

**Quo Vadis
Forever**

9.5/10

Canada 1996



To all of you who like the Floridian Death Metal scene, but are looking for something more musical, this album is for you. To all of you who want to observe what quality acts the Great White North has to offer, this album is for you. To all you nay-sayers that believe that technical Metal comes at the cost of catchiness and melody, this album is for you. The closest thing I can describe QUO VADIS to is a much, much, MUCH more melodic version of "Pierced From Within"-era SUFFOCATION without the blast beats, or what-would-have-happened-to-SLAYER if they knew musical theory and were more adept at playing their instruments. There are 2 vocalists in this group: Arie, one of the guitarists, has vocals similar to CARCASS ("Heartwork" era) and Bart, the other guitarist, who has a deeper Death Metal growl. These men share the mic work, almost making it seem that they're fighting for control over the vocal duties, creating a feeling of tension. The riffs are sometimes technical, tremolo picked 16th notes lines intertwined with a machine gun for a drummer, and other times, they are jazzy and flow as smoothly as water. Also featured are 2 interludes, featuring a clean-toned electric guitar sound, beautiful yet haunting, with spoken words over it. These serve as a nice break from the chaos that's featured on the rest of the album. Arie also plays violin on "As I Feed The Flames Of Hate" and "Carpae Deum", adding a disturbing atmosphere on the former and making the latter sound more classically influenced. The last song features a Soprano vocalist singing the same lines as the regular vocalists, making the growls seem more brutal in comparison, and the female vocals more serene. Good use of dynamics. A song to take note of is the instrumental "The Day The Universe Changed". It probably epitomizes the types of songs this band can write. It starts off with a clean Fender-ish guitar sound, taking some pointers from Middle Eastern and Classical music, then bashing your head in with their trademark heavy and melodic riffing, with the bass drum slowly building up to it's explosion point. Then the speed picks up, the riffing goes frantic and the solo is pure shred, the original sense of the word as well. The whole then slowing breaks down, and then ends. Pick it up when you see it! It's well worth it. (Online November 23, 2002)

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