



# TERROR

Scott Vogel is in a cheery mood. It's been about an hour since Terror closed their set at Musikens Hus in Gothenburg with "Never alone" off their fourth record *The damned, the shamed*. He's had time to hang out at the merch table for a while, use the backstage shower facilities and now he stands in a hallway in his underwear singing Hot Water Music songs. Loud.

- Do you like Hot Water Music dude?

**Hmmm, can't really say that I do.**

Scott is in total shock over the answer. As if to check that I am not totally lost, he asks me about several more bands while putting on his clothes. Chain of Strength? Of course. How about Alone in a Crowd? Absolutely.

- It's a shame though; Jules was involved in hardcore for like two years.

**Yeah but still, if you listen to the recorded live set, the way he opens up "Is anybody there" by saying "is anybody there, does anybody care, does anybody see what I see" and then starts screaming "or am I just alone in a fucking crowd?!" as the bass intro starts, that shit gets me going every single time.**

- Yeah. You need to check out *Dead End Path* as well, that new band I talked about earlier. And *Backtrack*. What do you think about *Mindset*?

So here's a guy at 37 that is obviously stoked beyond belief on hardcore. Old hardcore. New hardcore. When he said "I love hardcore music" on stage earlier in the evening, something that would've sounded quite corny coming from most people but seemed perfectly fitting from Scott Vogel, he wasn't just putting on a front. He was speaking from the heart. A true believer. A keeper of the faith.

## Life after death

Raybeez was merely 35 years old when he tragically died of pneumonia in 1997. During the nineties, Warzone had released a couple of pretty decent records. No attempts could however come close to the classic releases from the eighties: the very first Revelation Records seven inch *Lower east side* and the fantastic LP, *Don't forget the struggle, don't forget the streets*. A lot of songs have been written over the years about what hardcore should and should not be. Few can be said to have the same anthemic feeling to them as the title track on this LP. Before the music hits, Raybeez's voice sums it all up: "In our minds, and in our hearts, we feel that hardcore music should stay out of big business, and stay in the streets where it belongs. All you kids out there, always keep the faith!"

When Terror stepped into the hardcore scene about a decade ago, it was with a



lot of resentment towards the state of it. What Raybeez had seen the coming of and warned the scene about, Terror lived to witness and despise. *Lowest of the low* has stood the test of time and proven to be one of the best records coming out of the hardcore scene in the last decade, but it was also a complete fist to the face of that very same scene. Fakes and big mouths were rounded up and run over (ironically it was released in the US by Bridge 9, who's infamous internet message board has since become a breeding ground for big mouths and general scene idiocy). The record became an instant classic. In "Life and death", the first song the band ever wrote, Scott proclaims his love for hardcore and his willingness to fight to keep it alive, *"because if this ever dies, I fucking die."* His antagonists are asked a rhetoric question: *"You say you fucking live for this, but what the fuck did you ever give?"*

Raybeez had identified possible threats to his take on what hardcore should be: *"you think you are a rock star, you're trapped inside a cage, your ego trip has brainwashed you, you forgot it won't last."* But he had kept a positive outlook on the future: *"it's been a few years now, we're going strong, we've been through a lot of good and bad, some gave up, they had no heart, for you and me, this world won't tear us apart."* One and a half decade later, Scott Vogel had seen this vision being trampled on, and was willing to step up and fight to restore it: big mouth, no heart, the loudest are the first to go, so fucking go, we're better off without you.

#### **All of us**

It's day 19 of the month long Hell on Earth tour package that Terror is headlining. The big nightliner bus rolled into Gothenburg a couple of hours ago. Musikens Hus is a quite big venue. The last times I have been there have been for metal shows. Exodus.

Macabre. Vital Remains. The M.A.D. tour manager walks around making sure everything is in order. The seven bands on the bill are trying to share the limited merch space. Terror's merch dude Chucky Edge was early to pick a good spot. Apart from Down to Nothing, the other bands on the tour are very different, at least sound wise. It is a big show, with age limit and high ticket prices. On stage later that night, Scott is very clear when he emphasizes that Terror isn't some rock star band. I find it hard to believe that he would have felt the need to do the same if it had been a more typical hardcore gig, at least I can't recall it from previous times I've seen the band. Although Terror owned the stage later on that night, it was also clear that it wasn't the perfect setting for the band. There's video footage online from a floor gig in the US a couple of months earlier. That feels a lot more like my picture of Terror, like a band in their natural element.

I sit down with Scott in some stairs inside the venue after Terror's soundcheck, a couple of hours before the doors open. He chooses the spot, after having decided that the backstage room would be a bad idea. "I know how it's going to be in there in a short while" he says and nods towards some of the younger guys in the tour crew.

In the liner notes to the song "Last of the diehards" on *Always the hard way*, tribute is given to long lasting bands that have kept their feet solidly on the ground. With Terror headlining a tour like Hell on Earth, I wonder if Scott identifies any sort of risk that it will be hard to maintain the band's ties to the DIY hardcore underground if they grow any bigger.

- I don't think so. Well first of all I don't think we're gonna grow any bigger. We're always gonna be "just" a hardcore band. I think if things were gonna break out, it would have happened when Hatebreed kind of broke out. It just didn't really happen though. They're really the only band that kind of made it to the next level, which is fine and they deserve it. Where Terror is at, we still listen to new bands and go to shows. Nick records bands and we're in other bands. I don't see anyone in the band getting to that point, you know. And if they did, they'd have to... not be in the band. Terror is about being a hardcore band. Or we'd have to stop. If it ever gets to the point where I don't even know if we're a hardcore band anymore, or the things we're doing don't sit right with me, it's time to stop or get new members. Or start a new band.

Before opening up their sets on the tour Terror let the voice of Raybeez come through the PA system in the venues. In Gothenburg, quite a few stoked people in the audience joined in. It was a genius move, an instant checkmate of the audience. First and foremost, it gave me goose bumps and pumped me up. After that intro, who the fuck can stand with their hands in their pockets? As Raybeez asked all the kids to always keep the faith and Terror jumped into "Your enemies are mine," the fantastic starter off *Keepers of the faith*, it was go time.

*Keepers of the faith* just has a fresh feeling to it. The songs are surely a bit more catchy than what we're used to, with a nice NYHC kind of groove to them. But more importantly, Terror has now resurrected the positive outlook of Raybeez. The difference between *Lowest of the low* and *Keepers of the faith*, in this sense, is quite monumental. And it just feels right. Like the right band did the right record at the right moment.

- I think when Terror started out, with that time in hardcore when the whole 18 Visions scene was like the big thing, and I'm not dissing them cause they're my friends, but that whole thing and those bands were coming into hardcore and kind of taking it over. So my response to that was to in an immature way just be totally negative. "Fuck you, fuck this, fuck everyone, stay out of my way, get the fuck out of here, you don't know what this is about, bla, bla, bla." But I think...

Scott stops for a second before he continues.

- I'm 37 now. A middle aged man. To be like that is not a good way to think. I guess I've just grown up. I am still the type of person to check out new stuff. When I heard about *Dead End Path*, I thought it was a cool name, sort of like a Merauder type name. Our old bass player Buske was like "you gotta check out this band." So I went to Pennsylvania to see some band, I don't remember which it was, but I met the dudes in *Dead End Path*

and hung out and that helps. They were cool. And then I heard the new recording and was blown away. When I get a new demo, that's all I listen to. All I really listen to in hardcore is old stuff and brand new stuff. I still get really excited over new bands and that's kind of the vibe that I would like to bring. At this point in my life, I don't want to be like "fuck this." I listen to some bands that are like that, but it's not nearly the vibe I want to give. There are still some negative things going on, but I'd rather twist it to something positive.

The idea for the title of the new LP came to Scott in the toilet in a venue in Korea. Somebody had written "keep the faith" on the wall, and it clicked in his head. *Don't forget the struggle, don't forget the streets* is his favorite hardcore record "for sure," and he has "don't forget the struggle" tattooed on one thigh, and "don't forget your roots" on the other. Before he continues with the story about the title, he shares what he says is sort of a secret.

- I only probably mentioned this one time before in an interview. This just happened incidentally. Every title of every Terror release has four words and the word "the" is in it. *Lowest of the low*, *One with the underdogs*, *Always the hard way*, *The damned*, the shamed. Up until the first three records, it was just a coincidence, but then I noticed it and we kept doing that. And somehow it just clicked in my head when we played there in Korea, which is kinda crazy in itself, that "yeah, we do keep the faith." Every one of us. If we're not on tour we'll talk and say like "I saw fucking this band last night," or "Trapped Under Ice came on tour in California so I went on tour with them for a couple of days." After this tour and before the next one I have 12 days off and I'm not even going to be home. The day I get home I'm going on tour with *Strife* for a couple of days. Everyone in Terror is going to shows, doing other bands and stuff, so we are keeping the faith. And it clicked in my head that we are the keepers of the faith. I guess the title is kind of like *One with the underdogs*. People can attach to it. With that record they could think like, "yeah, I am an underdog," they could believe in that title. A title like *The damned*, the shamed though, it doesn't really mean anything. Well to me it does, but if you're on the outside you can pick it up and not really relate to it. If you pick up *Keepers of the faith* though, with the logo, and take a minute to think about it, it actually means something. It is not like Terror is this band that is above everybody. Everyone in the scene, everyone who is trying to keep it alive, are keepers of the faith.

**Still, it is kind of a bold title. Even if you are not only referring to yourselves, you're still the band that stands up with the legacy of Raybeez. Many bands wouldn't be able to get away with it, but you obviously do.**

- That's cool, but... I don't see it as Terror. I see it as everybody. That's why if you look at the layout, we have a group photo of all our friends. And the picture of our friend Ian from *Reach the Sky* with his kid. There are a lot of people my age that have kids but keep coming to shows. I mean, I know what you're saying, but to me it really is more about all of us, rather than Terror. You know, I think Terror is a good band I have a lot of fun with it but I am not the type of person to go around talking about how great we are.

#### "Local rock act?"

Terror is surely not the first hardcore band to use the reference of faith keeping. *Mainstrike* did it on their debut 7" *Times still here* on *Crucial Response Records* ("I've kept the faith" singer Big screamed as an answer

to Raybeez plea), and *In My Eyes* assured everyone on *The difference between* that they indeed "still [had] faith." Just to pick two examples. However, *KOTF*, the abbreviation of the record title, has in a matter of a few months become sort of a rally cry. It's a modern "PMA" with a community oriented perspective. There is something hopeful in it, something to believe in, something to strive for. All is not lost after all. Without a doubt, it has resounded in the scene. People started getting tattoos (and so did I eventually). Through a studio blog during the recording of the LP, the message spread fast. Via a US summer tour and the release of a teaser 7" on *Reaper Records*, we got the feeling that this new Terror record was going to be something out of the ordinary. Old time followers that had frowned a little over the later records were once again amazed. It almost felt like a band being reborn, or at least reinventing itself. Scott twists and turns a little and obviously feels a little uncomfortable when I touch on this. He catches his breath to speak, but instead lets out a deep sigh. When he does speak, stumbling on the words the only time doing the whole interview, his mixed feelings towards the subject shine through.

- A lot of people have said that to me, so I have to take that as... you know... true. But besides the new record, *The damned*, the shamed is my favorite Terror record. A lot of people will say *Lowest of the low*, which is a great record, but when I think about when we did it, things were so different. Maybe that's the beauty of it. We didn't think about anything or care about anything, we just went into a studio in Cleveland that had done cool records that we liked, and in the end *Lowest of the low* came out. A lot of people considered that a good record for a new band. But then people will tell me that *One with the underdogs* is our best record and I'm like... the artwork is terrible, the fucking recording is terrible. There are some really good songs on it, but there are also some really bad songs on it.

At this point Scott is saved from the uncomfortable subject as someone from the tour crew passes through the hallway down the stairs. He excuses himself for interrupting the interview and yells out:

- Hey! Guess what I saw online today!

- What?

- *Boy Sets Fire* reforms.

- How exciting!

- Very! Can't wait. OK, sorry, let's continue.

Going back to the message of Raybeez that Terror have taken upon themselves to carry forward in the scene, even if it is in a humble and not a self-centered manner, I ask Scott what he considers to be the very essence of the message. What is there to keep faith in? He thinks for a second or two and then fires away without any pauses.

- Well... If I walk down the street and see a flyer for a hardcore show with some bands, honestly in 2010 I really don't know what that means. So many bands use the word "hardcore" and it's been really distorted. I don't really know what it means anymore. I know what it means to me, but when someone else uses the label, I don't. So I think the foundation of hardcore has been stepped on so much. It's been bought and sold, put as a label on so many bands just so they can get a fan base. I remember when *Civ* came out. I was really this anti-*Civ* person. I was a lot more self righteous and immature then.





*Thought I knew everything about hardcore. I saw that there was this band with ex-members of great New York hardcore bands, they put out a quick seven inch on Revelation, then an album and then they're like huge and on MTV. To me that was the devil.*

He laughs and uses an angry and assertive voice as he reminisces how he'd react, thinking that "they betrayed us!" Now he says he sees it a bit differently, but that this was the start of him noticing how people use hardcore as a stepping stone.

*- I think labels do it more than ever. If you're a hardcore band then at least you're gonna get an interest. I mean what else are you gonna be? "Local rock act"? What is that gonna do for you? Nothing. As a result we have all these bands that are called hardcore, but they don't even know what it is. "Oh, so you're a hardcore band, do you like Warzone?" and they'll be like "who?" There's that side. And then there's also a side where there's so much competition. Who's the best, who sold more records, who's doing this and who's doing that? I don't know about Europe, but in the US there's a lot of violence and shit. You can see all these things stacking up against hardcore to make it not the beautiful thing it really is. To think back to when I started going to shows, back then I knew no one in bands. I just knew the music and no one knew or cared who the fuck I was. I'd just show up to the show, see the bands, buy their shirts and leave and that was it. Just the purest energy of hardcore. And to think about how it is now... There's so much nonsense. So to me, bringing back the message of Raybeez is kind of a statement about trying to remember what hardcore actually is. And not letting all these things that are given to you be taken away. Because I see a lot of people I used to love and hang with all the time, but when their band gets a little momentum you're a totally different person to them. Like... I could give a fuck about if your band is big. I don't*

*care. Or friends falling in with the wrong people. They're Mr Hardcore and one week later they're talking shit about it. There are so many people coming and going, taking shots at hardcore and taking shots at bands, and I'm kind of trying to hold on to the essence.*

What was it now that Raybeez sang again? Oh yeah, "it's been a few years now, we're going strong, we've been through a lot of good and bad, some gave up, they had no heart, for you and me, this world won't tear us apart." While Scott obviously still dislikes the heartless fakes and turncoats, he ends up on the positive side of the spectra.

*- Take Warzone. They were a skinhead band, but also a hardcore band. They were from the East coast, but they also gave love to the West coast. There were times when Raybeez was totally fucked up on drugs, but also parts when he was totally pro being sober. I just think they were good representatives of the foundation of hardcore, and a band that everyone in Terror can agree on that we love. They just have a really cool vibe to them. When I see a video of Warzone, I'm like "that's fucking hardcore!" That's what it's about. So it's about remembering those days, when you could actually feel it. You could just feel it. That's what I'm trying to hold on to.*

#### **To be or not to be a kid**

One thing I consider to be quite cool about *Keepers of the faith* is the fact that while it definitely serves as a salute to hardcore and lands on the positive side, it still allows itself to point at some problems. There is no sugarcoating, no false praise. "You're caught," if I may say so, deals with those that make it necessary for others to speak of keeping the faith: "I know your name and I know your face, seen it a thousand times, I've watched them all change, you don't know what you are or what you're about, but you're so quick to stake your claim and run your mouth, you're fucking caught, so give

*it up, they come and go, in between talk so much, they're the loudest, dress the boldest, but there's nothing inside, you're just another sucker in your passing phase, I wanna slap that stupid smile right off your face, you're fucking caught, so give it up."* In the liner notes, Scott explains in more detail that the song is directed towards "the know-it-alls, the bullies, the attention-needers, the elitists, the ones who see this as *Who's The Best* or *Biggest*, not *Who Has Heart* and *Who Is Helping This Grow*."

I have friends who have grown a little disillusioned over the years, who consider it harder and harder to identify with where the scene is at, what the kids are up to. Who have been let down so many times by people who out of the blue turn their back on everything they've said they believe in. I can definitely feel the same way. But that's also one of the reasons why *Keepers of the faith* has spoken so profoundly to me, because it says that we can still focus on the good stuff that is actually also taking place, without forgetting the crap.

Scott slows down the pace as he starts to touch on a quite serious side of the subject.

*- It's important to have old people in the scene. People that know the roots and can teach young kids about them and show the kids what's important. To go to shows even if your band is not playing, all those important things. But we definitely need new kids. I've never been straight edge. But sometimes I feel sorry for my straight edge friends because they see all these people that they believe in, and realistically nine out of ten of them will sell out. That's gotta be so defeating. And it's the same with bands in hardcore. Say a band like *Trapped Under Ice*, who I love. They're really good friends. I mean I deal with them like every day. And I really believe in them, they have it. They can do it live, they can make great records. They're*



really cool people, they support hardcore. But in the back of my head I'm sometimes like "man I hope these guys don't fuck it up, disappear or make a terrible record, or start getting egos." Stuff like that. Because I've seen it so many times. It's hard to believe how every band just shits on hardcore. Every band shits on straight edge. People shit on each other. I don't know if I should say this or not, but if you think about like old New York hardcore and all the old bands. When you actually meet these bands and talk to them they have so many weird stories about each other. I guess it's the way it's always been and always will be. You gotta recognize that the bad shit is there but the good shit is better than the bad.

Scott almost seems to get a little emotional as his reasoning sort of reaches its natural conclusion. His voice reveals a man staring down his fate, as he establishes what all this means for himself:

- And honestly, at this point, I don't know what I'd do without hardcore. I don't know what I'd do... I'd be fucking lost. This is all I do.

**Is that what makes a person stick to it, to become one of the "last of the diehards"? That in the end, it's all they really have at all?**

- Well that song is definitely not about me...

**I know, but for a lot of people in the scene it would be.**

- Well... I don't want to be old. I want to be a kid. I dunno. I don't know why I still do this. It's not like a conscious choice. You know... I heard Strife were coming to the east coast. I immediately checked the Internet for the dates and I was like "perfect, all the dates are when I am off tour." I asked if I could join them and then just take a bus home. Perfect.

Settled. It's not like "I'd better go to a show, 'cause there's gonna be girls there or I hope there will be people that will recognize me and think I'm cool." It's more like "oh shit there's a show, I have to get to it." It's not really different from when I first got into hardcore either. Up until that all I did was play sports, all day long. But my brother was into punk and he would take me to shows. It was okay, but I didn't really identify with that punk world, though I liked the music. But the minute I stepped into a hardcore show, that was it. This is maybe... 1987. It was harder then. I was young, didn't really know anyone and there was no Internet. So if I went to a record store and saw a flyer, I would go. And I just kept going and going. So fuck sports. My first year in high school I played every sport. After that I didn't play anything. It wasn't like girls or anything like that mattered more. My parents didn't know, but every job I ever had, I would lie and work my schedule around shows. "There's a show, I have to get there somehow." I'd say that my grandfather passed away, which is a terrible thing to say. Me and my brother would take buses to shows and there'd not be any buses to get home. But one way or another we'd figure it out. There was just no way we wouldn't go. And it's still the same way. Sometimes even better. Sometimes I see there's a show with local bands, and I think "cool, I've never heard any of these bands, maybe one of them will blow me away, and I'll have a new band to listen to." It's not even a choice.

I refrain from pointing out the dualist nature, or perhaps even discrepancy in this and what Scott said earlier. Obviously, Scott still loves hardcore and wants to believe it can still be the pure energy he knows it as, even though it's been distorted in so many ways over the years. Instead, being the two persons we are, sharing this love for hardcore, we at this point stray from the main subject for a while and digress into various details. Since Scott mentioned Strife, I ask him if "Arms of the

truth" on the *Rhythm amongst the chaos* EP is a kind of tribute to the Los Angeles based band.

- No, no... do you mean because of "Arms of the few"?

**Yeah, that plus the gang vocals in your song remind me a lot of *One truth* in general, as well as some of the arrangements**

- I love Strife, so maybe subconsciously. They played *Sound & Fury* this year which was cool. I saw them play this outside fest two years ago. Dude... they were so good.

**I recently saw footage from a show they did in Umeå right around when *One truth* was released, it was absolutely insane.**

- That's where *Refused* and *Abhinanda* were from, right? I also had the *Shield* CD which was really good. There was also some band with a girl on vocals.

**Doughnuts?**

- No, no, something different.

**I don't think so.**

- I tell you man, there was some other band.

**You lucky, lucky bastard**

All the others in the tour package are having dinner, but Scott has asked the tour manager to save some for him. We're doing the interview, then he's going jogging. A parent with a young daughter walks up and down the stairs where we are sitting a couple of times and Scott smiles and waves to her. The picture is pretty far from the raging "vogelisms" that Scott is famous for. So how does he combine getting older and living the life he does, does it ever pose a problem?

- The only time is if we're around a lot of

young kids in the bus that will be loud and disrespectful 24 hours a day. Sometimes I'm just like "can you just shut the fuck up?" We're lucky enough to have done five tours on a bus, and being loud all night on the bus is just diminishing. The show is over, I take a shower and just get into my bunk and watch a movie by myself and fall asleep. So I see that side of me. Not wanting to be crazy all the time. There was a time when I was.

"Shattered", the fifth song off *Keepers of the faith*, is a very self-revealing track about love gone astray and what it can do to a person. During the show in Gothenburg, "Always the hard way" is dedicated to his mother. Songs like these show a person that is trying to show some sort of responsibility in his life.

- The biggest responsibility I had was a long-term girlfriend. And that ended two years ago. So I really don't have any responsibilities. I live with my friend that does Reaper Records. I'm on tour nine months a year. I am from Buffalo, but I lived in LA for eight or nine years. Now I've moved back to Syracuse which is just two hours away from Buffalo. I have a really weird slash shitty relationship with my parents, both of them. So living in LA and being on tour all the time was a great excuse to never see my family. Which probably isn't a good thing. Now that I moved back I am trying to be more responsible with that. I'll visit Buffalo sometimes to see if things can get better. But other than that, I don't really have any responsibilities.

The last words are accompanied with a smile and shrugged shoulders. It does seem like a pretty nice life...

- Yeah. Well it's pretty weird too. I go to the movies by myself, which isn't always a bad thing. I don't mind. But have you seen that movie "Up in the air" with George Clooney? His character travels a lot for his job and shuts his family out and never had a relationship that worked. It's kind of about being alone. And I'm sitting in the movie theater watching it by myself and I'm like... "what am I doing with my life man?"

**So when you speak of sacrifices made for the sake of hardcore, I guess that's what you're talking about?**

- Yeah, well it's lots of things. But the basic adult stuff. Whatever I'm gonna eat today is what's given to me. My clothes are dirty. I have one bag of clothes. If I wanted peace and quiet it's almost impossible. My neck is shit. All this fucked up shit because of jumping around like a retard almost every day and sleeping in weird places. No health insurance. Stuff like that. And then the family stuff. I can't say I lost my girlfriend just because of hardcore but I have to take responsibility for being gone nine months a year which takes its toll on a relationship.

Despite this, it is crystal clear that Scott has no intention to cry about it. He obviously loves what he's doing no matter what he may have to sacrifice to be able to do it. On "The new blood" on *Keepers of the faith*, he shares the mic with Toby Morse from H2O, PMA personified, to give thanks: "I wanna thank you, for all you gave to me, you opened up my eyes, built me a family, without you I was so fucking lost, this is commitment, I'm forever yours." At 37, he is singing about hardcore the same way most his age might sing or talk about a partner or a child. Is it fair to consider him a lucky man?

- It's a lot of work man. We've sacrificed a lot, we've all lost girlfriends. So much

stuff goes on in our home lives that we totally miss, it's weird. But yeah, at the same time we live the craziest, luckiest lives. We've been to Europe like 15 times. South America. Without music, I would probably be really close minded, some dumb drunk jock. And instead I am this person that gets to travel the world and meet people all the time, and have people sing along to our songs and really believe in us. Which I guess is a lot of responsibility too, because people set an expectation of you. Then they actually meet you and you're just a fucking idiot like them. You're not that extra special person that they thought you were. So you put yourself up for a lot of criticism too, especially from hardcore kids. There's a lot of hate in them and they're just itching to cut people down. Just mean. There's always that aspect too, but I mean yeah, we're super lucky I think.

Scott is ready to take that run. It's a beautiful autumn afternoon. Before we stand up I give him a copy of *Law and Order* number two, and he eagerly flips through the pages with our evaluation of the last decade in hardcore, including the year-by-year toplists. "Great record... hmm... not a fan... oh, what's this, *Commitment Crew*, is that good?" He seems proud that *Lowest of the low* topped its year and reads what is said about it. On stage later on that night, "Stick tight" starts with a shout out:

- Yo, *Law and Order Crew*, this one's for you!

#### **Told you so**

When he is fully clothed again and packing up his stuff before the wheels will roll south towards Germany, Scott once again brings up a subject we dealt with during the interview six hours earlier.

- Man are you sure there wasn't another band on *Desperate Fight* with a girl on vocals? *Puru-something*?

#### **Oh yeah, you're right. Purusam!**

- See I told you! I knew it. I really liked them. They were good.

Erol, the German tour manager comes into the backstage area through the stage stairs and makes sure everyone's ready to leave. Scott says goodbye and hopefully heads for a good night's sleep. Five minutes later, as everyone in the tour package seems to have left the area, Erol comes in once more and yells out:

- Is anybody left? No? Okay we're leaving then.

15 minutes pass and out of the blue the young kid that follows Terror around on tours (he was with them the last time in Sweden as well) steps out of the shower room. I tell him he'd better hurry up since the buses might have left already.

- No worries man, they won't leave without me.

An additional ten minutes later, David, singer in *Down to Nothing* and bass player in Terror, comes back up with a stressed out moving pattern and rather pissed off look on his face. Was he looking for the young kid?

- Yeah, have you seen him?

I think he went out the front, I tell him. After an "okay, thanks" and a deep and irritated sigh, David is out again.

By Staffan Snitting  
Photos by David Johansson