



Fleshwolf is a one-man project by Northern Irishman Marty Robinson who offers up the debut release now in May, and we have asked him some questions about it and we have used that to make a little article about Fleshwolf and the self-titled debut album.



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The name **Fleshwolf** is a twist on the German **Fleischwolf** that translates to meat grinder.

- That's a pretty good name for a death metal band I'd say, better than Marty Robinson for conveying the style of music.

And death metallers usually go for grinding, so why not? But why a name, is Marty trying to

form a band? He says he isn't.

- I'm not looking to form a gigging band, although if Wacken pay the right money...

There you go Wacken, pay up! But before Wacken Marty has to find some guys to form a band with as he does everything himself. Everything but the drums it is stated in the press material we received, so who does the drums?

- They are midi drum clips which I arranged and edited to

suit. They were originally played by Joe Babiak who is a great drummer, recently known for **Altitudes & Attitude** (featuring bassists David Ellefson (**Megadeth**) and Frank Bello (**Anthrax**). Those drums were then fed into **EZDrummer2** software with sounds recorded by **Carcass** producer Colin Richardson.

And while at the subject of doing everything by himself, that includes the cover and logo. The

logo is actually the second version, Marty explains that the first one wasn't good enough.

- The current logo is inspired by classic death metal logos with the outgrowths and the symmetry. The album artwork is fairly generic, and I had hoped to get an artist on board to create something iconic and more personal, but logistically and again financial that just didn't work out.

Fleshwolf

The self-titled debut album is released in digital format and as cassette, that is pretty underground and cult or whatever else word you want to use. But the choice is more down to finances than the need to be underground or obscure.

- I'd like to say it's because I'm so KVL or something but it's purely financial. CD pressing is still expensive, and I just won't

get the physical sales to justify it. Tapes are easier to produce in much smaller numbers so makes more sense. I grew up listening to tapes, so it's kind of fun to return to my first musical medium.

The style is perhaps also fitting to the cassette medium as it tributes to the old-school death metal bands. Marty explains that it is mainly the Swedish ones like **Entombed** or **Dismember**, but also from the American or Flo-



rida style death metal like Morbid Angel or Obituary. There are lots of influences.

- There's also plenty of my thrash influence with the riffs and choruses, as I grew up with early Metallica, Megadeth and Testament. Overall, it's pretty old school.

And those influences have led to a collection of songs that was well received by Hallowed and amongst those tracks Marty has a

favourite.

- It depends on my mood but *Transcend* is a particularly stand-out track for me. It's the track that really made me create the album. I had written it and thought it was particularly strong and the rest of the tracks followed in its path. I enjoy that it reminds me of that "Wolverine Blues"/"DCLXVI" era of Entombed and another great Swedish band Revolver.

And Marty is pleased with how

the album turned out.

- It is a lot of work being both the captain AND the crew, and ultimately I would have loved to have just written the tunes and have a professional producer/engineer do the recording, mixing and mastering, but that just wasn't possible. So, bearing in mind that I am very much not a professional producer/engineer, I think it holds up fine and there's an element where the rough pro-

duction lends itself to the style. As for the tunes, I put a lot of effort into them, and can listen back to them proudly.

Ending

The style is backwards looking, paying homage to older heroes and pioneers of the genre(s) but the lyrical themes stays away from the clichés and explores all kinds of themes.

- Some are more personal, some dwell on the esoteric and some on global and humanitarian issues. For instance, the *Rot* is about the hell of modern workplaces and the managerial tactics and business tropes which are so bad for people's wellbeing.

- *Trench* is a horrors-of-war theme, a critique of the ruling class and governments, using the working class for their gain and games. *Born of Anger* and *Dark Corners* are dealing with personal demons, which may resonate with many of the listeners.

And Marty isn't satisfied just doing death metal by himself, he also runs another one-man project.

- *Serpents Eve*, which is instrumental Epic Doom/metal signed to Loveravn Records (<https://serpentseve.bandcamp.com>). There are a couple of EPs on the usual digital services.

And with that we are reaching the conclusion of this article, and we leave that to Marty. I think we spelled the name correctly.

- I'd like to thank-you for the interview and for anyone who has got this far, you are awesome. It's hard to make a mark in the vast metal scene so anyone who listens, shares, buys or just spells the name correctly, I salute you!

Links:

Our review of Fleshwolf
Fleshwolf bandcamp

