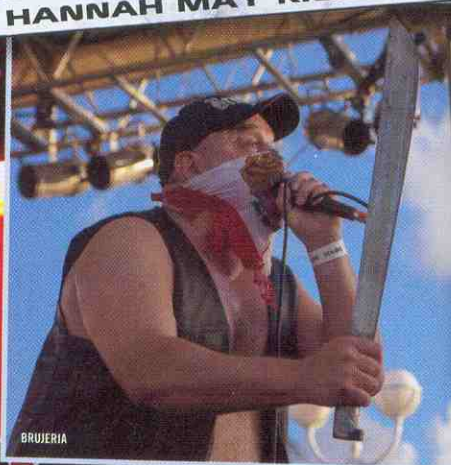


TERRORZONIE

EDITED BY HANNAH MAY KILROY



ENSLAVED



BRUJERIA



NAPALM DEATH

BARGE TO HELL

MIAMI, FLORIDA — NASSAU, BAHAMAS

With the resounding success of the inaugural 70,000 Tons Of Metal cruise in January 2011, the company running it, Ultimate Music Cruises, immediately started thinking of ways to expand upon the idea. A year and a half ago they came up with the Barge To Hell, a cruise that would focus primarily on extreme metal, namely black

and death. In December 2012, 40 bands and a gaggle of headbangers descended upon the Port of Miami, Florida to embark on the four-night journey to Nassau, Bahamas and back aboard the massive Majesty Of The Seas cruise ship.

Nobody, including the organisers, knew how a metal cruise would turn out, but as the last three cruises have proven, it's a

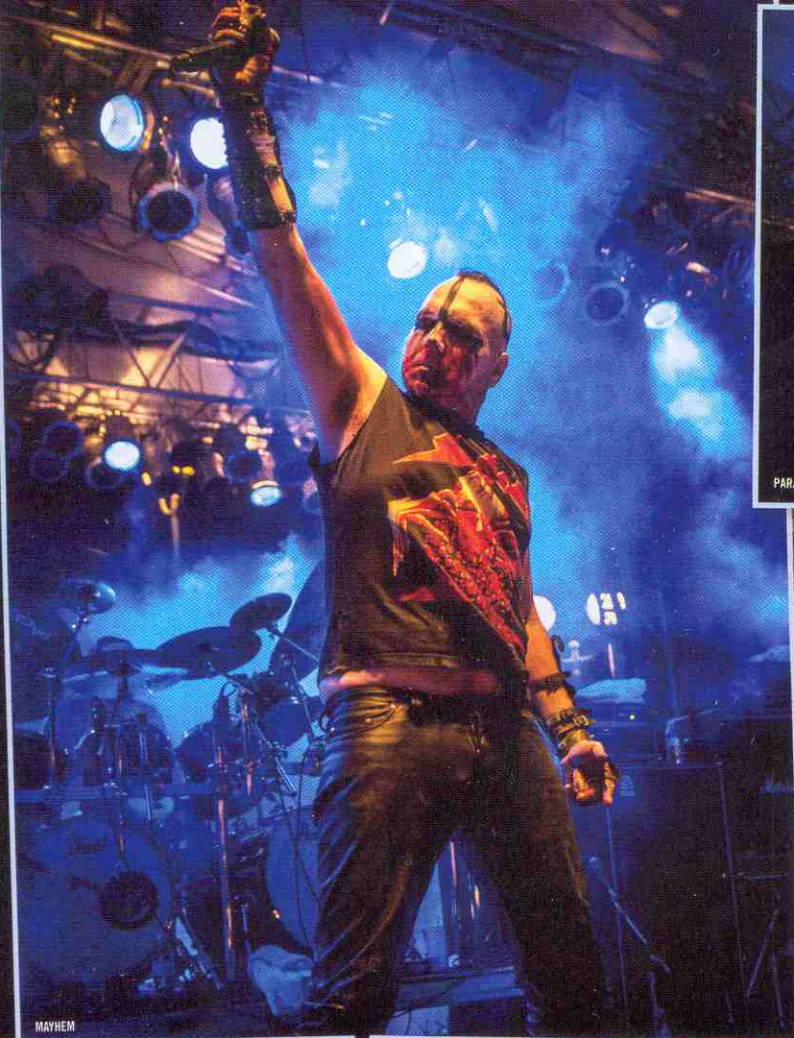
fantastic experience. 40 bands play two sets scattered around three distinctly different stages and settings, fans get to hobnob with musicians, your bed is practically 60 seconds away from any of the stages — instead of somewhere on a huge filthy campground — there's all the food and non-alcoholic beverages you can consume, you're out in the beautiful sun, and you get to visit a nice port city for a day. With shows going from ten in the morning until five in the morning, it's a non-stop metal bacchanal and a dream come true for many of the people who show up from all over the world.

With one stage set up in a large theatre, another in a smaller club setting and one on the popular pool deck, it makes for four days of constant dashing from one end of the ship to the other to see band after band. Day One, kicking off just prior to the ship leaving Miami, centres mostly on the 1,000-capacity Chorus Line theatre and the 250-capacity Spectrum Lounge while the pool deck stage is being built. **Exodus** kick things off with a predictably raucous set of favourites including 'Children Of A Worthless God' and 'Piranha', while **Enslaved** thrill fans by reaching deep into their back catalogue with tracks like 'Ansuz Astral', 'Fenris' and 'Nothingness'. However, this first night belongs to **Behemoth**. Nergal and his band continued their ascent to upper-tier status in 2012, and they look and sound



MUNICIPAL WASTE





MAYHEM



PARADISE LOST



SÓLSTAFIR

indomitable during their 75-minute set, highlighted by 'At The Left Hand Of God' and 'Conquer All', which takes on a significant new meaning in the wake of Nergal's recent battle with leukemia.

Day Two is always the best day of the cruise because the pool deck becomes the major attraction, but why organisers gave **Brujeria** the prime four in the afternoon slot instead of the fun-loving **Municipal Waste** is anybody's guess; the novelty of seeing Jeff Walker and Shane Embury play tepid Mexican grindcore wears off after about five minutes. Nevertheless, the pool stage sees fantastic sets by **Sacred Reich**, **Mayhem**, **At the Gates** and an especially sensational performance by

Sepultura. The Brazilian greats reward fans with a set loaded with classics including 'Beneath The Remains', 'Arise' and 'Dead Embryonic Cells', with incredible, hard-hitting new drummer Eloy Casagrande breathing new life into the music. Not to be outdone, **Municipal Waste** make the best of their undesirable 11:15pm time slot in the tiny Spectrum Lounge with a raucous set to a small crowd. You haven't lived until you've seen a lounge chair mosh pit to 'Sadistic Magician'.

By the end of Day Three, after everyone has explored the beaches of Nassau and Paradise Island, the exhaustion is apparent, but those who stay awake get to see **Paradise Lost** rebound from a disastrous Day

One set with a performance much more fitting for a band of that stature, featuring memorable renditions of 'As I Die', 'The Enemy' and 'Pity The Sadness'. On Day Four the party is in full swing again: a tuxedo-clad **Exodus** – the unofficial house band of the cruise – play a set that focuses on the classic 'Bonded By Blood' album, **Behemoth** show their lighter side with a cover of Turbonegro's 'I Got Erection', **Enslaved** return with a completely different setlist, bringing their final set to a stupendous climax with 'Return To Yggdrasil' and 'The Immigrant Song' as lightning flashes on the ocean horizon to the east and **Sepultura**, by far the most popular band on the cruise,

play a massive-sounding set devoted to 'Chaos A.D.'. Not to mention **Sodom**, **Possessed** and **Rotting Christ!** Sure, there were some disappointments: **At the Gates** and **Napalm Death** simply play the same set twice, **Nachtmystium** guitarist Blake Judd infuriates organisers and fans by failing to show up to his band's second set, and the cruise suffers a little from its lack of diversity. However, the good far outweighs the bad – the inclusion of the melodically-inclined **Sólstafr** is inspired – and for those who attend **Barge To Hell**, it is a glorious December getaway that they won't forget for the rest of their lives.

Words: **Adrien Begrand** Pics: **Katja Borns**, **Marc Hansen**, **Michael Jagla**

