

ENDSEEKER - Interview with **Ben** (guitar) - www.tntradiorock.com by Brujo

Hi Endseeker, thanks for joining us. At the end of this month of October your fourth album "Global Worming" will be published. Before focusing on it, and in order for readers who don't know the band to know a little more about you, if you look back, what have these 9 years been like for the band? How have you felt the evolution between the "Corrosive Revelation" ep in 2015 and this new work?

Ben: Man, 9 years is a pretty long time to summarize in a few sentences 😊 But I'll just give it a try. Basically it was a wild ride up until now. We started like any other band with small gigs in local clubs and all of a sudden things took off, we got our first record deal, released the "Corrosive Revelation" EP and our first album "Flesh Hammer Prophecy" followed in 2017 before we signed with Metal Blade Records. Fast forward -> we played quite a few shows, also bigger festivals like Wacken, Summer Breeze, PartySan, Obscene Extreme, Metaldays just to name a few and now we hope to be able to finally get the chance to tour the rest of Europe in 2024. Keep your fingers crossed!

In these 9 years we grew together as people and as a band. We found our way of working and songwriting and evolved into a pretty decent live band in my opinion. Now we're ready for the next chapter and very excited for the things to come.

An important detail of Endseeker is that there have been no changes in the lineup since its inception. This is a fundamental point to be able to create a solid structure as a band, right?

Ben: Well, we're all grown up adults which definitely helps to get along with each other. It's like any other relationship. You have to work for it to function. Let your ego step back for the benefit of the team. We know that we have a special chemistry going on between the five of us and it's not easy at some point but we communicate a lot and work hard to remain a strong unit.

They often talk about DISMEMBER's influence on their music. How has this band influenced your approach to death metal and the creation of your own sound?

Ben: Obviously we are strongly influenced by the Stockholm Death Metal scene from the late 80's / early 90's when it comes to guitar sound, beats and certain other elements but we're not limited to that. You can find a ton of influences from other bands like Slayer, Bolt Thrower, Morbid Angel and whatnot in our music but with this signature guitar sound it all somehow gets this Swedish touch. But even though we started with that classic Boss HM-2 pedal maxed out, our guitar sound evolved over time and we tweaked our setup to create our own Endseeker version of the chainsaw sound. So yes, we definitely are influenced by those bands but in my opinion you can clearly tell we have developed our own style of songwriting over the years.

Your previous album "Mount Carcass" was very well received, both by the press and by fans. I guess the goal was to surpass what was achieved. "Global Worming" seems like a somewhat darker album to me, but it still maintains that wild and forceful dose of Endseeker. What specific aspects make this album different from your previous works?

Ben: Although it might be a bit darker and heavier than "Mount Carcass" I also feel like it's more catchy and accessible at the same time. "Global Worming" has more of this raw crust punk power and is probably a bit more furious. But to me it's also more focused or streamlined. I think we have some of the best vocal arrangements we've ever had on this album and probably the most dense atmosphere in some of the songs. All in all I'd say "Global Worming" goes a little deeper.

"Hell Is Here", "Nemesis", or "Whell Of Torture" is where the dark essence that partly characterizes the sound of this new album is most noticeable, although its structure is very different from each other. Were you looking to give this approach?

Ben: Honestly, we just let the inspiration carry us away. The darkness just came by itself. All of a sudden you have this super dark and gloomy riff which compels you to follow that path deeper into the abyss. And you build the song around this feeling and add more layers to it until you get something that naturally flows. Sometimes this feel determines the lyrical topic of the song. You can already hear the vocals before they were even written. These songs are perfect examples for when all the puzzles just fall right into place and create a beautiful picture.

I really liked "Hell Is Here", with that rhythm full of strength and that air so dense and dark that it can be cut. It's one of my favorite songs. Tell me about it and its sound.

Ben: Thank you! Great to hear that you like this song so much! It all started with the main riff which is the verse. It has this mandatory groove that just forces you to headbang or at least to nod to the beat. The rest of the song took me a while to put together but as soon as I had all the pieces it evolved quite quickly. The vocal pattern was in my head at a very early stage of the songwriting. Obviously the lyrics are influenced by the numerous military conflicts that are going on in the world and with that very present danger dominating the daily news we just had to make a song about that to process all this shit. This is the magic of Death Metal. You take something really bad, something really fucked up and turn it into a song that makes you happy and something people can enjoy at a concert.

There are very direct and destroyer songs, like the initial "Global Worming", "Violence Is Gold" or "C.B.V." which are part of Endseeker's signature sound. But on this album I notice much more anger and forcefulness in the wildest songs. It's as if you were more angry. It's possible?

Ben: Maybe? Or even – probably?! There's a lot of shit in the world to be angry about. Things haven't changed for the better during the last few years. Pandemics, war, climate change, ludicrous politicians, inflation, etc. etc. We're people in our mid 40's with normal lives, normal jobs, families, kids and all this stuff. We're worried about the future just like anybody else. Music is our way to express ourselves and to compensate the insanity of reality. And of course you can hear that in our music.

You say that "Global Worming also delves into the relentless upheavals and pointless polarizations of the modern world." What is the message you hope listeners take away from "Global Worming"?

Ben: At the end of the day it's not that much about a certain message. We're not Rage Against The Machine or something. We want people to enjoy listening to our music and hope that it makes their day a bit brighter and they might get some uplifting strength and motivation from it. Music is in the world to give us emotional support in various ways. If you find some joy in our songs, just go for it and listen to it the way you want, despite any potential message that some of the songs might or might not have. For the most part we leave it to the listener to interpret our songs.

You impregnate your compositions with certain touches of humor, at the same time that you touch on serious themes in your lyrics. From zombie worms to everyday topics that we can see on the street every day. Could you go deeper into this?

Ben: The songs reflect our personalities. We're quite goofy guys. We laugh a lot and fool around. We're not dead serious for most of the time. But at the same time it's not all fun and games. There's serious shit out there we need to address or we need to get off our chest. Our lyrics are as diverse as our songs are. And this way you can find a fitting song for any mood on our album. We get inspired by various things. Could be some ordinary daily stuff, something horrible in the news, something you have might read by chance somewhere or some kind of tour-bus joke that went totally out of control and ended up being a song. You never know where lightning strikes.

And the cover of "Global Worming" is very old school. In it we can see the devastation caused by those worms we were talking about. What relationship is there between this title and the concept of art?

Ben: You already named it. The cover artwork displays what the title track is about. Zombie worms have overrun humanity and are now feasting on our remains. Just a very classic gore-splatter-slime artwork. When we came up with the song title it was quite clear that this also would be the title for the album. And once we all agreed on that it was obvious that we need this kind of artwork. I love when the artwork stretches all the way around the gatefold cover so you end up having a large panorama with a lot of details to discover over time.

While the artwork for “Mount Carcass” was more modern with its collage-style images, “Global Worming” demanded a straight old school cover. I think it fits the title very well.

Lastly, what do you hope to achieve with “Global Worming” and what are the future plans for Endseeker?

Ben: As mentioned before our dream is to finally go on tour throughout Europe. We’ve played Germany from north to south and east to west. We had some shows in other countries but we want to see more. We want to travel everything from Portugal to Poland and from Scandinavia over the UK all the way down to Greece. If we can achieve that, we would be extremely happy! It’s hard these days. Touring costs exploded since Covid and the whole live music industry is struggling. We can just hope that an opportunity pops up for us and we get the chance to play to as many people all across Europe as possible.

Thanks to Endseeker for taking the time to answer our questions and share his insight on “Global Worming”. Anything you would like to convey to those reading this interview?

Ben: Thank you so much for your interest and support! We absolutely appreciate that. And to everybody out there: Thanks for ready that far, we hope you like what we do and maybe one day we can party together at a show in your town. And don’t forget to support your local underground!