond Head, King Diamond, and Bathory. No gigs. I didn't go to concerts until later in my teenage years. When I first moved to the big city, I went to as many shows as possible. Nowadays

I go to a couple of big shows each year, check out my friends' bands, and that's all.

I happen to know that Christ Black you were part of Nachtmystium, how was the time in this band and how does it happen you switched from a Black Metal combo to a more Hard Rock one?

What do you mean? (I meant that most

Heavy Metal musicians didn't play in a B.M. combo before, no bad words here-ed) It does not have to be one or the other. The boundaries are perfectly clear, and there was never tension, creatively or otherwise. I started this band in 1998 and began working with Nachtmystium in 2003. We were sharing a drummer for a long time, before Nachtmystium became a touring band. Anyway, I never really was a member, except maybe on the "Eulogy IV" release, although I'm still working with them now. For example, I played drums on some demo recordings for the new album and later produced some guitar and vocal stuff in the studio. I'm not involved with their touring, only the studio work and some things on the management side.

As you're rotten into the 80's I'd like to know how you lived this time of Heavy Metal. Many people agree to say the early 80 were probably the most intense and prolific in quality when it comes to Metal. I mean all the new combos have influences from Venom, Maiden, Black Sabbath, Mötörhead, Kiss or Angel Witch... Well, I was born in 1978, so I didn't have firsthand experience of the golden age of Metal as a cultural phenomenon,



but I had my own golden age of Metal from 1988 to probably 1999. To me,

the 90s were just as exciting of a time. It's easy to forget how many classics of true Metal came out during those years, because now the 80s are up on a pedestal... Fuck man, the worst part of it is that poser bands from the 1980s like Mötley Crüe and Guns N Roses are now almost accepted as Metal by some younger fans. Anyway. I love 80s Metal and 70s Metal of course. During my early days of buying lots of Metal it was great, because you could get Nocturnus and "Welcome to Hell" at the same time, for example. The first waves of Metal were all pretty much over by 1988, which is when I started really getting in deep. So there was all kinds of stuff on the racks at that point. So, when it comes to the 70s and 80s, I can only relate in terms of the music and imagery, because I simply don't have any memories of concerts, social groups, etc.

I guess you collect vinyls, how large is your private collection and what are the gems you could kill for? Excepted me being wrong only "Headbanger" album has been press on vinyl format?

I have about 1,000 records, still hunting a few things as always. Right now, my top wants are WASP "The Crimson Idol", Black Sabbath "Dehumanizer", and Enslaved "Hordanes Land". As for SUPERCHRIST, we had the "Ladycutter" 7" in 2006 and now the "Fuck Like A Priest" 7" on Forgotten Wisdom Productions from your own country.

What was the best Metal gig you attended so far? Have you ever been in Europe for big festival such as Sweden Rock, Wacken and so on? If so what are the main differences between European scene and American one?

No, I never saw a festival show in Europe. Wacken lineup looks great this year, I must say, but actually going and experiencing it, probably not so great. I hate festivals. I hate the atmosphere. SUPERCHRIST will never play in daylight.

How is the Metal scene in USA now? Are they still some great Hard Rock and Heavy Metal combos active? I saw that the Bay Area scene is slowly coming back with new bands...

The Bay Area style was never my thing. I prefer the Southern California bands from a few years before, like Omen, Cirith Ungol, Savage Grace, Dark Angel, etc. But, of course we have many great bands here in the USA today. My favourite underground band right now is Züül, and they are playing traditional working-man Metal from the very early 80s, similar to Crucifixion, Virtue, etc. They're fantastic live

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and we are doing three shows with them at the end of this month. By the

way, the resurgence of American Thrash Metal was at first mostly genuine, but now that labels are starting to notice, it will become a haven for trendy posers and will die an embarrassing death. Only the bands who were already doing it before the record companies got involved will survive, such as Soulless and Sauron.

Have you any interest in what is called "exotic scene"? Are you fan of combos such as Sabbath, Impiety, Atomizer etc.... Sabbath... of course! Did you know we played two gigs with them in the USA? (actually no! —ed) Impiety and Atomizer are also cool. Didn't Atomizer split up? Tell me, why the name "exotic scene"? I never heard that one. Does that simply mean Metal from faraway places?

(exactly !! — ed) Would SUPERCHRIST be considered "exotic scene" to a band living in Cambodia? And what happened to Razor Of Occam? Ah, sorry, you should be asking the questions (yeah, I'm the Master, you're the salve ahahah —ed) .

Before dying, what would be the dream you'd like to realise? If there were only one gig you'd attend in the latest minutes of your life, which one would it be?

I want to make 99 albums, and I guess I'll die during one of my own gigs, if I must.

What are the future plans for SUPERCHRIST? Will you be able to come and play in Europe? I hope we can. We have a lot of support from the fans there, and now that we have the new album released in Europe, plus a new single, I think we will have even more support. But it's expensive for an independent band to come over for just a few gigs, so we'll see. I really want to play in Germany, France, Finland, and the Netherlands, and anywhere else that will invite us. Vatican City on Easter Sunday would be great, can you make it happen, Eric? (sure Pope is waiting for you, he told me! —ed)

Thanks a lot for the alcoholic answers...
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