

HÜRLEMENT

The French label Emanes Metal Records has again signed a pretty new French combo and released their first full-length. HÜRLEMENT is this new combo that comes with "De Sang Et D'Acier", an 11 tracks affair that follow the 80's French Heavy Metal combos paths, and bands such as H Bomb, Sortilège, Satan Jokers. Even though this band still need improvement, they have a real potential and talent in writing convincing Heavy Metal hymns, with obviously French lyrics. Their album is yet available on CD and will soon be published in vinyl. Didier (bass), François (guitar), Pierre (drum) and Alexis (vocals) answered the interview in May 2009.

Hail, how are you today ?
(D) Itching for a fuck, as usual.

What is the musical background of the members ? How long have they been into Metal ? Speaking about you, do you remember the early Metal songs you listened to , which one was it ?

(D) I go back to the 80's (released my first demo in 1987), and over the years I played everything you could imagine in Metal: Heavy, Thrash, Brutal Death, Hardcore, Grindcore, and even some crappy melodic metal with female voices and horrible cheesy keyboards.

The first Metal record I ever bought was Judas Priest's second album. I don't remember what the first Metal song I ever heard was. Back in the 80's, you could listen to LP's for free at your local supermarket, so while my mother was busy digging around for food, I would go and play something by Black Sabbath, ACDC, Queen, Deep Purple, Judas Priest, Motörhead... And those who know me know that the enormous amount of food we were buying meant that I had plenty of time to listen to a lot of LP's.

(F) I'm of a more recent make, from the 90's. I discovered metal in about '92 or '93 with Iron Maiden -the first album I ever bought was the Live After Death tape- then Motörhead, Helloween. There was also Slayer, Death and Black Metal, etc. Later, CD re-releases allowed me to delve deep into the French Heavy Metal scene from the 80's, and I became an absolute fan ! My first real band was Akilonnia, in '99. There I met Alexis who joined the following year, and that's when we started forging what would later become some of the HÜRLEMENT songs.

(P) Quite simple for me. As any self-respecting brother would, I discovered Metal at the same time as François, so it must be with "Live After Death" for me as well. Later, though, I turned to Death and Thrash Metal rather than Heavy. It

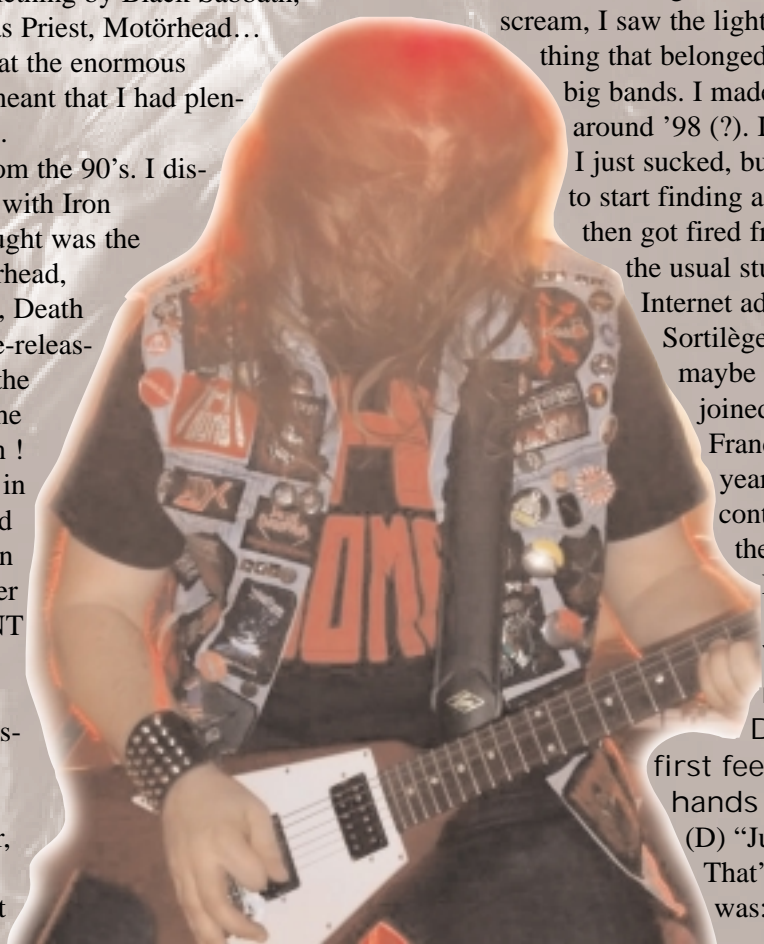
was only when François proposed me to join him and Alexis after they left Akilonnia that I started to really listen to and play a lot of Heavy Metal. According to some rumors, some drum tracks I laid down one day could even end up on a porkish-grindcore album somewhere...

(A) It goes back to the 90's for me as well, somewhere between '90 and '95, though I'd be hard-pressed to give you a precise year. The first Heavy rock stuff I actively listened to must have been Queen and Guns'n Roses in the late 80's, but at the time I had no clue about Hard Rock. I became a big ACDC fan but still didn't know Metal was out there. One day I needed one album to complete a special offer in a catalogue, so I took a random CD that was dirt cheap but still looked rockish... it was "The Number Of The Beast", and it didn't leave my player for several months. Then "Defenders Of The Faith" by Judas Priest... The one album that later turned me into a full-fledged Metalhead was Manowar's "Hail to England". From the first second of the first

scream, I saw the light and started looking for everything that belonged to the scene instead of just a few big bands. I made my horrible debut as a singer in around '98 (?). I got fired from that band because I just sucked, but my time with them allowed me to start finding a voice and try the big notes. I then got fired from a few other bands, you know, the usual stuff. In 2000 or 2001, I read an Internet ad that made a big reference to Sortilège lyrics, and I thought mmmhhhh, maybe these guys are interesting. So I joined a band called Akilonnia, where François was playing guitar. Some years later, François left Akilonnia -I continued playing Metal covers with them for a time- and we started HÜRLEMENT together.

You've just finished the recording of "Du Sang Et De L'acier", what was your first feeling when you got the CD in hands ?

(D) "Just finished", haha, what a laugh. That's a good one. So my first feeling was: "Well, it was about fucking time



(F) Yeah, it did take quite, quite a long time! It feels funny to see our faces, our bullshit and bad jokes printed on a real CD.

(P) "At last ! Wasn't easy, but at long last it's there !" Ah well, at least it still took less time than the LP version.

(A) We finished recording the takes so bloody long ago that it feels strange to see this arrive as our "new" album. Still, I'm really proud to have at last achieved that. I still can't believe it, in a way, I still can't really see us as a "real" band of the Metal scene. You know, we're just basic Metal fans dicking around and playing some music for fun. I still feel like a child looking at the grown-ups doing their thing. Well, that would be a child drinking too much beer and obsessed with naked girls, but you get the picture...

EmanesMetal Records has released the CD edition of "De Sang Et D'Acier" and Metal Coven Records will be in charge of the vinyl edition. But will these different editions be the

same, with the same tracks and cover ?

(D) The cover is different. Also, what's different is that in the vinyl edition you'll have a big round black plastic thing with a whole in the middle that you can spin



around to get some noise out of it.

(A) I think what Didier is trying to say in that very special language of his, is that both editions have the exact same tracklist, but different covers. The LP has a special Metal Coven style cover made by Headlight, a Japanese artist who draws art for all their releases.

Excepted me being wrong you never released any official demo previously to the first full length. An unreleased 4 tracks demo tape was recorded but never spread, thence how do you explain that you didn't follow the classic demo path ?

(D) The demo was of course intended to promote the band. But lo, during the Times of Recording, there arose grievous woe: as we were battling against the forces of evil, the demo tragically sunk into the great fathomless abyss of an enchanted lake. Only the purest of spirits could hope to ever retrieve it from the witching chasm. Long have we struggled and toiled with sword in hand, but to no avail: the spirit of Percival did not choose to grace us with its blessing, and on that fateful day the grail did scorn our avid hands. Though we fought and fought and fought again, though we confronted all the Mordreds of the earth, no stroke of fortune nor no bit of hope did arise. Such was our ordeal that one of our good comrades, Sir Richard, fell victim to the harshness of our task. Heavy was our grief and brokenheartedness, and thus did we adjudicate and resolve to record an album rather than carry on this ill-starred venture.

(A) Yeah, just like he says. We lost the files to a computer fail-

ure, and the takes were quite bad in the first place anyway. So we just said fuck it, let's not waste any more time with the demo crap and let's do a whole album instead.

Let's keep on this topic, how did this unreleased demo sound and why didn't you published it ?

(D) It sounded like a home-made demo, which is not very good. After we lost the takes, well, it was just not possible to publish it anymore.

(F) Yeah, it was really not very good. It was supposed to be something recorded and released fast while waiting for the album. When we lost the tracks, we had two choices left: start over from the beginning, or just drop it and do the bloody album. Ah well, I think we still have the drum takes somewhere, if anyone's interested...

(P) I actually don't even know how it sounded, as the takes were lost before I ever heard anything. I only heard the drum stuff, so you know as much as me.

How did you get the deal with the French label ? Is it a one album deal or so ?

(D) After seeing us onstage once, they proposed us to close a deal right away for the CD, and we signed with our still-running stage sweat... Ok, that's bullshit. The deal we have is for one album, but we'll be pleased to do a second one with them, because they are incredibly dedicated to promoting underground bands.

(F) We couldn't have found better than Emanes Metal ! The work they did on our album is just fantastic. It's dripping with passion and sincerity, that's exactly what

we needed.

(A) The real story is that they first refused when we proposed them the CD, because what they prefer is vinyl and we had already planned the LP version with Metal Coven. After our gig at the Paris Metal France Festival in January, they told us they really liked the album and,

for once, they'd make an

exception to their vinyl-first rule. It's the best thing that could have happened to us.

They are great people and friends. And their work on the underground scene is incredible.

Was it important to you to get a French band name ? I mean that with HÜRLEMENT, it's pretty obvious that you'd



play traditional Metal...By the way, is there any connection with the horror movie "The Howling" ?

(D) Yeah, a French name is important.

Would an Eskimo name sell more ? (*probably - try "mikko" then ahah-ed*). We were often told that, with such a name, people would expect a brutal Death Metal band. But the great logo that JP Fournier made for us (he also painted our great CD cover) doesn't allow any doubt anymore. And, no, the band name has nothing to do with that mediocre and not-really-funny movie. It's just that our singer spends his whole bloody time hollering into our poor eardrums at every rehearsal, at every fucking concert we go to watch, or at any occasion he has to

scream along to some great heavy metal bands when partying with friends... If we had chosen a movie title as a band name, it would rather have been something like "Double D Avenger" or "The Attack of the Giant Moussaka".

(F) A name like HÜRLEMENT perfectly fits in the wake of the French Metal scene from the 80's, bands like Sortilège, Blaspème. Or, more recently, Malédiction.

(A) I like that the name is quite clear as to what goes on around here. No gothic whining, no atmospheric female voices. Just bloody fucking Metal screams.

Even though that you play in a Heavy Metal band, do you listen to more extreme Metal changes such as Death, Grind or Black Metal ? If so, what are the latest releases in these kind of Metal that impressed you ?

(D) As for myself, I never listened to anything better than Zimmer's Hole's first two albums and the Macabre acoustic album. If you don't count Venom, I never listen to Black Metal.

(F) There was a time where I listened to a lot of Black Metal, but I eventually grew tired of it... The concerts were much less thrilling than the Heavy or Thrash Metal ones.

(P) As I wrote before, I used to listen to (and actually still do in secret) a lot of Death and Thrash Metal. But for Death Metal, I remain interested mainly in albums: extreme music concerts have come to bore me a bit after a while. Now, only Heavy or Thrash concerts continue to really grip me, for the fun that you can find there. Nothing beats a good old Heavy Metal band to whose songs everyone in the pit can sing along together ! And as for your question, the last extreme Metal albums that I really loved are the last efforts by Six Feet Under, Vader and Macadre.

(A) Even though my main focus is on Heavy and Thrash, I like

everything from Blues or Glam to Death or Black Metal. I'll always enjoy some good dark and dirty Black Metal, the only difference being that I will get tired of it fast. I wouldn't say I'm a real extreme Metal fan, and I'm very far from being an expert, but I do enjoy it. My favorite extreme

albums would be: all Death albums and especially "Symbolic", all Carcass, "La Masquerade Infernale" by Arcturus, "Pentagram Prayer" by Bewitched, the Borknagar albums (esp. "Quintessence and Empiricism"), "Anthems To The Welkin At Dusk", and I'm forgetting a lot... My favorite extreme band onstage must be Enslaved. They just kick ass if they play the right stuff, and I love their real metal spirit and attitude. I also like Impaled Nazarene, Immortal, Enthroned, Aura Noir, and in general I have a thing for extreme bands that keep rock'n roll, Heavy or Thrashy riffs in their music. Black-Thrash Metal rocks. Oh, and Satyricon and 1349 have some cool stuff. And mighty Bathory ! How could I forget Bathory !

To finish this long and boring answer, I can say that the last albums that I recently discovered and really loved are "Blood In Our Wells" from Drudkh, and "V: Hävitetty" from Moonsorrow.

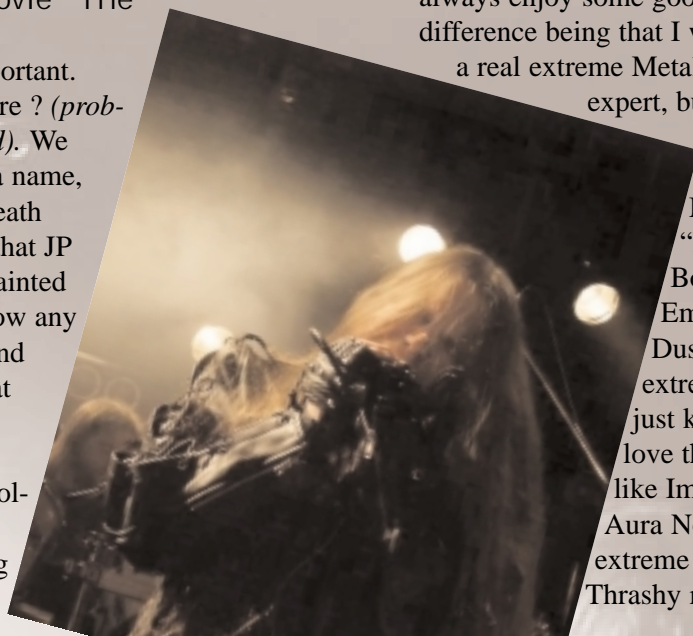
Let's keep on this topic, how do you see the violence and the extremism within Black Metal as Heavy Metal has never meant to be so extreme ?

(D) It's always good to have bands to push the limits of violence, speed and technique even farther. In the 70's, Heavy Metal bands pushed the limits of rock by raising the speed, adding double-bass and using a more aggressive guitar sound. Then in the 80's, Thrash and later Death Metal bands brought their change as well. It's all good. Still, something I see when going to a festival where all styles of Hard Rock and metal are present, is that the most extreme bands are not always the most efficient and powerful. Good old Motörhead will usually trample over everyone's faces. So, to me, both Napalm Death and Poison (*from Germany I hope 'cause the one from US completely suck !!!- ed*) will have their rightful place on a same good billing. We should be completely past that stupid debate saying that Thrash is senseless noise and Glam is cheesy and soft (*but that's partly true for glam...-ed*). That's dumb. We play classic Heavy Metal because that's what we like the most, but we'll still have a great time at concerts with other styles.

(F) Old Wise Didier has spoken the word. Nothing to add.

Francois how large is your vinyl collection, are there some pieces you're really proud of ? And what do you think of the high prices on more or less rare vinyl's you can find in web site such as GEMM or ebay ?

(D) Oh so now it's only François, eh? And us less important people, no one's interested in what vinyl we're the most proud of. I'll go sulk in a corner and listen to some of my rare vinyls that I



bought for 1 euro at a time when some dumbasses had somehow decided that LP's had become worthless (*I don't give a fuck aha-hahaha, I'm kidding go on and show us your toys! Originally only François wanted to answer the interview, that explains the meaning of the question-ed*). It's a good thing that LP prices are rising sky-high. It means that there's an urgent need for re-releases, and that those bands have a reason to get together again. (F) He's just jealous. My "collection" has nothing impressive about it, as I don't have much to spend on it (maybe that will change if we sell two billion albums... errr...). My first goal is to buy LP's that were not re-released as CD's (ADX, Der Kaiser, Epsilon, ...), but at reasonable prices! It's sometimes quite a surprise (and quite a scandal) to see the prices reached by albums of second- or even third-rate bands... I prefer to try my luck at garage sales!

(A) I don't have much of a "collection". And since I don't see it as such, there's nothing I'm "proud" to own. I'm quite happy to have found the Sortilège EP, it's one of my all-time favorites and it looks great. Otherwise, I always prefer to buy LP's that are newly out, to support the bands that are releasing them. Ignitor, Slough Feg, Axewielder, Atlantean Kodex, that's LP's that I got recently and you could say I'm more proud of these than of some expensive collector piece, because I'm happy to be part of the scene.

How do you consider your band in the French scene among Résistance, Holy Cross, Lonewolf, Malédiction (RIP) and so on?

(D) These days, we have a killer French Metal scene, with young talented bands like those you mentioned (and I would add one that no one should overlook: Hardened Bastards). With them, we can drink lots of beers and play concerts. But on top of that, we're also happy to have old legends from the 80's (ADX, Killers, Blasphème, Square, Attentat Rock, ...) that are a key asset to help young bands like us rise. And with them, we can also play concerts and drink lots of beers (provided they haven't already emptied the whole beer supply because those old bastards have known their way around backstage bars for 25 years). That's great.

(A) We just released our first album and played only a few shows, so we're not established. Still, a whole part of the scene has some incredible bands these days, and a great spirit. You can feel the potential there, there's something happening. I hope it keeps that flame alive, and I hope we get lucky enough to be a part of it. For instance, we had the luck to share a gig with Lonewolf and Lord recently, and it was great, just great. Pure Metal brotherhood, great Heavy Metal shows, and the most horrible brain-damaging humor you could imagine. Perfect.

As you're linked to the 80's French scene and combos such as Killers, Satan Jokers, H Bomb, Sortilège do you feel nostalgic of these times? Were you enough old to follow this scene?

(D) No need for nostalgia. These killer bands are still out there, unless for some dead people. If you just give them a little push, like Phil'em All -who organized the Paris Metal France Festivals- has been doing, they'll get together again as if time had not touched them. I'm old enough to have known the scene in the 80's, but I'm still happy to see them today.

(F) I did not have the luck to see those bands back then, and I regret it even more when I think of the bands that have disappeared. To me, some of those bands were completely on par with the English or German scenes, and it's a shame that the following generations do not get to enjoy them. Luckily, some did fight on and survive through the years (Killers), or decided to come back for more (ADX, Blasphème, Square, Squealer, Attentat Rock, Der Kaiser,...). I can never give enough thanks to Phil'em All for what he achieved with the PMFF festival and for the sheer pleasure these concerts bring us. And if some of those reunions do last (ADX, Blasphème), then it's all for the best.

Imagine that you could live the life of one of a famous Metal musician, who would it be and why?

(D) Eric Bloom, because for many years Blue Öyster Cult was the band that was playing the most gigs.

(F) I'd be Rolf Kasperek and

I'd continue playing the good Running Wild stuff with real band members! And I'd play 50 dates in France with Lonewolf!

(P) Yeah, once I should try to swap roles with a real musician once, just to see how it goes for once. You know, notes, melodies, all that complicated stuff...

(A) Of course that would be the great singers of Metal history, and change every year. Just for the pleasure of singing all those

immortal songs in front of their dedicated audiences. Anyway, it would be a singer of the great 70's or 80's, when bands were touring all year. Or maybe I should just say Vince Neil... For obvious reasons, urk urk urk..

Don't you think that sometimes French Metal scene spent more time on spitting on each other and backstabbing others bands that supporting each others? This is one of the very typical French behaviour that has always fed me up....

(D) There's even probably a cultural problem in France. Bands in Sweden, Germany, Finland, can rehearse much more, and they release their first albums when they're 16. In France, rehearsing is much more complicated, as is finding a stable line-up or gigs or above all a strong label. This all makes building a lasting band much harder. I think you get the same problem in other European countries. If you look at the Portuguese or Spanish or Greek scenes, it doesn't seem like only a French problem.

(F) It's true that this kind of behavior regularly appears in France. But when you see the French scene, with how hard it is for a band to survive and tour, well, there's just no time or ener-



gy to waste on that kind of bullshit.

(A) It's very annoying when it happens. Seeing a band think they're Iron Maiden and start having demands and looking down on people because they sold three and a half albums... or try to step on other people's faces and lie their way around... that's all just plain tiring. Well, at least it has one good side: when, in that context, you meet people that are dedicated, sincere and true and just out there for some cool fun, the bonds you build with them are great. Gold shines out when surrounded by shit.

I'd like to get you view about the Metal music, more and more bands are promoting themselves through MP3, boring Myspace page and other virtual means. The Metal is slowing being completely dematerialised, old tapes have vanished, CD are slowly disappearing and vinyls are so few now in young Metalheads discography. I'm really wondering what kind of a dickhead the next Metal fan generation will be, who will only want to be part of a stupid forum, live their lives through Myspace and listen to only MP3.....

(D) It is not the size of someone's CD collection, nor the size of his member that will reveal just how great a Metal fan they are (sure quality is always over quantity-ed). What is important is how willing they are to move their asses and go see concerts. If we lose the physical contact with CD's, we will still have concerts. The one big problem with Internet is that a new fan will have a lot of trouble sorting out all the information thrown at them and will miss some capital bands while wasting time on secondary stuff. This is why, in some festivals, you'll see some great bands like Rose Tattoo play at 2 PM while other much less interesting bands will top the bill. If Internet had done its job there, any kid would know that Rose Tattoo are up to par with ACDC and they would play arenas. The same applies to quite a few bands that you'll see playing to 50 or 100 persons when they actually influenced the whole past and present scenes. Internet auto-promotion itself is a good thing, because it allows small bands like us to get contacts and have their music listened to worldwide... This IS good. Let's not forget this.

(A) On the one hand, I really don't like hype sites like Myspace. The basic site layout and performance are really bad, and it has come to replace a real detailed band website much too often to my liking. It's formatting everything, which I hate, and with a crappy poor-quality format at that. On the other hand, let's face it: it does bring a wider exposure to bands who cannot afford or do not have the technical means to broadcast and promote themselves. So, it goes both ways. I just wish so many bands would not go "Myspace only". I find that dangerous. Forums are a great tool. They allow communities to come together, and they make it much, much easier to get real good information and impressions from people who actually know what they are talking about. This is quite a progress compared to when official journalists were the only people who could reach many. Of course, there's an ocean

of bullshit and bickering. But at least, if you take time to know your way around, you now have it all out there. And just like Didier said: the most important is concerts. Support your local scene. Support the international scene. Go see the bands, go bring support to the people who have the balls to organize concerts. This is the ONLY way to build a strong scene in the middle or long term, and it's the most fun way to enjoy metal anyway.

What are the future plans with the combo ? Will you tour to promote this release ? Are there new tunes ready yet for a second opus and how would they sound ?

(D) We are working on the second album while trying to promote the first one. We are lucky enough to get gigs these days, so we also play concerts. Doing both at the same time is not easy, but our one priority is playing concerts, so work on the second album is delayed.

(F) Now that the album is out, we hope to play as many gigs as possible. And it does look pretty good at the moment. We will also try to reach other countries, especially Germany. The second album is under way... We already have several songs ready, but it is still too early to know what the whole thing will really sound like.



(A) Rehearsing in Paris is not easy (and it's expensive !), and of course we all have our day jobs, so we do not rehearse even half as much as I'd like us to. With concerts scheduled, this means that we work on new songs only "when there is time". We have 5 that are 90% complete, and actually quite some others that are basically composed and that we need to learn and arrange. We'll see when we're done. As to how it will sound... No change of style in sight, our taste in music has not changed. We just hope to get better recording conditions.

Thanks a lot for your time and answers, close the interview giving us the available HURLEMENT's merchandising.

(F) Thanks for your attention and support ! All merchandising (CD, t-shirts, girlies, badges, patches) is available wherever we play concerts or at <http://hurlement.metal.free.fr>.

(P) This is actually our first full interview, so we are the ones who have to thank you here !

(A) I just want to apologize for how long it took to translate and send those answers (*you're welcome man there's no problems with that -ed*). But thanks for your attention, and I hope we get a chance to party together again soon at some great festival somewhere.