JULY 1984
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Interviews With
LIPS
and
JOHN GALLAGHER

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Running Wild
Venom
Twisted Sister
H-Bomb
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Black Lace
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**KICK-ASS MONTHLY**

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**U.S.A.**

**(516) 966-6334**

**EDITOR:** Bob Muldooney

**WRITERS:** Bob Muldooney

**Simon Parry**

**LAYOUT:** Bob Muldooney

**LOGO:** Artie R. Bromitt

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**KICK-ASS COMMENTARY**

**by Bob Muldooney**

Ever since their sell-out began, I've rarely sold the new direction, nor sold-out and rip- ping them, basically like Sodom, Sodom. As written by metallers for metallers about metal. I don't rip Journey so why should I rip Kerrang? They obviously cover metal and sell it in any other full color glossy magazine (except France's Kerrang), but they are not a metal magazine, just a magazine that writes about metal. However, in a recent issue which contained a write-up on World's End publications, they continued to rob yours truly, and I think something should be said.

I don't mind constructive criticism from a metal- ler-in-fact, I welcome it—but neither was the criti- cism constructive (frankly, it was mostly produced "gutter metal!"). "OTV verlage" (NOT verlage) nor did it come from a metallers (Howard Johnson). As far as "badly written", I have to disagree as I write as I speak, as one metallers to another, but I'm not writing a review. The writer's apparent intent on proving what learned scholarly journelists they are. OTV verlage (which, upon consulta- tion with my handy Webster's, turns out to mean "overly wordy")! Howard just described 75% of the articles in Kerrang each issue. "Poorly produced"—well, pardon me for not being rich and for not having an uncle who owns a print shop, and for having no financial help. I'm doing the best I can without any outside financial assistance. A couple of months with a couple thousand dollars from some kind-hearted well-wishers, I've got to cover my costs, and I've got to cover my costs. In the meantime, I like to think of KICK-ASS as a Metallica-type magazine among a hoard of otherwise crap-type publications. It may not look impressive, but real metallers appreciate the contents, info, and hard work that goes into every issue.

I also happen to know of a certain incident that involved Mr. Johnson up in Canada last year which al- so gave him reason to have a personal vendetta against KICK-ASS (I cannot reveal this info without permission from a certain well-known banger, but you know what I mean and going to Canada again last year which al- so gave him reason to have a personal vendetta against KICK-ASS (I cannot reveal this info without permission from a certain well-known banger, but you know what I mean).

I'm sure all of the fake metallers enjoyed Kerrang's rip of KICK-ASS, but criticism from such weasels only helps to let me know that I must be doing something right. How about a nice healthy "Fuck you for all the fake metal scum of the earth, and if I may quote a line from a song by a real California banger, Heavy Metal Max, "Show the wimps to the dogs!"

**WANTED:** Correspondence with power metal freaks into Slayer, Heaven, Metallica, etc. Also, info on new hard-core UK bands from the U.S., Canada, England, Germany, Holland, etc. Write: Steve Field, 6440 Poplar, East Ambers, Ly, Amers, U.S.A., or call 1-716-741-3614 after 5 pm.

**KICK-ASS FEROCIOUS FIFTY**

1. "Satan's Confuration"
2. "Metallica"
3. "The Beast Within"
4. "Victims Of Death"
5. "Evil Has No Boundaries"
6. "2,640 Box"
7. "Bring Me To The Floor"
8. "Strut"
9. "Life From Hell"
10. "Marching Off To War"
11. "Devil's Attack"
12. "With It Metal"
13. "Poisoned Blood"
14. "Mystical"
15. "Hit The Lights"
16. "Shine"
17. "Captain Howdy"
18. "On The Attack"
19. "Deathriders"
20. "All Knobs To The Right"
21. "No Remorse"
22. "Back At The Funny Farm"
23. "Kill With Power"
24. "Chains And Leather"
25. "The AntiChrist"
26. "Metal Thrashing Mad"
27. "Eye For An Eye"
28. "Whiplash"
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33. "Cult Of Metal"
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36. "Black Star Rain"
37. "I Like To Rock"
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39. "Stand Up And Fight"
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41. "Drunkend Nites"
42. " deliver To The Master"
43. "Blood Of My Enemies"
44. "The Temple"
45. "Thunder Thighs"
46. "Born To Raise Hell"
47. "Fist Faked"
48. "My Way"
49. "We Rule The Night"
50. "Madame Guillotine"
LIPS: "I NEED GRIND"

by Bob Waldowney

In the three years or so that I’ve been publishing KICK’ASS, I’ve been lucky enough to see a lot of great bands and meet a lot of great people in the metal business. Unlike many other forms of music, the majority of heavy metal musicians are just regular, down-to-earth people, honestly not that much different from the metal fans who also happen to be metal musicians. Still, there are a precious few who seem to rise above the rest and, even while knowing them, one idolizes them. In my book, that would be only Ted Nugent, Ace Frehley, and Frank Zappa of Lips. I have never met Ted, but I was lucky enough to meet Lemmy last year, a genuine thrill.

Probably my biggest thrill, however, has been to know this band. I discovered Lips, the lead guitarist, Lips, The first time I met Lips was back on October 30, 1985, at Don Zarr’s Headbanger’s Ball, shortly after they’d performed an unbelievable set of metallic mayhem. We seemed to hit it off right from the start and, every time that Lemmy has returned to New York, I’ve been there, getting there early and staying late. I don’t know what it is about that band, but when Lemmy blows into town, I see the band on stage, or hanging out with them.

Back on February 17th, the band performed another blistering show of metal greatness, as reviewed in KICK’ASS #23. Before the show, we got together and discussed a number of metal topics, with Lips holding my attention from beginning to end.

With various “metal” tunes being spun by the L’Amour DJ outside of the dressing room, our discussion started off on metal in general. "I’ve just not as turned on by the new metal sounds I’ve heard lately. I’ve just lost the feel of the music as I used to have, and I think mostly because there’s a lot of shit, a lot of fuckin’ shit, you know what I mean?"

"It’s not like it used to be. When a metal album came out, it used to be something special. Now when a metal album comes out, it means fuckin’ all to me, man. It’s like, ‘Oh no, more fuckin’ noise!’ Big fuckin’ deal, man. I’m fuckin’ sick and tired of hearing some asshole screaming his fuckin’ head off to a double-bass beat that’s faster than your mind can comprehend. In fact, I’ve gotten to a point where, when I write, I purposely stay away from that like that, just because I’m fuckin’ bored of ‘em, man. There’s only so much that can be done with that. I think there’s a lot of other different feels and textures of music to be explored in this realm of sound. It doesn’t have to be fuckin’ a hundred miles an hour.

"When a Lips album comes out, I stay away from that, even though they’re making records. I’m not going to listen to the ‘Heavy Metal’ thing, but I think they’re just blatant heavy.

"When I think of the subject of ‘heavy metal trends’ that Arvill, like Metallica, are trying their damnedest to avoid, Lips felt it was important to clarify the original idea behind ‘666.’ ‘1 didn’t write ‘666’ to pick up on some trend, or to jump on some fuckin’ heavy metal bandwagon of any type. That song was called ‘666’ because the riffs in the song work out that there’s four bars in a verse, and three of the bars in the verses are the same change. So I went, ‘Hey, let’s just call the song ‘666’, and that’s where that came into play. It had absolutely fuckin—all to do with ‘Let’s write a song about the devil.’ I just said, ‘Hey, let’s see how the chorus works: ‘6-6-6’? Hey, that’s fuckin’ neat, man, and this is gonna work, and that’s how that came to be. I didn’t outright fuckin’, I gotta write a song about the devil because that’s what everybody wants to hear, right? Hey, man, I don’t think that way.

"As far as the whole swing toward Satanic lyrics, Lips: ‘That’s fuckin’ ridiculous, man. I think that we’ll probably see the last of that kind of shit pretty soon."

"It’s weird. The other day, somebody came up to me and they said, ‘You know that name, that means hell? Lips means hell.’ It kind of freaked me out ‘cause I’ve often thought about that it’s possible that this heavy metal stuff is really some sort of Satanic message to the masses. I’ve often thought of that, but, I mean, that sounds ridiculous, but I don’t know how true it is in.”

"There was a time that I actually did thing that, when I was about fifteen or sixteen, I used to listen to Black Sabbath, and drink fuckin’ devils on all my notebooks in school. When I hear Ozzy’s voice, it’s almost like I’m hearin’ the devil singin’ to me. I know that sounds really weird, but there’s something about that music that, when I hear Ozzy, or even the newest Sabbath. When I hear Tony’s fuckin’ riffs, songs like ‘Zero The Hero’, hey man, that’s fuckin’ goose-bump city, man that’s so heavy, man. That’s fuckin’ the same kind of tempo and feeling as ‘Stranglehold’, but it’s more shivery and heavy. I mean, I love ‘Stranglehold’, but it doesn’t do what ‘Zero The Hero’ does for me, you know? When those guys do songs like ‘Disturbing The Priest’, that sounds like the devil himself, man. It sounds more authentic then ‘And the devil eats your blood...rip the infant’s flesh...’ What the fuck’s that, man? Sabbath is more subtle about it, but not subtle. They never really sing directly about the devil. The new bands are much more specific about it.

"There’s a lot of things to write about. Some of the most worthwhile stuff to write about is probably anti-nuclear shit, and stuff like that. I personally am very into that type of stuff—‘Winged Assassins’, ‘Shadow Zone’. In fact, some of the new material that we’ve written—we have a song called ‘Paper Generals’ that’s about the flight of 007. We were really pissed off. About two or three days after that happened, we went on the same flight, that kind of stuff. I prefer to write about and say a message about something like that and my feelings about that, as opposed to being just ignorant, and going, ‘I write devil rock.’ I think that music that, when a Lips album comes out, I stay away from that, even though they’re making records. I’m not going to listen to the ‘Heavy Metal’ thing, but I think they’re just blatant heavy.

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played with conviction. There's a lotta metal out there that's just metal—it's not played with conviction. It's almost like, 'We were a punk band last week but heavy metal came into style, so that's what we are.' And I'm sure that L.A. is packed with them.

Up to this point, many of you may be thinking to yourselves (be careful, that could be dangerous), 'Hey, what's up with Lips? Absolutely nothing but deep thinking about metal and how he and the band want to go about doing things. "I haven't really changed, nor really, I've just become slightly more critical, that's all. I think it's probably a sign of getting better, more than likely, I would say, 'cause I think if I had the same standards as I had three years ago, I wouldn't be progressing. I don't think there's anything better than a musical group that's not afraid to be whistling a different tune, but that's a different tune."

That's another thing I've had to be faced with. In order to progress in this business, you can't be 'Motormount' throughout a whole album, and expect to suck. We did that in 'Metallica' and I think we'll do it again. I'm gonna mellow out, but I plan to get more accessible so more people will like me, but I don't wanna let down anybody who knew us before we made it, either. I wanna always have the heavy edge for one major reason; that's the way I hear music, and that's it.

No one could have said it better, and there's no one who I would believe more than Lips.

On our last album, we put a song 'Make It Up To You' on it, and that was, lyrically, a mistake; a lyrical mistake, I want to go back. I thought, 'I'm gonna write a light, lighthearted love song,' but I'll put really heavy music behind it, but then when you listen to it, it gives you this feeling, 'Those words don't fit!' You learn. Experiment. I only try once, what the fuck are you doing? It was a little too far. What I should have done was, what I'm doing now, is, if I'm gonna write about relationships, you're the best thing that ever happened to me? 'Hey, baby, I'm sorry that ever happened to you!' I think that would be more acceptable to everybody all around. It doesn't sound like you're being mushy with a pussy-willow.
people, and I forgot it. Let's do a couple of tunes like that.

"Even touring with Girlschool, all the feels, all the different feels are very interesting and innovative. A song like 'Hit And Run'—that feel is 'Metal On Metal'. That's where I got it from. That's like a lot of the 'Metal On Metal' thing, isn't it? It's just a bit more, put it slightly differently. "I mean, I don't outright steal, I like feels. I'll steal a feel way before I'll steal a riff, but a lot of the things I've been doing, like the drums, or the sensation the song gives you to headbang, not the riff.

"And Motorhead influenced me. So did Girlschool. So did Sabbath in a lot of ways. 'Heathen', for me, was a bit like 'Highway Star', OK?" We all know about 'Bondage', or do we? 'That's When I was Younger'. But that's Metal. That's Animal. "Animal, you know how the chords work in that? It's chords and he sings. That's what part of 'Bondage' is like, when it goes into the 'Stormtrooper' feel. So what I did as I took two influences, mixed them, and that's what 'Bondage' is. But that's what I do, I take influences from different places and I mesh them together, and you get this whole new... I don't know what you feel. And that is what I do. I've got a hundred of my own. Songs.

As Lips mentioned earlier, the lyrics on Anvil's never seemed to be more than just a way to fit your vocals into the music. Major reduction in the beautifully filthy lyrics that the band has become known for. 'We're gonna be a little man, we'll walk back with the sex but that's cool, right? You can't talk about all the things. I'd do a lot of ways, I sort of feel bad about that. I feel bad because it used to make it a little fun. I mean, you have to work, you'd work it out, like 'Quick, C'mon, B*tch, Jerk and you're gone!' Dip the finger in the butter and spread it all across your chest! You gotta realize, when you come out with a line like that, you're having fun.

Now when we write a lyric, it's more serious. We're just gonna become an intelligent musical band, not a moronic metal band. That's all. In other words, when you read it, it's... it's not like 'Metal On Metal', it's not stupid, it's all double-meaning. It ain't easy to be that way. Same thing, like 'Heathen' is also a double-meaning. 'Ten Years', all that stuff. That's the Anvil style. That's when we all get together, 'Let's write a filthy song, but cool. Let's do a double-meaning, I want people to enjoy it and smile, and get a feeling of happiness, or comedy, or whatever, out of Anvil."

"Instead of being outrageously crazy with being fast and speedy, and this way and that way, we just sort of let the songs happen, the way they did on the first album."

At this point, Lips mentioned that he'd just finished working with Kraken, and mentioned the upcoming debut album with Joe Primeau (assistant to Chris Tsangarides on "Metal On Metal"). "Hey, man, I can't wait till the album comes out. It sounds really good.

"I've been doing much as I could, you know, little things here and there..."

Lips said his work with Kraken in no way gave him a desire to produce the next Anvil album, but did mention it's unlikely that I.P. will spin the knobs for a third time. "I don't think we're gonna be doing another album with Chris. The last album, he let us down. 'Forged In Fire' by let us down. It was not mixed as well as I thought it could have been done. There's no way it has the power of 'Metal On Metal', and it ain't the songs. They lack.

"Chris is a very fine, superb producer, and I think a lot of it wasn't Chris's fault. There just wasn't time. Our record company; if it was gonna blame anybody, that's the only thing I'd blame, but they just blame me. This is the way it went with this one. We're just f**kin' hard to put down, okay? That's all there is to it. It was hard to put it down in the studio perfect. We got it perfect. All the stuff that was cut on tape, not cut on tape—came down to mixing, there wasn't enough time. We said to the record company, 'We need another five days.' They didn't wanna know it. They said, 'We gave you enough time. It should be done by now.' That's the..."

"Hey, the major problem with the album, 'Forged In Fire', the guitars are just not loud enough. And that's it. When I listen to it, man, I go, 'F*ck. It's too damn quiet. Matter of fact, you turn that dial on your f**kin' stereo up, you're still hearin' the vocals too f**kin' loud, man."

From the studio to the stage, I asked Lips about certain songs, whether they have ever done them live. Among them was "Shadow Zone", one which Lips said the band never did live and never would, and he explained why. "What I find, doing really fast songs live, it's just not as good. It's not precise. It never sounds precise. There's really no sense in playing something like that. I like to play stuff that, when you hear it, you go, 'F*ck, that sounds really good, man. You can hear everything that's going on.' Nothing sounds muddled, nothin' sounds f*ckin'-up."

"I know from listening to Motorhead, man, after ten songs that are speedy like that, there's no definition no more. Your ears are f*ckin' bombarded, man, it's f*ckin' white noise now. That's cool if that is what you're setting out to do, but my trip is, 'Let's have some good sound.' I want everything to be perfectly audible. I want people to walk into hear goin'. 'Anvil are even f*ckin' better live than they are on their album. They sound better live. That's very, very important. More important than anything else... How are we soundin'? Let's be better than 90% of the acts who just come out and don't give a f*ck. They play anything. If they aren't cuttin' it, 'Too bad. Who gives a sh*t? We're doin' the songs.' I won't do a song unless it's 100%, if not better, than on the f*ckin' album. I won't perform it live. 'Shadow Zone' would not come across being as good live as it would on an album, so I will not play that song live. That's the way I look at it. 'Let's always do what sounds best, and, that way, you ain't gonna let no one down.'"

As the dressing room began to fill with assorted fans, friends, and groupies, and it appeared our conversation was going to wind down (for now), Lips got serious and said something that meant a lot to me. I'm gonna tell you this, very, very straight, OK? You're one guy I never want to let down. I know that sounds weird, but I'm really serious when I say that, because you let me do a lot of things, and to you, I feel like you're a kid all over the world down, and I don't wanna do that, man. Your paper, to me, reflects hardcore, what all of it is. The hungry bands, you know what I mean? Man, I'll tell you, all the hard work, time and money I put into KISS, all the shit I go through, all the slack I get from all the posers and false metallers, it's all worth it when you see all the news that comes out with words like that. It's a super feeling hearing words like that and, when the posers seem overwhelming at times, when I see those new alleged metal publications popping up every day, especally the publications with a lot of money behind them but little genuine love for metal, I just have to play that tape and I know I'll be inspired to come to KISS, and I think it's very, very important to keep your first crowd, the guys that first got into you. I don't want to be lost in the Def Leppard syndrome, I really don't, man. I mean, I've got nothing against Leppard, man, and I think their album is a very good album, exceptional, and they deserve all the recognition and all the success that's coming to them, but that isn't where I'm gonna be. I'll say that right now. I am not gonna become a Def Leppard. Where I come from is what I've said. My history and what I've told you about myself, man, is where I come from, and that's it, man. I only hope that I can be as accessible with what I know and the way I am 'cause if I can't, then I can't. My idea of writing a commercial song would be something like 'Cat Scratch Fever', okay? If I could write a Fu-
Raven: "Crazier Than Ever"

by Bob Muldowney

Shortly before going to print, I was lucky enough to get a hold of Raven's John Gallagher, in New York for a few days while in band was waiting to resume their "Live At The Inferno Tour". Obviously, the first thing to ask John was how the current tour is doing.

"The tour's been done really well, apart from one mishap when Rob injured his hand again, and so we had to take a couple of weeks lay-off, but we're makin' it go. We're livin' out to San Diego on Tuesday night, and then we're goin' to San Diego, Los Angeles (where this week they will be playing to a sold-out Country Club), San Francisco, right up into Canada, and we'll be seein' you at the Roseland Ballroom, on August 3rd." When I told him that we had just seen the New York metal scene has been a little bit heavy, he responded, "It's time to wake everybody up again!" And could it do as well as Raven.

"You'll get a bit of a shock because this time, each member of the band looks ten times better. We've got a full English backbone, Rob's got all his drums over this time, a kit which is about forty-two feet around and seven feet high, which is almost pre-1960's and everything. We've got some nice pyrotechnic effects, and as people have been tellin' us, it's not what I've been saying, we're goin' crazier than ever. Last year was better than the first time, so this is better than last time."

I had heard from some people who've already seen Raven live in Ed and that the band had taken to wearing makeup. "Well, we are wearin' a little bit on our eyes. You probably notice the crazy faces we pull when we're on stage. Well, actually, a little bit of black around the eyes makes it look ten times worse. It's just like a theatrical thing. It makes us look larger than life. It just brings out the crazy aspect, and me and Mark are wearin' a little bit on our eyes."

"You've got to see Wacko now. He's got a full collection of helmets. Mark looks a bit like a futurist policeman, and I just look like a bloody lunatic. The image is a lot stronger. You've gotta see the show. The show is hot."

Upon hearing that they may be doing an outdoor gig in Canada with Skid Row, it just emphasized the fact of Raven having no fear, playing with such other monsters as Anthrax and Metallica. "That's the way to do it. Like you said before, we're our own band. It doesn't matter who we tour with, as long as we get a good band, and make it a good show."

On the current tour, John said the band, for the most part, really isn't doing any brand new material. "We've got an awful lot of material written already for the next studio album so every now and again we'll just stick one in. There's nothing particularly planned. Other than that, we are doing stuff which we've never played live before from our other albums."

"I'm sure they're going to be so happy and, despite his advanced years, he was leaping around like a demented schoolboy. "Here's a song all about our trip to Finland: it's called 'America'". The man has a sense of humor!

Other high spots were blitzkrieg versions of "Motorhead", "Shoot You In The Back", and "We Are The Road Crew".

A fifty-foot hydraulic plane swooped down as the band launched into the ultimate gonzo encore, coupling "Bomber" with "Overkill". I don't think anybody cared or even noticed that Past Eddie and Phil Taylor weren't there. The spirit of the band lives on.

MOTORHEAD--HAMPERSMITH ODEON--5/84

I saw a miracle last night at the Hammersmith Odeon--Motorhead rose from the dead! After two rather lukewarm albums and a disastrous tour (hey, wait a minute, mate!--Ed.), I'd almost written the band off as a lost cause. But how could I, when Lemmy would never admit defeat, and I'm pleased to report that the grand-pappy of speed metal is back with plenty of bite!

Despite understandable first-night nerves, the new four-piece line-up played a blinder. Opening with "Iron Fist", Motorhead ran through their greatest hits, totally ignoring the "Overkill" "Npcs Deep" album. It was great to hear such classics as "Ace Of Spades", "No Class", "Stay Clean", and "Over The Top" sounding as fresh as the day they were recorded. I'd forgotten just how good this band can be! It didn't even matter when drummer Pete Culli ballad up the start of "Bite The Bullet", and Lemmy ordered his troops to start again over and over again. Such scenes of happy and, despite his advanced years, he was leaping around like a demented schoolboy. "Here's a song all about our trip to Finland: it's called 'America'". The man has a sense of humor!

I'd like to extend a personal welcome to Simon Parry, our new British metal correspondent, who will be featuring his unique and groundbreaking interviews and reviews of KICKASS and, in my opinion, the articles are extremely well-written and a big plus for KICKASS. A metalhead with a fine command of the English language, I feel he will make a fine addition to the KICKASS team. By the way, Simon is also a good show. That's what's all about."

Send your band's record/demo to: Simon Parry, Flagonites, West Heath Lane, Sevenoaks, Kent ME3 1TA, England.
by Bob Waldowney

Shattered mirror on the wall, 'who's the heaviest one of all? Here I say anybody but Venom? Maybe. West German thrashers Sodom seem to have taken Death Metal to an almost unapproachable level. Their recently recorded "Victims Of Death" studio demo tape, while obviously nothing new or original, has taken the classic "Welcome To Hell", and almost doubled its power and speed (yes, even the production of this tape is rougher than that of Venom's debut disc). But Sodom is for the most hardcore of hardcore power metal/punk metal/death metal thrashers only, please be forewarned.

I never thought it would be possible to get heavier or more raw than "Welcome To Hell" (I still love that album more than any other vinyl effort, and it is better than "Victims Of Death", but I'm thinking more here), but Sodom have managed to do just that. Not even in my wildest dreams (nightmares?), though, can I imagine anyone ever being heavier than Sodom—maybe as heavy, but never heavier.

Even though most labels will likely steer clear of these guys, I've gotta believe they will eventually be signed, now that they have recorded a real demo. After all, Noise Records of Germany signed Hellhammer, a band from Switzerland, so I would hope they would show some interest in a band from their own country. We can only hope.

As for the demo all eight tracks are lightening-speed mayhem, almost like eight versions of "Sons Of Satan". Words like merciless, relentless, totally over-the-top, and skull-crushing have all been used to describe other power metal bands, but no outfit deserves such accolades more than Sodom. Even power metallers who thought they were hardcore may discover that "Victims Of Death" is almost too much to take, but I know I'm not the only sick and tasteless thrasher out there who enjoys a good injection of lethal noise, right?

The Sodom arsenal (a.k.a. demo tape) consists of "Witchhammer", "Devil's Attack", "Let's Fight", "Victims Of Death", "Life From Hell", "Poisoned Blood", "Satan's Conjunction", and "Witching Metal", all 100% lethal seroton-actually, to say the very least. Angel Ripper supplies the "explorer black bass and bestial disaster vocals" (Gronos, Jr.), "Witchhunter" delivers the "atonic drum invasion", and Aggressor is responsible for "World War III guitars and aggressive destroying vocals".

All I can say is if you have any desire for musicianship, if you consider even new Venom offensive, you best avoid Sodom at all costs (you fuckin' weak!). However, if you've the type of depraved soul who crawls out from under a rock when he (or she—is that possible?) wakes up in the morning, if you think new Venom is "too mellow", if you listen to Metallica to mellow out (bless your wretched soul!), your prayers have been answered.

If you dare to contact the band, write: "Sons Of Sodom", c/o Thomas Will, Friedhofsstr. 10, 5715 Lahnau, West Germany.

SODOM

The Sin of Evil

WITCHING METAL

SODOM

Witch Ass Forever!
by Bob Muldowney

West Germany may not have the most heavy metal bands, but they undoubtedly have the widest variety of different types of HM outfits, and some of the best in each category. From commercial metal (Scorpios, Accept, Bullet) to hardcore power metal (Sodom), they've got something for everyone, and that includes straight-ahead powerful heavy metal, in the form of Running Wild.

Sporting a Satanic image, Running Wild is not a power metal or death metal band. Their music is basically up-tempo and fast-paced heavy metal, heavy guitar riffing (sometimes reminiscent of heavier Priest, a la 'Send Black on No Ball Best For Leather'). The vocals are not gut-level like Sir Uomo, but they are rough, and the lead guitar work is also impressive.

Running Wild was first formed in Hamburg, West Germany, in 1980, featuring Rock 'n' Roll on lead guitar and lead vocals, Hasche on drums, and two other members no longer in the band. A three-track demo was recorded in 1981, which included "Whorechild", "Newborn Of The Midnight Fire", and "Hallow The Hail".

Between 1980 and 1982, the band managed to play only five gigs and, due to internal problems, the band broke up in the summer of 82. By the fall of 1982, Rock 'n' Roll and Hasche got to work on rebuilding the band, adding Preacher Gerald on guitar and Stephan Borries on bass and backing vocals.

With lyrics dealing with Satanism, and against fascism and racism, Running Wild's live stage displays death heads, cobwebs, inverse crucifixes, flashlights, fire, burning drum sticks, plus four hard-working metalheads. In 1983 the band recorded two tracks for a German metal compilation album, "Rock To Hell", the songs being "Adrian (Son Of Satan)" and "Chains And Leather".

Their first official demo tape contains six songs, two from a 1981 demo, two from a 1983 demo, and two live tracks. It's a damn heavy demonstration of great metal ability and, available for only $5, is strongly recommended to all mettlers.

Following an appropriate intro, the band proceeds with "Warchild" and "Hallow The Hail", two fast-paced metal burners. Both kill with speed and power, and are followed by a live rendition of "Genghis Khan", up-tempo (a little slower than the first two) and heavy.

Side two starts off with another intro, and then continues with "Adrian (Son Of Satan)", a lightning-speed metal screamer. The premier song of this tape is next, "Chains And Leather", a moderately-paced killer metal anthem, sort of like a heavy version of "Dennis And Leather". This number is destined to go down as a classic. The demo tape concludes with a live version on "Soldiers Of Hell", another fast-paced WH number.

I also got a chance to hear two new songs which will be appearing on another compilation LP, and these two are just as heavy as the rest of their killer material, "Iron Heads" and "Eyes To Ashes". This summer should see the release of the band's debut album. All I can say is once that record is out, by all means pick it up. It will undoubtedly be one of the top metal albums of 1984.

In the meantime, you are well-advised to dig into your pocket for $5 for their killer demo tape. Send to: Half Kaspar, Ukert, 46, 2000 Hamburg 53, West Germany. The Running Wild Fan Club can be contacted c/o Jens Zussy, Stubbenhof 3, 2704 Hamburg 92, W. Germany.
VENOM / DUMPY'S RUSTY NUTS
HAMMERSMITH ODEON -- 6/1/84

by Simon PARRY

"Some people said Venom would never play live in Britain but we're fuckin' here tonight just for you!" Fair enough. That was the only vaguely sensible statement all evening; the rest of Venom's raps consisted of assorted grunts and groans which sounded silly. Luckily, this was the only letdown during a powerful ninety-minute set, which largely ignored the recent "At War With Satan" LP and featured assorted singles and the bulk of "Black Metal".

The Odeon was packed with a weird collection of headbangers, hardcore punks, and the plain curious. The Tyneside tyrants are undoubtedly Britain's biggest cult band, and seem ready to join the likes of Judas Priest and Iron Maiden in the metal hierarchy.

This was their first gig in the capital, and everyone's expectations were running high. I enjoyed their trio of albums, but couldn't help feeling they were a touch sanctimonious. Like, there's no doubt that they've got things well and truly sussed. The stage show was one of the most spectacular I've ever seen. There was a barrage of deafening flashbulbs, flame-throwers, sheets of cascading fireworks, and a twenty-foot hydraulic drum-riser. Cronos and Mantas stalked two catwalks looking like wild dogs in search of prey.

Despite a few early sound problems, the band was tight and full of confidence. "Black Metal" was the first killer punch, and had everybody doing the god's rock 'n' roll. "Warhead" might have seemed a bit leaden on record, but live it was incredible. The pounding drums are full of demonic menace. We were also treated to Jean-Claude's version of "Buried Alive", "Dise Hard", "The Seven Gates Of Hell", "Teesside Pete", and Venom's first single, "In League With Satan". I couldn't help feeling that new material like "Rip Ride" and "Stand Up And Be Counted" sounded weak by comparison.

The biggest cheer of the night came when a twenty-foot wall of flames engulfed the stage, perhaps from the fiery depths of hell itself. Cronos also delivered a seething solo, which had his long-suffering fans screaming for mercy. The poor instrument was put out of its misery and smashed to bits on the boards. The sacrifice was repeated at the end of the set with Abaddon's guitar and Mantas' drum-stick.

An air-ratio siren sounded the all-clear, leaving the crowd shell-shocked but still in one piece!

Support band Dumpy's Rusty Nuts are one of the biggest draws on the club scene at the moment. They deliver good, hard, bluesy metal with a sense of humour. Dumpy looks like a platinum-haired luny and delivers a series of clichés that would have Mr. Van Halen drooling with delight! Their line-up features the diminutive one on lead, bassist Kerry Longford, and Mark Brabbs (ex-Rank) on drums. Tonight's set drew heavily from their excellent "Wherever In England" album, and was lapped up by the punters. All the bikers present were in seventh heaven during rousing versions of "Just For Kicks" and "Box Hill Or Bust". Young Dumpy also does a rather startling Harley-Davidson impersonation!

Whereas Venom hardly said anything coherent all night, this guy really can communicate with an audience, and spent most of the time swapping insults and filthy jokes. Which reminds me--have you heard the one about a buttered piece of bread and an essential reproductive organ? No! Well, maybe another time.

TWISTED SISTER -- HAMMERSMITH ODEON -- 6/15/84

When Uncle Ronnie eventually presses the button, I'd like to spend my last four minutes listening to Twisted Sister. They're the ultimate good time rock 'n' roll band, brash and noisy, loud and proud! I can't help feeling that their recorded output only hints at their awesome live power.Data Dee and the boys three thousand fans and they hit a high that other bands can only dream of.

Even without any special effects, Sister turned in the kind of set that sends a shiver down the spine. From the boastful "You Don't Know" to the equally self-assured "We're Gonna Make It", they were so hot they were spinning wild favourites like "We're All Gonna Be Rockin'" and "Knock Me In The Back" blended well with new material from "Stay Hungry". The single "We're Not Gonna Take It" took on a grittier, more defiant edge and was matched by the first encore, "I Am The Sucker" (or "SMS" as the cover record politely puts it). "Burn In Hell" was the only real disappointment, a rather mis-guided stab at Black Metal which lacked aggression and conviction. This kind of thing should be left to the likes of Venom and Slayer.

Snider was the undisputed star, an Alice Cooper for the eighties, and possibly the best heavy metal frontman on the circuit today. As usual, he was like an epileptic hyena, covering every inch of the stage, and tossing around those famous blonde locks. Success certainly hasn't taken the edge off his vicious sense of humour! He's the only person I've seen that can rap for five minutes and never loose the crowd's attention. He even dragged on lengthy during the encore and delivered a proclamation that Twisted Sister and Motorhead were blood brothers, two bands that would never sell out to commercial pressure, and I have no doubt he meant it.

Other highlights of the near-perfect set were a rousing version of "I Am (I'M Me)" and their debut album's finest moment, "Stop 'em Dead". Even the plodding, rather pedestrian "Destroyer" took on a new lease of life and had everyone punching the air with manic glee.

The gig was being recorded for American radio, so you'll be able to judge for yourselves. Live, I reckon, they're in a class of their own!

SAVAGATAGE MERCHANDISE: Black-printed t-shirt ($1), x1-$6.50), bumper sticker (free), fan club ($5), Army sticker button ($0.25), Savageat button ($1). For the shirt and fan club, include $2 each for handling; for the other three items, include 50¢ each for handling. Money orders and cashier's checks only! Send to: Savageat, 3266 66th Street, Suite 101, Largo, FLA 33560, USA.

THE NEWS -- THE KISS REVOLUTION -- THE KISS publication that the band actually subscribes to! A bi-monthly newsletter containing Kiss news, concert info, albums and singles info, tour dates, etc. Send name and address, plus a check or money order for $5 to: NEK REVOLUTION c/o Dave Snowden, 415 Bowley's Quarters Road, Baltimore, Maryland 21220, U.S.A.
H-BOMB

THE CAVERN, MIDDLEBURG, HOLLAND--1/15/84

by Rudi Huibregtse

After the release of their six-track mini-LP on Rave-On Records, everybody was very interested to see H-Bomb perform live. Playing on a Sunday night for just a hundred metal maniacs wasn't the best stage for this explosive speed metal band, but the band went on like they were playing for ten thousand metal maniacs.

Argh! You've got to see these French monsters to catch their wild and furious stage act, going wild and playing for/with their lives! Of course, this couldn't go on...so they went even wilder! And so went the audience...out of their minds!

H-Bomb played all six of the tracks on the album plus some new songs, and, rocking the audience to the ground, the band members all went crazy like a bunch of metal lunatics. That resulted in a very impressive show with both musical and theatrical overkill!!

The highlights of the show were "H-Bomb", "Coup de Metal", "Le Loup", and "Condamne 0 Mort". The new songs sounded very impressive, but it was difficult to hear the exact titles of them. That's also the one and only problem for non-English speaking bands. You cannot understand a word of their foreign language. Still, the combination of the speed metal and the very suitable language makes H-Bomb one of the best (if not the best) French metal band. Look out for their forthcoming album 'cause it will be a killer!

H-Bomb ended the show as fast as they had opened it: Disappearing under a cloud of smoke over the destroyed concert/pub/hall and the wreckage of their own P.A. and lightshow. The audience was screaming for another encore but after 65 minutes and two encores, they didn't have any P.A. left to play through! The end of yet another excellent concert. They were even heavier than on their six-track mini-LP and it will be interesting to see their album coming out with another excellent speed metal tour!

THE SAVAGE MASTER IS COMING

FROM THE VALLEY OF DEATH, A DESTRUCTION
FELL ON THE WORLD. HE DRANK THE GOSPEL
OF DEATH, FOR HE HAS MURDERED 3
OF GOD'S KINGS, AND HAS EACH TRIBES KINGS' TRIBES.
HE WILL HUNGER NO MORE, TODAY!
MEET YOUR MASTER, WHO REIGN IN TERROR,
"SERVANTS OF METAL. YOU WERE
STUDS AND LEATHER!"

NASTY SAVAGE
by Bob Waldonney

Generally speaking, finding a good original heavy metal band nowadays is almost as difficult as finding the proverbial needle in a haystack, but May 19th proved to be an exception. The four-piece Bronx metal band, Black Lace, performed a two-set, twenty-one-song show of pure ass-kicking metal rock 'n' roll, comprised mostly of original material. It had been a while since I'd last seen the band (I saw them twice last year, warming up for Talas and Harpo, both times at L'Amour) and let me tell you, as much as I enjoyed them originally, they're twice the band now that they were then.

Their newer material, which I was hearing for the first time, was, for the most part, heavier than some of their older stuff, and there were very few numbers throughout the entire night that I didn't totally get into. Undoubtedly, Maryann Scandiffio is one of the top female vocalists in MI (second only to Wendy O. on a par with Betsey Bitch, and now decidedly ahead of Lee Aaron) and her stage presence is very professional. Despite her physical beauty, though, she no longer is the only "touche" of the band. Bassist Anthony Pragnato proved to be one of the most outstanding showmen in metal today. His moves, mannerisms, and non-stop energy during the entire night proved to make him almost a show within a show.

Then there's Carl Pragnato, a phenomenal guitarist destined to be one of the true greats. Obviously influenced by Eddie Van Halen and Randy Rhoads, Carl isn't just another Van Halen/Rhoads clone. He combines blistering speed, technique, and creative melody lines to make his solos enjoyable for both rock 'n' roll guitar and speed freaks alike. Throughout the night, he pulled solos that were really not humanly possible.

Last, but certainly not least, is drummer Steve Worrall, an animal on the skins, who combines skill and power. This is, beyond the shadow of a doubt, an outfit which relies on the contributions of each member equally. A massively talented MI outfit with no weak spots, Black Lace is sure to go far, and their May 19th gig only went to reinforce that point.

The band started off set one with a short "metal intro" instrumental, "March Of The Black Witch", then kicked right into high-gear with the fast-paced "Call Of The Wild". Following "Runner In The Night", one of the few original numbers I didn't totally enjoy, came a short instrumental where Anthony and Carl did some "duel hammering", then the band continued with "Devil In Disguise" (which, live, has an instrumental part). One, before the vocals came in.

As I mentioned earlier, cover material was limited to a precious few, three of which came consecutively in the middle of the first set. Although Motley Crue's "Piece Of Your Action" (the third of the three) was not exactly a thrill, Black Lace performed it far heavier and much better than the original. The first two covers, however, were both debuting delights. Thin Lizzy's "Cold Sweat" (amazingly sung by Anthony, almost in Euros-stylo) and Motley Crue's "Open Fire".

Carl took center stage for an unbelievable display of master axeanship, then the band returned for "Crazy" (good), "Damm Cheater" (great), and "I Like To Rock" (one of their best ever, a total headbanging ass-kicker).

Set two started off just as set one ended, with one of the band's best cover numbers, "Wants And Needs" (probably the best), "On The Attack", followed by two more from the 1983 "On The Attack" tape, "I Want Out" and "Hots For You", a little more controlled than some of their other stuff, but still heavy, with some songs during which Maryann can really showcase her outstanding vocal ability.

"Lorn To Raise Hell" (similar to "Mean Street"), at least in terms of the heavy riffing underneath the verses, and the emphasis on the drums) and "Who's Laced" (a fine instrumental) preceded the bestial solo delivered by Steve Worrall, then, after "Let Me", came "Say What You Will" (the slow-shuffling lefty) and the original numbers, "Look The Other Way", "Let It Go", and "Without You".

Despite some technical difficulties early in the first set, Black Lace performed a highly-professional show of headbanging heavy metal rock 'n' roll. Like Bodine, Bullet, and the Killer Dwarfs, Black Lace combines the catchiness necessary for commercial success (not to mention extremely great showmanship on stage) with music heavy enough to please many metallers and, despite a fucked-up music market in which no-talent, false metal shit groups like Motley Crue, Ratt, Quiet Riot, and Def Leppard manage to hit high in the charts while highly-talented, real metal bands like Riot, Anvil, and the Rods can't seem to get a break, I still feel that Black Lace is a band that just can't miss.

by Simon Parry

I was like a dog with two tails when I heard that Angel Witch was breaking up. I was like a dog with two tails when I heard that Angel Witch was breaking up. I was like a dog with two tails when I heard that Angel Witch was breaking up. I was like a dog with two tails when I heard that Angel Witch was breaking up. I was like a dog with two tails when I heard that Angel Witch was breaking up. I was like a dog with two tails when I heard that Angel Witch was breaking up. I was like a dog with two tails when I heard that Angel Witch was breaking up.

Missed by the press as third-rate Black Sabbath impersonators, based in London, they took the capital by storm, and built up a large following. I remember one famous occasion when they helped pack the Hammersmith Odeon and blew Appetite notwithstanding. It was obvious who the crowd was there to see, and that their only Le to date is "Angel Witch", released back in 1979, only 12 years ago, it could have been a real classic but Martin Smith's humiliated production took the edge off several tracks.

Anyway, back to 1984. If they wanna be more successful this time around, they're gonna have to put...
in a lot of hard work. The trouble is, this re-in- 
semination of the band is too ordinary. On-stage, they've 
become dull and lifeless. I can't help feeling they're 
going to miss original bassist Nev Riddle. His "Jack 
the Lad" sense of humour and good-natured antics were 
very much part of their live show. Peter Cordellor may 
be a nice bloke, but he's got zero stage presence. Ho-
nestly, I've had more fun watching paint dry. 
The other big problem is the new material—It's 
just not strong enough. Show opener "Evil Games" and 
"Dead Sea" were both fairly flat for the course, enjoy-
able but never stunning. The only fresh song that ge-
nerated real excitement was "Witching Hour", fast and 
ferocious, with a galloping bass line and some tasty 
ritts. It made a great comeback single! On the posi-
tive side, the other five tracks are varied, powerful 
and showed off Kevin Haybourn's dynamic guitar work.
"White Witch", "Sorcerer", and "Angel Of Death" all 
got the front rows leaping around like a herd of wild 
elphants. They might have been out of action for four 
years, but they haven't been forgotten. They ended 
with a rousing version of "Angel Witch" and the whole 
place went nuts. So, there's life in the old dog yet, 
but they need to go away and re-think their approach.

Van de Sype, and drummer Peter de Wint was then 
more than ready to handle all lead vocals. Shortly thereafter, Mino-
lette Records offered the band an album deal, mov-
ing de Wint towards the frontman position, and recruiting 
drummer Chris de Brauner, they hit the studio to re-
cord their debut album.

"See You In Hell" starts off with a slight change 
in sound from their material on "Metal Clogs", still 
shows Crossfire to be a fine HM rock 'n roll outfit. 
The band's overall sound has gotten heavier, they now 
have "big drum sounds", and Peter de Wint's vocals 
have come to sound a lot like Krobus Marc Storace. 
The six-track LP starts off with "Metal Brain". 
A fast-paced power ballad with some double-
bass work. "Killing A Cop", a very controversial song 
(lyrically), especially for a band whose music really 
just a good up-tempo heavy metal 
feel. Next is "Nights Like This", another up-tempo rock 
number, starting off fast and powerful, slowing down, then 
repeating that pattern. 
"Fly High" starts off as a slower-paced HM song, 
with short solos and a break between vocals then, half-
way through, it breaks out into a fast metal number. "Stormchild" is another song that starts off at a mo-
derate, up-tempo pace, then kicks into high gear mid-
way through. "See You In Hell" brings the album to a 
close in fine metallic style.

This is a winner of an album and is highly recom-
mented. The future looks very bright for Crossfire. 
To contact the band, write to: Crossfire c/o Pim Bauwens, 
Kluinenaar 37, 5641 HG Eindhoven, Holland.

**BATTLEAXE**

by Bob Maldonady

It doesn't take a genius to see that the former-
ly bottomless well of great British metal bands is now 
drying up. The glut of metal seemed to adversely af-
ect England, the record companies, the fans, and, con-
sequently, the bands. Still, in all, there are a few rea-
good metal bands emerging from England, and certainly 
Battleaxe is one of them.

Their 1983 "Burn This Town" earned them critical 
acclaim in many metal publications and, while far from 
melting, it is straight-ahead heavy metal, showing 
potential for what could be a very successful career.

The North West tour is a four-piece outfit that first got together a-
round March '82 and has gone through only one person-
nel change in that time (drummer Ian McCormick is the 
only non-original member of the band).

After a year of little gigging but hard work on their music, early 1983 saw Battleaxe perform a num-
ber of successful gigs in the north of England, as well as make appearances on two British TV programs.

On May 13, 1983, Battleaxe had their first "ses-
sion broadcast" on Radio 1 in England, and that gener-
ated a great deal of much-needed interest. There were 
so many positive responses and requests for more Battle-
axe on that radio that, eight weeks later, the same 
session was repeated on the renowned Tommy Vance Rock Show.

1983 also saw Battleaxe appear as a support band 
on the May 28th Leeds Queen Hall Festival, which fea-
tured the likes of Anvil, Twisted Sister, Ginosaur, 
and Skidrow. The crowd response to their performance 
was so overwhelming that an extra twelve minutes was 
given to the band on top of the scheduled time allot-
ment, a major accomplishment for a relatively unknown outfit supporting many big name metal acts.

"Burn This Town", the band's debut album, was re-
leased in Europe on Roadrunner Records and in England 
by Beggars Banquet, two of the world's top heavy me-
tal labels.
Lead singer Dave King, hailing from Scarborough, Yorkshire, lists AC/DC, Judas Priest, and Rainbow as early influences. His current favorite groups include Twisted Sister, Judas Priest, AC/DC, and Rainbow, and his favorite vocalists include Ronnie Dio, Bon Scott, Rob Halford, Ronnie Tyler, and Barbara Streisand. And you know this man has taste: under the heading, "Favorite books/mags," he says, "Certainly no Kerrang!"

Steve Hardy, a product of Durham, is a fine guitarist, playing since the age of twelve, and influenced by the likes of Eddie Van Halen and Angus Young, certainly two different styles. Bassist Bert Smith, influenced by Cliff Williams and Glenn Hughes, mentions AC/DC, Krokus, Judas Priest and Twisted Sister as his current favorite bands, and Status Quo and Deep Purple as his early influences. Ian McCormick, influenced by the likes of Cosy Powell and Neil Peart, is a fine drummer, whose favorite contemporary metal bands include Dio, Judas Priest, Accept, and Krokus.

"Burn This Town" is pretty much comprised of up-tempo and fast-paced heavy metal songs, some killer axe leads, and really no bad songs. Dave King's vocals are excellent, mid-range with a slight tinge of rasp, while Steve Hardy delivers both heavy rhythms and hot leads. Top cuts off the album include "Ready To Deliver," "Burn This Town," "Overdrive," "Battleaxe," and "Thor-Thunder Angel." The album is highly recommended to all metalheads. To contact Battleaxe for band info, send them a SASE for more info on their line of merchandising, write to Battleaxe Productions, 12-14 Gray Road, Sunderland, Tyne & Wear, SR2 8EB, England.

MARTYR

Martyr is a Dutch metal outfit but, listening to their five four-track demo tape, one would never guess that they were raised and bred (and still reside in) Holland. Delivering powerful, straight-ahead heavy metal in the U.K. NWOBHM style, they are certainly one Dutch metal band that cannot be lumped in with all the rest and, with their distinguishable sound, this is a band which could go far.

Martyr was first formed in October of 1986 "with the main goal to escape the typical Dutch sound lots of metal bands over here create," according to lead guitarist Rick Bouwman, "to get closer to British and American metal."

After six months of hard work at creating and perfecting their own material, Shylock recorded their first demo tape, "If It's Too Loud, You're Too Old," during which time they changed lead singer. "We weren't even satisfied, so we stopped selling it," says Bouwman. ,

HADES

HADES

by Bob Maldenway

Hades is a five-piece heavy metal group from New Jersey, and one of four outfits that will be featured on the forthcoming Megagroove Records compilation album, "Born To Metalize." One listen to their fine four-track demo was enough to convince me that Hades could well be a major metal force in the not-too-distant future. The mixture of powerful metal music, diversified lyrics, fine vocals, and hot guitar work gives the band the type of sound that should have some mass appeal, and should satisfy most metalheads.

The band members' ages range from 17-20 so, odds are, their best work may still lie ahead. Singer Paul Smith and guitarist Dan Lorenzo are the band's primary songwriters, and they are supported most capably by Joe Cassilli (guitar), Lou Cirillo (bass), and Tom Coombe (drums).

The demo begins with "Gloomy Sunday," an extremely well-written heavy metal composition, a song likely to stay with the band as a classic for many years to come. Following a moderate beginning section, the number picks up the pace with an up-tempo double-bass part which is preceded by a mellow, "depressing" section, containing a fine axe lead, then returns to the tempo II to wrap things up. The song is about suicide and, says Dan, "there was a totally different 'Gloomy Sunday' written during the depression. It was outlawed because it was responsible for many suicides, as that was the subject matter. The author of the song killed himself with the sheet music in his hand."

"Abode Of The Dead," a song about Greek mythology (from which the name "Hades" was taken), is an up-tempo HM number, heavy during the verses with a semi-melodic chorus. "Rogues March," an anti-drug song, is a moderately-paced heavy metal song with a mellow intro and conclusion, while "Easy Way Out," an anti-abortion song, wraps the tune up in fine metal style as an up-tempo metal song with somewhat of a Sabbathly feel to it.

"Gloomy Sunday" and "Rogues March" were recently re-recorded at the Fox Studios in Rutherford, New Jersey, and mixed in the Music America studios, for release on "Born To Metalize." The band, which opened up for Twisted Sister on August 24th, 1989, plans to return to the New Jersey club circuit following the release of "Born To Metalize."

Besides the four songs on the demo, other originals include "Sweet Revenge," "Bedlam," "Night Rider," and "The Cross." Two-sided Hades t-shirts are available for $5. Send an SASE for more info to: Hades, 255 Buttonwood Drive, Paramus, New Jersey 07652, U.S.A.
man, of their initial recorded compilation. "However, it still assesses me how far this demo has been spread!" Courtesy of the underground metal tape exchange! A few months later, the band, stronger and more assured of their newer material, decided to record a new demo tape, the four-track adventure known as "Metal Torture." Out almost a year now, "things have been going really well since then," according to Rick. The sales are amazingly high, it has been exported to several countries (like USA and England), and one track also appeared on a Dutch metal compilation cassette, "When The Hammer Comes Down," and received great reactions.

Amazingly, the average age of the band is around eighteen years, so the future looks very bright for Martyr. If not now, the Martyr line-up consists of Rich Bowman on lead guitar, Adrian Quint on lead vocals, Marcel Hesackers on guitar, Antoine Van De Linden on bass, and Elian Papadopoulos on drums. Only very recently did Quint replace Robert Van Haven, who left in late-April "due to religious problems. Anyway, a little different reason than the always same old story of the musical differences, don't you agree?"

Yes I do, Rick!

A couple of gigs had to be cancelled in April and May when this change took place, but the 17-year-old Quint quickly learned about 70% of the band's songs after only four rehearsals, "and they sound like never before." A new demo with Adrian is also in the works, as the band has recently begun contacting some record companies. Getting a record deal really should be no problem for these guys.

SHYLOCK

by Bob Maldonady

SHYLOCK, a five-piece metal outfit from Denmark, is one of only about four such outfits known to be in existence in that country, along with Mercyful Fate, Pretty Maids, and Witchcross. Up until recently, the band was comprised of Martin Johnson (lead vocals), Rick Hanson (lead guitar), Henri Peterson (rhythm guitar), Allen DeLong (bass), and Derek Pepper on drums. This is the line-up which recorded their three-track demo tape, recorded at Blooming Studios in Denmark, in February of 1984, a demo that demonstrates some real heavy metal rock 'n' roll potential. May of 1984 saw DeLong and Hansen leave the outfit to join the Pretty Maids. Ex-Martyr bassist John Darrow has joined Shylock, and a new lead guitarist will soon be announced.

Rat Attack

by Bob Maldonady

A couple of months ago, in the Metal Update section of KICK-ASS, you were introduced to the Hawaiian metal group known as Rat Attack. Their debut cassette album was mentioned as being a quite alright second album, and for the sake of being fair, it did show the band to have some decent heavy metal potential, and it is a HM cassette that a number of middle-of-the-road metal fans would find to be a worthwhile investment.

Rat Attack was founded back in '81 by singer and lead guitarist Tom Asvedo, the man also responsible for the band's name. At 25 years of age, he shows a great deal of talent in all three areas, especially as a fine and promising axe-wielder. Self-taught as both a vocalist and guitarist, Tom includes Aroa Hikida, Uli Roth, Joe Satriani and Randy Rhoads as guitar influences (with such varied influences, it was no surprise that his style resembles none in particular) and Paul Di'Anno, Steve Tyler, Ronnie James Dio, Paul Stanley, Bob Hailford, and David Lee Roth as vocal influences.

The second half of Rat Attack's guitar assault is the 23-year-old Hawaiian native, Leslie Ripp. (Believe it or not, that's his real name!), He only musical training was as a drummer in high school, but seven years ago Ripp decided he was more suited for mercilessly ripping away at a stringed instrument, and that's when it since the age of sixteen, he is also responsible for the impressive cover of the Rat Attack album cassette.

The Rat Attack backbone is formed by drummer Paul Schofield and Marty Kelley (bass). Born in Honolulu, Hawaii, Paul joined the band in 1982, and, at 19, has been playing drums since he was fourteen. Influences for Paul include Tommy Aldridge, Neal Peart, and Alex Van Halen, among others. Chambers, the last member to join the Rat Attack ranks, is a 22-year-old native of Long Beach, California, and has been with the band about a year-and-a-half. Starting out as a guitarist, he switched over to bass eight years ago, and despite no formal training, has been improving every year.

Rat Attack has performed a number of gigs throughout the United States and, last summer, took their debut work on their first album cassette, "Rat Attack I," recorded at Recordings Studios. Over the past year or so, another album's worth of material has been written, so work on their second LP, "Curiosity Killed The Cat," will begin shortly. Song titles include the title track plus "Knight Gallery" and "12 O'clock In London Square." For those of you who have yet to obtain a copy of "Rat Attack I," and would like to do so (you will also receive a color photo, a bio, and a newsletter), send $6 to: Rat Attack, 419 Iluna St., Kailua, Hawaii 96734.

Heavy Metal Massacre #5 features Judas Priest, Bodine, the Boys, Black Rose, Tokko Blade, Motley Crue, Exodus, and much more. $2 per issue. Also, we are looking for bands to write about and records/demos to review. Heavy Metal Massacre, c/o Lenard Larson, Kalkalle Vagen 24, 660-10 Dein Langend, Holland.
BRAT
by Bob Maldowney

Chalk up another possible winner for Florida. While lacking the bone-crushing power of Savatage and the sheer insanity of Marty Sturrock, what does show, on their four-track demo tape, some solid heavy metal potential. In the old-Priest, old-Maiden vein, but they are not simply a sound-alike. The powerful vocals of Rae Rossi, their heavy guitar sound, and the overall strong production of the tape promise good things for the future from Brat.

Brat's formed a couple of years ago by guitarist Bruce Batton and drummer Russ Hamrock. Various musicians have come and gone, but Bruce and Russ feel confident with the current line-up, which includes Rae Rossi (lead vocals), John Urban (bass), and Chris Athar (guitar). While not desiring to enter the club circuit, the band has performed various gigs in the Tampa Bay area. Dan Johnson, best known for his discovery of Savatage, signed Brat to a one-year contract in 1985, which resulted in a single.

Brat's music can best be described as heavy and melodic, metal through and through. The basic playing is obviously in the Steve Harris style, and the very heavy guitar sound is a great compliment to the powerful, clean, mid-range vocals. "Black Widow" is an uptempo metal number, with syncopated rhythm under the verses, and some hot guitar leads after the first and second chorus. "Throw Away The Key" is a slower-paced number, featuring more melodic vocals, plus a melodic guitar lead in a melodic rock/landlord style. "Stalker" and "Born Under The Northern Star" are both up-tempo straight-ahead metal songs, short but heavy.

Currently, Brat is recording and performing only original material. According to Rossi, "We've made the decision to go all-original. We're putting all our work into the band. Our main goal right now is to land a record deal and, hopefully, tour. We're not the same band that recorded that single in '85; our songwriting is so much more polished now, and our sound is very heavy compared to then. We're definitely metal, but we have more power and speed, and I think we have developed a distinct sound. We're ready!"

If you're into the more melodic metal, but still want it heavy, Brat will likely be your type of band. Their sound is heavy enough and the vocals strong enough to even appeal to some of the heavier metallers.

To contact the band, write: Rae Rossi, 9214 117th Avenue N, Largo, Florida 33774, U.S.A.

STEEL KNICKERS
by Bob Maldowney

It seems as though the more records and demos I get from new bands, the more they sound the same. Obviously, I prefer solid heavy metal bands that may sound alike over false metal bands, but it sure makes it difficult sometimes to sit through record-after-record or demo-after-demo when a noticeable amount of originality is not present.

Nah, that's why I like the three-song demo from Steel Knickers. They don't sport tons of leather (judging from the enclosed photo) and chains. There's no Satanism. It's just good ol' metal rock 'n' roll, fast-paced, with some tempo changes, some hot guitar work, and music that seems to demonstrate an attitude of "We just wanna rock your balls off!" The demo is not the most professional-sounding, apparently recorded on an eight-track board, but the music and musicianship do shine through.

Hailing from all places, Arlington, Virginia, Steel Knickers is comprised of Paul Kowalski on guitar, Gary Whalen on drums, and John Adams on bass. Together eight months now, they play only original material and have consequently found playing gigs a little difficult but, if the rest of their originals are as kick-ass as those on their three-track demo, it's only a matter of time. "Leave Me Alone," "Bloody Hard," and "Save The Whales" are all killer rockers, the two being a little longer, with a vocals section, the guitar lead, then an instrumental second half, featuring tempo changes and other displays of musicianship, if these guys can stick to their guns and keep up the hard work, I look for good things from Steel Knickers. Write: Steel Knickers, 8450 North Rochester Street, Arlington, Virginia 22207, U.S.A.

HIRAX
by Bob Maldowney

Good solid bands coming out of California are no rare commodities these days (though the likes of Motley Crue, Ratt and Rough Cutt tarnish that image somewhat), but when another surfaces, it can only benefit the heavy metal scene as a whole. The latest entry is a foursome outfit known as Hirax, a HM outfit whose individual members have been playing in various bands since 1980.

Hirax, comprised of Katon D'Pena (vocals), Bob Savage (guitar), Gary Montoro (bass), and Brian Keith (drums), entered the Strabahaj Recording Studio in Bellflower, California, on March 9, 1986, to record their first demo tape. The tape, containing four short up-tempo HM numbers, features a very heavy guitar sound, with melodic and fairly unique vocals. "Born In The Streets" is a fast-paced HM rocker, a real headbangger, while "In This City," while laid back and features a hot axe lead. "Stand And Be Counted," moderately up-tempo, also contains a killer guitar solo, while "Believe In The King," following a short intro over melodic guitar solo, breaks into another up-tempo track.

After playing in Los Angeles and Orange County, the band plans tours in other cities in the near future. The Hirax demo is available for $4, and includes a Hirax club card and a Hirax newsletter. To contact the band, write: Hirax Club, 66062 San Rafael Drive, Buena Park, CA 90620, USA, or call (714) 521-5627.

TERRAGUDA
by Bob Maldowney

Terreguda is a four-piece metal band from California which, while far from spectacular, shows a little metal promise on their three-track demo, and, unlike many of their neighbor-bands, they're pretty much metal.

Formerly known as August Redmoon, the band was first formed back in late-'80, with Ray Winslow (guitar), Gary Winslow (bass), and Michael Henry (vocals). A number of drummers were employed before the trio settled on David Younger. The band's leading song "Pools Are Never Alone," a self-financed four-track EP (on red vinyl) later re-released as a five-song EP on Metalworks Records. Due to numerous personal problems as well as problems with their management and record companies, the band called it quits in 1985, shortly after recording "Fear No Evil" for "Metal Massacre IV."

With new life and a new approach, the four August-August-August-Thirteen (Michael Henry now handling guitar, in addition to lead vocals) in early '84, recorded a three-song demo, and now appear ready to get back into it.

"Touched And Proud," admittedly commercial, is weak, and Henry's vocals lean toward those of Vince Neil. "Fighting Mad" is the heaviest of the three, fast with some heavy rhythm guitar work, but weakens a little when the vocals enter. A couple of short tempo changes preceded a good guitar solo. After a heavy, moderate-paced intro, "Survival Of The Fittest" becomes an up-tempo metal number, again a little weaker when the vocals enter.

Terreguda's demo tape is available for $4 ($1.50 overseas for postage), check or money order, made payable to Bob Maldowney. Tape: 88000 Main Street, Box 6001, Huntington Beach, California 92647, U.S.A.*

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Vinyl Violence

Bullet "No Mercy"
Polydor-France 817-459-1

Call it good planning or good fortune, but Bullet certainly has come along at just the right time. At a time when the Scorpions are coming off of their best year, at least in the U.S., and when Accept are about ready to break into the Priest- Maiden level, this French-German outfit, whose lead vocalist sounds like Udo Jr. and whose sound is very heavy Scorpions, have a very good shot at breaking big in America, now that their second album, "No Mercy", has been released on Arista Records, one of the hottest of the year. Like I said about the Killer Dwarfs last month, this is the kind of LP that, while on the commercial side, is still more than heavy enough to satisfy many musicians. Many of their songs have a Scorpions sound to them, not surprising, considering that they, too, hail from West Germany, and that this album was produced by Dieter Dierske (who also had a hand in writing six of the songs).

Lead guitarist/vocalist Klaus Thiel, who co-wrote all but one of the ten songs on this album, definitely has the Scorpions sound in his voice, with an occasional hint of Brian Johnson. Bass guitarist Jurgen Gerl provide the band with some fine rhythm and lead axe work, incorporating great rock 'n' roll leads into the metal style. Number two on the LP is "Angel Of Death", and bassist, organist Fritz Weinhold (who also handles backing vocals), thanks in part to part metal production, provide one of the heaviest and most rigid foundations I've heard in while. In fact, there are no songs on the album that I would call "enjoyment of "Hail To England", not better than "Battle Hymn", but undoubtedly heavier.

The album starts off with "Blood Of My Enemies", a moderately-paced song, featuring an amazing display of incredible vocal ability by the one and only Eric Adams, plus a wicked axe solo by none other than Mr. Ross The Boss. As if that one isn't heavy enough, next up is "Black Dawn I Die", one of the heaviest songs I've ever heard. This moderately-paced crusader, with its slash of beefy heaviest riffs I have ever heard and the omnipresent "enjoyment of "Hail To England", not better than "Battle Hymn", but undoubtedly heavier.

"Kill With Power", the fast song that Manowar has ever recorded, truly lives up to its name. This is filled with heavy, heavily syncopated verses to a fast chorus. This two, has a hot guitar solo, "One Way Ticket" has AC/DC-ish riffing that has the same feel to it, and an amazing "Fate Of The Heavy (with the emphasis on HEAVY)". Following this, the moderately-paced, semi-melodic "Midnight Slaver", the album ends with a great heavy metal ballad, "Baby Can We Talk", very much in the Scorpions ballad style, composed entirely by Dieter Dierske.

If you like the Scorpions and Accept, you'll definitely like this album. Even if you've scored a hit on those two bands because of their recent albums, you'll still want to check this one out. It's one of the best of the year. Recommended, by Bob Maloney, on Arista Records.

Manowar "Hail To England"
Music For Nations MFN-19

If nothing else, "Hail To England" will definitely go down as one of the most expected releases of '84. Following the disappointing "Into Glory Ride" album and their hideous show at L'Amour East on December 27th, 1983. I really expected little from Manowar's latest LP. Ever since the outstanding "Battle Hymn" album, it is. As the band had been preaching about "death to false metal", the closer they've come to preaching suicide.

It's not that I've ever considered Manowar a bad metal band, their music, in the past, has been boasting an amazing amount of drive, but now, they come up with some devastating HM material, while, they continually claim to be the loudest and the heaviest metal band around, they continually come up with some of the least dramatic songs.

With all that said, for all those negative feelings, I placed the new Manowar LP on my turntable and wasn't disappointed, featuring an amazing dance, and the type of LP I can enjoy listening to from beginning to end, as I cannot do with "Into Glory Ride". In fact, musically, there are no songs on this album that I would call "enjoyment of "Hail To England", not better than "Battle Hymn", but undoubtedly heavier.

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If you like the Scorpions and Accept, you'll definitely like this album. Even if you've scored a hit on those two bands because of their recent albums, you'll still want to check this one out. It's one of the best of the year. Recommended, by Bob Maloney, on Arista Records.
TROUBLE "Trouble"
Metal Blade Records MBR-1019

One of the keys to a successful career is originality, or at least not doing the same exact thing as everybody else is doing. In the world of real metal, the chic things are O.T.T. speed and mayhem (that's what metal is all about, isn't it?) as well as Satanic lyrics. "Trouble", the debut LP from the Chicago-based band of the same name, seems to reflect an attitude of "The hell with what's in, we're gonna do it our way." Indeed, this is heavy metal "the way the good Lord intended it to be."

Their Sabbath sound is unmistakable, both the heavy guitar riffs and pounding drums, and the raw production (a la "Born Again"). But that is where the similarities end. Probably the first White Metal band on vinyl, their lyrics are anti-Satan, and they sing about good, not evil. If one didn't know that this is a line, luckily, a lyric sheet is included), the ultra-heavy music and the wicked vocals of Eric Wagner would probably suggest that this must be more music from the dark side. However, even if lyrics were not a message on the back, "The Lord will be a refuge for the oppressed, a refuge in times of trouble", would likely be true things.

"Temple" starts the album off in very heavy fashion. A song which apparently deals with not giving into Satan's temptations, it alternates between slow, guitar-driven sections, and rapid rock songs with vocals sung. This one is very heavy and is quite effective in the context of the album. "Assassin", with the self-explanatory title, is an up-tempo heavy metal song, yet another as well as a fine compliment to "Victim Of The Insane". This number begins as an extremely slow cracker, picks up speed slightly toward the middle during a short instrumental, then speeds up further as the vocals return. Slight traces of keyboards are strategically placed for effect, and they do the job. Side one closes out with another better track on the LP, "Revelation (Life Or Death)", an up-tempo and moody number with some ultra-heavy riffing.

"Best WD Pay", an anti-war song, is an up-tempo and moody number with a strong return to "Army Of God". Accept for a short solo section. However, the "The Fall Of Lucifer" begins as an up-tempo song, slows to a moderate-tempo for a short instrumental part, slows down even further for a short, slower section then returns to its original tempo. Following the involved, multiple-tempo instrumental, "Endtime", the album concludes with "Psalm 9", an adaptation of a passage assailed as the lyrics. With a number of different tempos, from beginning to end. All in all, this LP really kills, and, with its Sherman-bank metal style, Trouble is the type of band that can be expected to do even better as the vocals, the second line off the Maytall and Bruce Franklin, which make their debut on the album, as well as the drumming of Glen and the bass of Sean McAllister combine to deliver pure thunder.

One of Metal Blade's finest releases (quite possibly the best, second only to Slaughter's debut, if any), Trouble is a fine debut effort from promising young NH outfit, and a slab of vinyl which belongs in every metallica's collection.

by Bob Mouldway

T.T. QUICK "T.T. QUICK"
Avalanche Records MARZ-2002

For the past couple of years, T.T. Quick has been the number one HM copy band on the New York/New Jersey club scene. Performing copies by a number of varying bands, they do an uncanny job of Motorhead and Accept. As opposed to a HM "cover" band, which just performs the songs, Mark Tormillo's flexible choruses could pull off just about any singer's vocals. Almost out of nowhere, Jon Zoulia offered them a recording deal. A very surprising since the band rarely performed original material. When Quick's ultra-heavy, metal band and they are a talented band, their five-track EP shows. The only really good track, starts thinning off, but the fast-paced metal number is nothing more than an Accept sound-alike. How a Creedence Clearwater Revival song ever made it onto a metal record is beyond me, but it appears, nonetheless. Depending upon its original form, and it's new version, a cover song on vinyl is not always detrimental, but when an old rock song is re-done almost in the same manner, it's a case of a song done, and appears on an EP containing only four original tracks, it's definitely not an asset. "Fortunate Son" should be left to Creedence.

"Child Of Sin" is in that slow-Accept style, with a melodic, wailing chorus, while "Metal Man" is a good, up-tempo rocker, and closing track "Victims" is relatively lifeless. David DePietro lays down some hot guitar licks throughout, while bassist Mark Tormillo and drummer Glenn Evans do a fine job holding things together. This band has potential, but they must develop some originality.

"T.T. Quick" is a helluva lot better than a lot of the false metal garage coming out these days, and is likely to be a hit with Accept fans. This EP is recommended to "buy-all" metal fans, but not to the more choosy metallers.

by Bob Mouldway

SCORPIONS "Love At First Sting"
Mercury 814-981-1 M-1

If there's a silver lining to the cloud known as false metal, it is that I am now beginning to enjoy a little more and much more respect for some of the older bands that were commercially unsuccessful. I may not listen to some of those bands anymore (much to the horror of my younger friends, who refashion like Ratt, Motley Crue, Quicksand, and Heavy Pettin'), but I do not listen to them every day. False metal with no originality whatsoever, I can now appreciate the originality of older, established HM bands, and the years of hard work which preceded their major success.

Case in point is the new Scorpions album, simply called "Love At First Sting", a band comprised of veteran metal rockers, they do it their way, and they manage to kick some decent ass on a number of songs on the album. Typically awesome production and some ear-shattering guitar work add to the enjoyment.

"Love At First Sting" is pretty much comprised of up-tempo heavy metal rockers, some a little heavier, some a bit more melodic. The only definite lowpoints are "I'm Leaving You" (up-tempo but overly melodic vocals) and "Crossfire" (moderately-paced, fairly dull). "Bad Boys Running Wild" is "You Like A Hurricane" (starting off as a ballad, then kicking in high gear, fast and heavy). "The Same Thrill" (probably the heaviest song on the LP), "Big City Nights" (melodic vocals, but not a bad song). "Good Times Roll" are all typical Scorpions songs, the Scorpions at their best. "Still Loving You" is a classic Scorpions metal ballad.

If you have never cared much for the Scorpions, odds are "Love At First Sting" won't do much for you, but if you're sick of all the false metal trash on the market, and would like to hear a talented bunch of HM rockers doing it their way, long before many of these new false metallers ever picked up a guitar, this one is a good choice.

by Bob Mouldway

LEGRIFLE "Breaking Strain"
Bullet Records BULP 2

Their "You're Killing Me!"/"E.T.A." 12" single did not leave much of an impression on me, but LeGriffle's five-track EP is comprised of some decent commercial metal, a far cry from Bodine, Bullet, and Black Lace, but definitely metal, unlike so-called commercial metal bands like Ratt, Heaven, and Heavy Pettin'.

"Breaking Strain", an adequate up-tempo number, is followed by "Breathe Deeply", a number which allows a bit of space between its up-tempo, moderately-paced, heavy chorus, and a song that contains a hot axe lead. "Silent Running" is a good up-tempo number and, fol-

by Bob Mouldway

LEGRIFLE, comprised of Chris Satton (vocals, guitar), Paul Wood (lead guitar), Arturo Kupicci (rhythm guitarist), and Martin Allen (drums) is a band whose EP, while not suited for the hardcore bangers, would be a wise choice for the average heavy metal fan.

by Bob Mouldway
SILVER MOUNTAIN "Shakin' Brains"
Metal Blade Records MBR-1017

I first heard about Silver Mountain three years ago when I came across a copy of their fifty-minute demo tape, which (fortunately) I eventually obtained. There are many HM bands with great HM potential. Last year, the band sent me their last demo, which, with a new keyboard player and some newer, more melodic material (plus re-done versions of songs from their first demo), showed a slight change in the band's musical direction. "Shakin' Brains", the band's debut LP, recently released here in America on Metal Blade Records, is weak and a major disappointment.

If I was asked to give a quick summation of Silver Mountain, the best way I could be would be by calling them the Virgin Steele of Sweden. It's not that they actually sound like Virgin Steele (heaven forbid) but, while having above-average guitarists, both with a very consistent lead with the track "Cut Me Out", I really can't stomach, and both bands trying (unsuccessfully) to incorporate keyboards into metal.

Silver Mountain's music is a little more up-tempo than Virgin Steele's, and singer Jonas Hanson (who also does all of the keyboard work) is definitely better than Dave DePace, but their use of keyboards (on rhythm, reminiscent of old Deep Purple and, on solos,approximating) with very good sound production is that of keyboardists, comes into play more much more than Virgin Steele, including new organ extended solos, a couple on straight piano. That's just metal, no fucking way.

Many of the album's songs start off with some hot metal guitar licks, but once the keyboards and/or vocals enter, most of them somehow leave a lot to be desired, especially from a metallic standpoint. Side A of "Shakin' Brains" is almost totally weak ("Uncrossed Metal" approaches mediocrity), while side B is all right. Otherwise, the album has all of Virgin Steele's potential. So, while Jonas Hanson's fine guitar work is a plus, his vocals, the melodic metal style, and the overall sense of keyboards make this a LP that very few real metalheads will find enjoyable at all. Avoid this one.

by Bob Muldowney

LADY KILLER "Lady Killer"
Alliance Records AV-447

If the name Lady Killer conjures up images of another LA glam-metal, false-metal band, a la Ratt or Motley Crue, think again. Although this five-piece New York-based band is far from a power metal band, their debut vinyl effort contains some good heavy metal rock 'n' roll, somewhat commercial, but still enjoyable. It is pretty much up-tempo stuff, maybe a little more melodic, but not the type of metal rock 'n' roll album one can listen to straight-through, as there are no extremely weak tracks.

Just as the band's sound is far from false metal, so is their look far from LA. There is no make-up, no plastic shoes, a minimal, tasteful amount of leather, and Mike Burt even looks like a real-metal, nor do they try to look like Judas Priest.

Lady Killer is led by frontman K.K. Burns and lead guitarist Howard (also handles backing vocals), the two principal songwriters, and is an NM band that, while originally (and still) from New York, one that I'd never even heard of till I received the album from Alliance Records a few months ago. It was officially released in January of this year. The band, whose members' ages range from 20-21, has been together for four years now, so certainly this is not just another bunch of metalleers hopping on the metal bandwagon and forming their own band. They've been at it for quite awhile, and deserve any success they hopefully enjoy.

The album opens with the up-tempo metal rocker, "Lightning Strikes Twice", and is followed by another metal rocker, slightly faster, "You Got Me Running". There are no real stand-out tracks, as I stated, but none really sucks either. It's just a compilation of nine good NM rockers, without enough material to make it appeal to a number of metalleers, and still with enough commercial appeal to warrant some commercial success, but with the potential of the better songs, like "Crue, Ratt, Great White, etc."). "Outta My Way" is a moderately-paced number, with a little bit of "Hard As Nails" feel (thanks, George!), while "Last Chance" is one of the better songs, moderately-paced with a syncopated rhythm beneath the verses. "Go Ahead And Laugh" combines syncopated drumming underneath the verses, while "Footage For Fast Kids" is with a faster-paced chorus, while "Another Shot At The Dark", "Make No Time" (again, with a syncopated rhythm underneath the verses) and "Lady Killer" (probably the least-joyable song on the LP) wrap up the album.

Rounded-out by Jerry Brunnen on bass, Frank Jakia on drums, and Jeff Stewart on guitar and backing vocals, Lady Killer is obviously not for the hardcore metalleers, but still is definitely recommended to the average metalleer. If you have trouble finding it, write: Alliance Records, 755 Fountain Ave., Holly-wood, California 90046, USA.

by Bob Muldowney

WITCHKILLER "Day Of The Saxons"
Metal Blade Records MBR-1011

Witchkiller is one of many good young metal bands emerging from Canada and, based on this five-track EP, one of the best. With an obvious Priest influence coming through, they still manage to deliver a rather different style of metal. Their debut LP is definitely recommended to the average metalleer. If you have trouble finding it, write: Allegiance Records, 755 Fountain Ave., Hollywood, California 90046, USA.

"Day Of The Saxons" definitely has a Judas Priest feel to it, and is one of the better songs on the EP. This is out-and-out heavy metal, and Witchkiller has a fine metal voice, as he demonstrates talent as well as a certain rough-edge. Kurt Phillips' rhythm work is quite heavy and his solos are impressive. Steve Beatty and Todd Pilon provide a strong metal backbone for the band.

"Riders Of The Doom", while far from bad, is probably the least enjoyable song on the album. Starting off with a mellow, but very realistic, into a moderately-up-tempo metal number, returning to Tempo II, then to Tempo II, then picking up speed a little towards the end.

Side two starts off with "Dry Wolf", a short, moderately-paced metal number with a syncopated rhythm. " Beg For Mercy", a little less heavy, picks up the tempo and is probably the best song on the album, short, but up-tempo (following a short mellow guitar intro) and quite heavy.

If you're a collector of as many strong heavy metal albums as you can get your hands on, Witchkiller's "Days Of The Saxons" is for you.

by Bob Muldowney

"Scandinavian Metal Attack" compilation LP + Typhon Grammofon WAVE-LP-8006

This two heavy metal compilation albums that I've reviewed in this issue, one is definitely better of the two. Containing five NM bands, two songs each, this disc has only one weak band, only two weak songs and the rest ranges from quite heavy to solid NM rock 'n' roll.

Choosing the top group on this album is no problem, as Bathory's two tracks demonstrate a very heavy sound, and a desire to be different. Best described as "metallic Venom", the vocals are rather coarse with an echo effect and the music is fast and heavy, "Sacred" and "The Return Of The Darkness And Evil" are both fast, powerful heavy metal songs.

Coming in second place would probably be Oz, with two songs from their fine "Fire In The Brain" LP, the title track (good up-tempo metal rocker, with a great
guitar solo) and "Searchlights" (a fast metal number). The other above-average band on the album, whose two singles ("Robbie Rock Tonight" and "No More Rock Tonight") are both good up-tempo metal torchers with Klaus Kaina-type vocals.

Spitfire delivers two adequate heavy metal numbers: "Eye Of The Storm" and "Crazy Living," while Zero Nine prove to be the only lame band on the album, with "Under The Sun" and "Walk Away." If there's an FM compilation album, looking for some of tomorrow's top metal bands, "Scandinavian Metal" is a winner.

by Bob McDowall

5

"Northwest Metalfest"
Compilation # Ground Zero
Records GZ001

Reviewing compilation albums which contain one song per band isn't always easy. After all, some bands are known for their hard rock sound, other bands are known for their metal sound. But the one thing that's certain is that the metal community will want to have a copy of the compilation album, looking for some of tomorrow's top metal bands, "Scandinavian Metal" is a winner.

by Bob McDowall

6

AXE VICTIMS "Another Victim"
Mausoleum Skull-3334

Axe Victims is just one of a seemingly endless string of good solid metal bands coming out on independent metal labels. Nothing spectacular, nothing new been done before, but certainly metal to the core, the type that some choirs are made to avoid, but the type of LP that the metal collector want to add to his or her collection.

This is pretty much a collection of nine good NWOBHM songs, but which could be considered totally lethal, and only one of which could be considered pretty much weak. There won't be much and bandwagon gunning on when this record hits the turntable, but it's solid metal, through and through.

Rowland Bag and Tom Bohn deliver some good guitar work, and Frank Funfare delivers some good双口 vocals, maybe some of the best vocals in particular, but the lack of a lead guitar, and Mordkiss seem to surface from time to time, Martin Rocco (drums, vocals), and Holy George (bass) round out the band.

The songs on this album are good, clean, yet definitely heavy. Like I said, the majority of the songs are just up-tempo metal numbers, nothing OFF, but nothing ON. The only weak spot on this album would be "The Lost," a little too melodic and wimpy. Opening track "Shoot From The Stars" is the best, fast-paced, and good for some decent headbanging. There is a double tracked vocal in there with some melodic guitar work, but, otherwise, it's pretty good. A couple of tracks, like "Rearranger" and "Man Of The Dark," have a little bit of new-Acme in them, especially the backing vocals.

From a killer, "Another Victim" is still a solid metal album from one of the many up-and-coming metal bands that labels like Mausoleum are giving us a chance to hear.

by Bob McDowall

2

ERIC STEEL "Eric Steel"
Avalanche Records MARZ-2001

I guess everyone is entitled to at least one mistake, well, chalk one up for Jon Zanula. "Eric Steel," by the band of the same name, is little more than hard rock/rounces metal and the type of music more suited for Mongol Horde or even Snapper.

Comprised of Bruce Maunder on guitar/lead vocals, Dave Anderson on lead guitar, Mike Fobon on bass, and Mark Whitman on drums, Eric Steel is not a bad band not are they a totally wimpy band. It's just not the type of band one would ever expect to find on any Jon Zanula label.

This album contains mostly hard rock and commercial NWOBHM. "High Roller" and "Hypnotized" are both good metal rockers, but are really the only tracks that have any life at all. Let's hope Jon Zanula will learn from this mistake. With incredible headbanging groups like Thrust, Mediaval, Rasty Savage, Frigid Ice, Aesyle, Sodom, and the Wretchedly, are turned upside down.

GRAVE DIGGER "Heavy Metal Breakdown" NOISE 08-1670

I believe this is the first vinyl outing by this four-piece band from Berlin consisting of Pete Mannon on guitar, Bill Lackmnan on bass, Albert Eckart on drums, and Chris Bollers on vocals. The whole affair starts with a powerful explosion, from which the band rips into "Headbanging Men," one of the two out-and-out power metal cuts on the album. The track is out of the open without a rager face showing. Next up is the title track, an up-tempo powerful heavy metal song, proving that this
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band doesn't have to rely on insane speed to be heavy as in Metallica's "The $5.98 Thriller," their third song on side one, begins with some eerie music and low vocals, then speeds up in the mid-section to form a moderately paced song. This one falls a little short compared to the first two killers on the site. The closer track on side one is a metal ballad (something I wasn't expecting from the band) entitled "Yesterday." I find myself enjoying this one quite a bit because the song involves a lot of musical feeling, rather with the rock/metal band's "in the beginning of the song, he soon abandon- os (or Abdous) his sort, clean sound and starts to scream/growl which I feel does not belong in a mellow song.

Side two kicks off with "We Wanna Rock You!" one which must be great live and one that's sure to have metalheads and rockers heads spinning. It's a mellow intro (reminiscent of early Sabbath) and then breaking into a wall of heavy (capital "H") chords, gate-level screams, and MARRIONOCHI, this one sounds like it was written in hell I'm epically Van Halen's "E precious Headlines!/Kite The Dead; yes, it's almost that good. "Tyrant" and "Shook Out Of Here Home" are next (original titles are for some reason, rather short without the usual, all Mighty factors, sounding like every other song, by every other band). These songs aren't bad, just average. The clo- sing song, "Shook Out Of Here Home" power metal song on the album, sounding as if the band needed another song for the album, and threw this song together to fill space. It's fast and furious, but very monotonous (also somewhat punkish due to the drummers), Originality doesn't really shine through on any of the songs, and Chris' Udo-like vocals may annoy those not used to mainstream metal. The majority of the lyrical content deals with horror, the occult, and heavy metal. The production is pretty clean and real heavy, the guitars especially have a nasty impact. I don't know if there's a Black Maria, as the back cover implies (the band standing in front of what looks like a church with hooded robes on). A few songs such as "Back From The War" and "Legion Of The Lost" are good, but the majority are just good, powerful heavy metal songs delivered with plenty of aggression.

All in all, this is a fine debut from a fine metal band, although I'd like to see some new and different vocalists for this one, and prepare to dig your own grave, for you'll be stricken with Metallica Death when you hear the debut from Grave Diggers. False metalheads and posers, beware!

by Mike Lannon

KILLER "SHOCK WAVES": MAUSOLEUM SKULL-8320

Spooky, shorty, and Double Bear; no, not the new three who make up the members of the new up- gum heavy metal band, Killer, whose third LP, although containing a few weak tracks, is a powerful heavy metal album, featuring heavy production, some very powerful riffs, and some killer lead vocals.

The title track, "Shock Waves," starts off side one, one of the top tracks on the album. This one is fast-paced with killer growling vocals. "Screamow" is the next track and the best song on the album. It is definitely metal, but the up-tempo metal rockier sort of goes nowhere. "In The Name Of The Law" is a hard-driving metal rocker with a semi-melodic chorus, and follows by a decent multi-tempo instrumental, "King Kong."

Side two begins with "Blood On The Chains," the second "Dee Snider" song on this album, a power- mental rocker, again, with some gut-level lead vocals that really kill. "Richter Scale 12" is also quite good, a faster-paced metal number, and following the slight lull, "The Boy On The Wall" represents a pretty heavy instrumental break featuring a fine axe solo, is the premier song on the album, "Time Bomb," a more commonly-paced metal cracker. This one is devas- tating.

A few weak links, but this is definitely heavy metal to the core, and one of Mausoleum's best releases in awhile. Pick it up!

by Bob Muldowney

LEMMY! LE MM! LE MM! LE MM! LE MM! LE MM! LE MM

CLOVEN HOOF "CLOVEN HOOF" NEAT 10013

Cloveen Hoof, a band around since 1979, has followed their '85 debut EP with a fine debut album, their first effort on the Neat label. The English band, who started out with make-up and the like, but discontinued that practice last year, are now as a true heavy metal band, featuring the powerful lead vocals of Dave Potter, the fine guitar work of Steve Round, the dependable rhythm section, comprised of Lee Payne on bass and Kevin foundations.

The album begins with the long, involved, metal epic adventure, entitled "Cloveen Hoof." Going through a number of tempo changes and mood changes, this song becomes fairly pretty mid way through. The top song on the album is next, "Night Stalker," a fast paced metal ass-kicker, with a hint of the Tyesors on the rhythm guitar work. Following the slightly dull and pointless instrumental, "March Of The Damned," side one closes out with "The Gates Of Gehenna," a moderately paced NM song, heavy, but a little melodic at times.

The other killer out of this disc opens side two, and sets the up-tempo tone for the rest. The Whiplash featuring a fine guitar solo. The up-tempo "Laying Down The Law" is next, definitely metal, just nothing overly noticeable. It is followed by the closing track, "Return Of The Fancoom," another extended metal epic type song, but heavy throughout.

With no totally weak songs, this album is a good pick for many metallers.

by Bob Muldowney

TWISTED SISTER "STAY HUNGRY" ATLANTIC 7-80156-1

Who would think it? Just like Manowar, whose killer debut album was followed by a disappointing second release, then by a great third album, Twisted Sister has put out an outstanding third album. The other band returned to their out-of-the-gate style, both seem to have really defined their new direction taken on their last album, second volumes heaved strings up, and the end product, in both cases, can be described as nothing short of great.

On Twisted Sister's last album, "You Can't Stop Rock 'n Roll," there was undoubtedly some killer ass- kitters, including the title track, "We're Gonna Make It," "Knife In The Back," "I'll Take You Alive," and "The Kids Are Back," and, while I didn't actually review it, I was happy to see the album was a hit and the band returned over the past year, but I had my reasons. Great old songs I'd expected to hear were completely absent, all five of the new tracks on the album were really quite awful. It was just one old-dia-hard SRF and, while some personal feelings are no excuse for an inaccurate review or other such opinions, one should understand the problem.

Now I have come to accept Twisted Sister's for what they have become: one of the heaviest, most ass-kicking commercial metal bands in existence, maybe not what I once hoped them to become, but they have defin- itely justified the years of support I put into them.

Let me say, flat-out, that "Stay Hungry" is a killer metal album. There are only three weak songs, and in only one of those can I find no redeeming features. "The Great One," Dee Snider, has really never been in better voice, and his incredible lyrics just continue to please me away, both from the standpoint of what he says and from the standpoint of how he says it. Also earning multiple plaudits on this disc should be producer Tom Werman, who has given Snider their best vin- yl sound to date, get that, "Stay Hungry," with soaring rhythms guitars, and, of course, Mr. Snider's incredible vocals at the forefront.

The fast-paced title track, "Stay Hungry," starts the album off in high gear, a number featuring semi- melodic power metal leads and vocals from your favorite tour guitarist solo from Jay-Jay French. Prior to the release of this album, the first new T.S. song I heard was the second number on side one, "We're Not Gonna Take It," instantly striking me as the site's best line, "My Sharona" and "Uptown Girl," it sort of strengthened my negative feelings toward the band's new direction, but, in the end, the album just didn't live up to the high expectations. It has obviously not met, and a blatant attempt at the commercial market, but it's "catchiness" and "to-the-point" yet intelligent lyrics make it a song I would
Produced by Peter In de Beton and the band, this one was recorded and mixed in eleven days, and has already sold twice as many copies as "Metal Attack". Anybody who buys the album strongly recommended should contact: Planet Records, Tritonvagen 9-11, S-751, 54 Solna, Sweden.

Following two good songs, "Dream Away" (moderately-paced, and "Ballad of the Fireman"-tempo, with slightly slower chorus, heavier than the first), the album picks up intensity with "Fightin' Man" (moderately-paced, heavy riffing, very good vocal line, and upbeat chorus and a kind of solo), and "Burn In Hell" (up-tempo, very heavy).

"Swords And Axes" (a hot instrumental, starting off fast, switching to a moderate-tempo, returning to a fast one, then finally slowing down) is the other side two in heavy fashion, and is followed by the moderately-paced "Living In Sin", heavy with some impressive drumming, semi-melodic vocals, and a two-string riffs. The third track on the album starts off side two in heavy fashion, and is followed by the moderately-paced "Mission Of Destruction", which leads into the final track, "Broken Hearted", another slow song. Other than the title track, "Die Tonight" is one of the most heavy metal tracks, for the most part, are up-tempo and relatively heavy. Tempo changes do not render the music weak, as the album demonstrates songwriting and musical ability.

The vocal melody is often semi-melodic over an otherwise heavy rhythm section.

The killer track on the album is undoubtedly the last song on side two, "Devil's Victim", a strong metal rocker which alternates between a fast-paced verse section and a slower, heavier chorus. This one rocks.

"Best" songs on this EP, other than the title track, "Trip To Doom", "Big Typhoon", "Poisoned Whiskey", and "Mr Nice", are multi-tempo HM numbers.

OVERDRIVE "SWORDS AND AXES" PLANET MOP-3029

Sweden really hasn't produced too many strong metal bands yet, but it looks like things may be changing fast. Lead by guitarist, this Swedish unit plays straight-out heavy metal, powerful yet melodic.

OVERDRIVE was formed in July of 1980, when guitarist Kjell Jacobsson and drummer Kent Strömsted (both having recently left a Swedish band named Ocean, with which they recorded two singles) joined forces with bassist Anders Persson (vocalist Pelle Thuresson, bassist Erik Skansman, and guitarist Janne Stark. Starting off by playing cover material (Hoot, Def Leppard, Thin Lizzy, and April Wine), keep in mind that, in 1980, that was heavy stuff, gradually becoming more comfortable with each other as a band, and gradually working on original material. Following the release of their third album, "The Bitter Truth"), the band made a few appearances on radio programs, then decided to release, in late-1981, a self-financed 12" EP, called "Reflections". Pressing about 600 copies, some were used for promotion and the rest were sold.

Swedish label Planet Records was impressed enough with Overdrive, and signed the band in April of 1983. The band got to work immediately on their debut album, which came out in May. "Metal Attack", recorded at Studio Bastum in Stockholm in about six hours, was released in May, and the press was quite good. Overdrive went on to support HM acts like Merciful Fate, Silver Mountain, and the EP was also released, and the band played a show in Denmark with Pretty Maids and Witchcross. Late-March of this year saw the band release EP number two, "Swords And Axes", a real winner, featuring some excellent hard metal production, good vocals and tune ability, heavy guitarling, and fine production.

DARK WIZARD "DEIL'S VICTIM" MAUSELOM SKELU-3839

"Devil's Victim" is the vinyl debut from a Dutch metal quartet known as Dark Wizard, and, though not totally devastating, is a fine piece of melodic, vinyl rock and one which shows Dark Wizard to be another one of the top up-and-coming HM acts from the Netherlands.

With Bertie Van Veer on lead vocals, Hans Poel on guitar, Kees Reinders on bass, and Tony White on drums, Dark Wizard delivers five metal tracks which, for the most part, are up-tempo and relatively heavy. Tempo changes do not render the music weak, as the album demonstrates songwriting and musical ability.

The vocal melody is often semi-melodic over an otherwise heavy rhythm section.

The killer track on the album is undoubtedly the last song on side two, "Devil's Victim", a strong metal rocker which alternates between a fast-paced verse section and a slower, heavier chorus. This one rocks.

"Best" songs on this EP, other than the title track, "Trip To Doom", "Big Typhoon", "Poisoned Whiskey", and "Mr Nice", are multi-tempo HM numbers.

Cutty Sark "Die Tonight" MAUSELOM SKELU-3839

The name and album may suggest otherwise, but make no mistake about it: Cutty Sark is a fine metal band, whose "Die Tonight" debut album manages to kick some major ass from time-to-time. Far from molten and far from being a one-two-thrash blister, "Die Tonight" is, simply put, a collection of eight very impressive heavy metal rockers. There are a couple of weak tracks, granted, but none totally lame.

"Spindrift" is a fast-paced metal rocker, and a great opening number, showing off some hot riffing and the album's great production. "Die Tonight" brings the album down a little, a moderately-paced heavy metal song with spoken vocals, with the chorus, vocals, and guitar riffs. "Vultures In The Air" turns into a slow-paced metal song, relatively heavy but a little long. "Cold Eyes" clearly shows how this one could include a hot metal rocker, "Jum To The Ramps", faster-paced with some hot guitar work--this one really rocks!

"Pick Up Where They Left Off", side two opens with a bang, riffing extremely similar to "Paralyzed" and with some fine axe work throughout. "October Holidays" is a fine instrumental with some great lead guitar work (with faint hints of the classic Led Zeppelin riffs), and "Down And Out" is yet another up-tempo metal rocker. Concluding track "Burning Ashes" is moderately-paced, riffs from the first three-thirds of the way through, speeds up to an up-tempo pace.

Despite a couple of sub-par (but not bad or wimpy) tracks, Cutty Sark delivers a pretty potent metal rock 'n' roll punch on their vinyl debut. Good lead vocals, heavy rirffing, fine lead guitar work, and a pretty heavy
TAIPAN "BREAKOUT": BULLET CONT 3

Taipan is not your typical HM band of the '80s, and its differences that have made their debut EP one of the better vinyl releases of the year. Consisting of four rough-edged heavy metal rockers, the EP shows Taipan to be an aggressive, non-conforming metal band which should enjoy a great deal of success in coming years.

The Taipan story can be traced all the way back to the late-seventies, at a time when the NWOBHM movement was just getting rolling in England, when an Australian four-piece band named Storm got their start. Playing out for several years with various personal changes, 1981 saw the band get serious, and team up with the Bengal Tigers for a number of co-headlining gigs, with various local bands supporting, called the "Heavy Metal Kill" shows.

In September '81, Central Station Records backed the band's recording of a four-track EP. Numerous problems with the actual pressing and production of the EP caused a long delay of the release of it. In addition, October '81 saw the band, having recently changed their name to Taipan, replace rhythm guitarist Chuck Vanderbilt, who left to join a band called Iom Drive, with John Giles. Giles didn't work out, as Vanderbilt neither did with Iom Drive, so Chuck soon returned.

It wasn't until mid-'82 that the single was finally released in Australia, and, in October '82, the band headlined a Metal For Melbourne show, their first gig in a long time. Vanderbilt quit again in January of 1983 but, rather than replace him, they decided to continue as a three-piece band.

Their "Breakout" 12" EP was released world-wide by Bullet Records on March 16, 1984, and it's a great piece of metal vinyl. The only semi-weak song is "The Cellar," which, interestingly enough, is the only song co-written by ex-member Chuck Vanderbilt. The other three, "Breakout," "Lady," and "Screaming TNT," are all fast-paced metal rockers, featuring some hot guitar work from Vanderbilt and Dave Zerafa (whose lead vocals are great, from time-to-time slightly resembling Rhett Forrester). Emilio Carporo plays bass (and sings lead on "The Cellar") and Frank Degennaro handles the drums.

The material on "Breakout" is around three years old, so it's hard to say what Taipan is up to these days, but there's no question that their debut EP was worth waiting for, and is definitely worth adding to your metal library.

CORROSION OF CONFORMITY "EYE FOR AN EYE" NO CORE

In past issues of KIKISS, I have reviewed certain punk metal albums, some of the less hardcore readers have issued minor complaints, claiming that they are punk and not punk metal. While I find a distinguishable difference between punk outfits like the Dead Kennedys, the Sex Pistols and punk metal bands like G.B.H., The Wild, and Discharge, I can somewhat understand the confusion, but that should be no problem here. Corrosion of Conformity is a pure over-the-top punk metal band, delivering short blasts of lightening speed mayhem.

An LP containing, believe it or not, twenty songs (and I use the term loosely), the Cronos-like vocals of Eric's Mike Dean and drummer Reed Mullin combine to deliver both power and total flat-out speed. If you think Slayer is fast, you have
to hear Corrosion of Conformity.

Besides the opening number, "Sell Me", and the strange-but-true cover of "Been Manifold" (played according to how they did it), the songs are incredibly short in length, many starting off with a short, moderately-paced instrumental intro, then just turning on the tempo and dropping out at 200 mph. In fact, "Habit Doga" is only thirty seconds or so in length and "No Drunk" is only twenty seconds long.

Lyrically, for the most part, is typical punk rock fare. But if you're type of things, there are a few songs with interesting lyrics (as in "Redneckkk", "College Town", "What's", and "Habit Doga"). Adding to the metal edge of it, Waddy Wachtman delivers the decent heavy-voiced guitar solos.

So, even if you're normally not into punk metal, do not brush C.O.C. aside. This album is a totally lethal dose of lightning-speed metal. Listen to find "Eye For An Eye", and send $6 to: No Core Records, P.O. Box 5091, Raleigh, North Carolina 27607, U.S.A.

ARMED FORCES "LET THERE BE METAL" METALLIC FLAME

Armed Forces is a five-piece metal band from New York, and their five-track debut EP shows the band to have some good potential. Having played the New York club circuit for awhile, they can still be found there. NY metallers are advised to check them out sometime.

Comprised of Scott Knight on lead vocals, Steve Prezo on bass andMinus guitar, Tommy Bolin on guitar, and Joey Cusimano on drums, Armed Force's EP shows Knight's vocals to be a little high at times (occasionally similar to Dave DePoe, but not that bad), the straight-up work from Minus and Bolin to be impressive, and the band's overall sound to be relatively heavy.

The EP was recorded at Kingston Studios in Long Island, New York, and, according to Minus, "No expense was held back by our record company. The EP is a complete well-done product, with a color cover and back, and an insert with the words and other info.

Metalheads! All Portraits There Be Metal! is the hidden track on the EP. Those two fine up-tempo metal numbers, "Into The Darkness" is a sort of pointless intro into "The Intruder", a little faster and a little heavier than the first two (before a slower section midway through), and "Close Me", a moderately-paced metal track, is last.

Nothing overly-destructive, nothing innovative, just solid heavy metal, and pretty much worth picking up.

Lizzy Borden "Give 'Em The Axe" METAL BLADE MBR-1020

There are wimpy bands and there are lame bands. Wimpy bands are obviously lame, but lame bands aren't necessarily wimpy. Being "lame" isn't necessarily mean not being metal or being false metal. A lame metal band is a band that, while not overly-commercial or wimpy, lacks originality so much and seem so lifeless, I can feel more than more than indifference toward them and their music.

Such is the case with Lizzy Borden and their four-track debut EP, "Give 'Em The Axe". Besides the decent up-tempo metal opener, "Children of the Night", the first of the EP, one that I can listen to but really would rather not, "Kiss Of Death" is a lame attempt at metal remade, "Nothing To Lose" is faster-paced but dull, and "Long Live Rock 'n Roll" is a weak re-make of the 70's rock hit.

Metal collector's might want to pick up this EP to add to your collection, as it is metal, but if you're at all discriminating, skip it.

WILD DOGS "MANS BEST FRIEND" SHRAPNEL RECORDS 1012

Yes, Shrapnel Records is still alive! After months of silence, Mike Varney has released his twelfth album, their second CD, and here are the Wasteland Dogs, and their second album is really about the same as their first: yes it's metal, and yes the band members show some effort in this one. I can understand what you're saying to me, and I don't really know what you're saying to me.

I find myself standing in front of the window, looking at the street where I can really get into, and although succeeding a few times, it really isn't worth the struggle.
and the weak tracks, while far from bad, are just kind of lackadaisical. "On The Streets" is a fast-paced metal number with some heavy riffing, while "Believe In Me" is also fast-paced with some pretty powerful double-bass and a hot guitar lead. On side two only "Ready Or Not" has any real life, a great up-tempo metal number with heavy riffing and another outstanding guitar lead. The production is clean and relatively heavy, but the guitar work, especially the rhythm track, is not as much as it should be.

Basically, if you like it blistering, you won't want "Man's Best Friend", but let's face it, you could do a lot worse.

by Bob Muldowney

FAITHFUL BREATH "Gold 'n' Glory". Mausoleum Skull 8335

Faithful Breath is a West German heavy metal band whose debut album was produced by Michael Wagener and Udo Dirkschneider. Need I say more? The Acceptance is unmistakable, but while originality may be somewhat lacking, this is undoubtedly a powerful heavy metal debut effort.

Andy Rubi Hoenig and Heinrich Mikus handle the axe work, Jurgen Dusterloh mans the drums, and Horst Piet Stabenow is on bass. Unfortunately, the album gives no mention to who handles the lead vocals. Mikus and Dusterloh wrote most of the album's songs, and, while it's unusual for a drummer to handle the vocals, I'm gonna guess (incorrectly, probably) that it's Dusterloh, who has a very well defined, type of vocals. After all, guitarist Mikus would likely write the song, so if Dusterloh writes the lyrics, odds are he sings.

Silent (metal) movie: this production hits you right off the bat on this album, with soaring guitars and the big drums sound. The guitar work is good (not outrageous, but solid) and, as I mentioned, the riffs are much deeper than Mr. Dirkschneider's, so they are quite effective in delivering the songs in heavy fashion. The Accept sound, though, is a little over-hamming at times, with typical Accept "chanting" backing vocals. In fact, "Gold 'n' Glory", written by Mikus and Michael Wagener, contains a line in the chorus, "We live our lives restless and we live our days in chains, your famous 'Watch out'... Still, this LP contains some pretty heavy stuff.

"Don't Feel Hate", the album opener, is an up-tempo metal number, pretty heavy, but with some semmelodic vocals. Following the fairly weak, moderately-paced "King Of The Rock", the best track on the album, "Sullen Breaker", a fast-paced Accept-type HM rocker with choral backing, "A Million Hearts" is a very heavy metal ballad, and wraps up side one in fine metal style.

"Gold 'n' Glory" is like a typical slower-paced Accept song, somewhat heavy, but nothing spectacular. The fast-paced metal rocker (again, a la Accept) "Play The Game" is preceded by "Princess In Disguise"; moderate pace, a little dull. "Don't Drive" is a short, hot, fast-paced metal scorcher, is the final track on the album.

While a "Faithful Breath sound" is not apparent, the power of the production, the over-all speed and heaviness, and the powerful lead vocals make this an album for all metal fans.

by Bob Muldowney

HELLHAMMER "Apocalyptic Raids". Noise Records 008

Here it is, the slab of metallic vinyl death that powers the classic psychedelic rockers, waiting for, and that false metalers have feared and have even waited to prevent from ever existing. Did you ever try to stop a hurricane? Or hide from an earthquake? That would be an easy task compared to stopping the merciless destruction force delivered by Hellhammer.

My only complaint, and understand it's a minor one, is the recording, heavy as hell, but too few bands take the time to correct this. The riffs are great, but the Satanistic Slaughter's hideously-offensive (God, I love it!) vocals were accompanied by a more shocking axe sound, well, I don't know if it would be legal, but it would be lethal.

Anyway, as I said, that's a very minor complaint, because this is the heaviest slab of vinyl (pending release, Slaughter's version of The Gospel EP) to emerge this year. Of course, the Hellhammer battalion is made up of Satanistic Slaughter (guitar, lead vocals), Slayed Necros (bass), and Dental Pleas (drums), and they just out-and-out level all in sight.

The EP starts off with "Third Of The Storms" (Evoked Damnation), a high-speed stomper, and that one is followed by the lightning-speed atomic blast that goes by the name of "Massacra". Flip the disc over, and all hell breaks loose, with the ultimate death metal song ever recorded, "Triumph Of Death" is undoubtedly the most gruelling example of hellish bulldozer death ever unleashed, an ultra-heavy, painfully slow metal deafer, featuring some of the most hideous, blood-sounding screams ever heard. If you Survive this musical form of cancer, there's one more high-speed eye-brow-remover, "Horus"/"Aggressor".

by Bob Muldowney

STYGIAN SHORE "Stygian Shore". Roadster Records SS-2001

If you're into straight-out heavy metal rock 'n' roll, you are well-advised to pick up the four-track debut EP from Stygian Shore. The Kansas-based trio, whose vinyl debut was produced by Manilla Road's Mark Sheldon, rocks some major ass, thanks in part to the songs themselves and thanks in part to the hard-edged production.

Stygian Shore was first formed during the fall of '82 when bassist Greg Marshall joined forces with guitarist Mike Palmer and drummer Peter Dawson. All three members, whose ages range from 17-19, handle vocals. The band has been gigging on the Wichita club circuit for over a year, and has been developing a strong following along the way.

"Stygian Metal", "Luv To Rock Ya", and "Don't Look Now" are all un-tempo metal rockers, featuring fine vocals and ass-kicking lead guitar work, and all three are conducive to some serious headbanging. Only "Fiddler's Stand" stands out from the rest, a moderately-paced song with the emphasis_SEMI_BOLD -on voice work. I have even considered this something of a grinding feel to it. Chalk up another winner for Roadster Records.

by Bob Muldowney
an eight). Five and six ratings indicate an album is definitely metal, but a little weak as far as heaviness and/or originality goes, and are recommended basically to people who've gotten into (and have the means to) buying as many metal albums as they can find. Under five basically indicates an album is very weak and/or of low musical/hard rock/true metal/hard rock standards. Lower the rating, the more false it is. These records are really recommended to no one, but are rated 1-4 just in case some have at least a couple decent songs. Keeping the ratings' explanations in mind and reading the reviews should help you decide what albums are for you.

METAL K.O. is a Canadian fanzine on Heavy Metal. Sorry it's all written in French but, if you are still interested or curious, you can send $2 (Canadian) to: Metal K.O., P.O. Box 237, Suce, Delermer, Montréal, Québec H3E 2N6, Canada.

MIDWEST METALLICA: Issue #1--Vitchalayer, Virgin Steele, Accept, Malice, Breaker, and Girth Ungol. Issue #2--Exodus, Whiplash, Mandilla Road, Slayer, Megadeth, demos, and more (each issue includes a free sticker) to: Midwest Metalllica, 2805 Catalpa, Waukegan, Illinois 60085, U.S.A. ($3 overseas)

by Bob Muldowney

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LEE AARON/WARHEAD AT CHEERS

by Bob Muldowney

What is it like to have a warhead thrust firmly up your ass? Just ask Lee Aaron, who experienced just such a fate when she had the misfortune to follow Warhead, a four-piece destruction squadron, at Cheers in North Babylon, N.Y., on May 27th. It's sure the Fokker Pool Players (WQWF False Metal Radio Station and certain store owners, among others) of Long Island would disagree, but they'd have thought Lee Aaron put on an incredibly metallic show since she had sung an aria from Carmen.

Having never seen the band before, nor getting a chance to talk to them since, it's very little I can tell you about Warhead, except that they were brutally heavy. Not over-the-top speed-lim Slammy Slayer or sodom, Warhead chooses to annihilate with thunderous power, informing its hard stage presence of the Commander, plus a formidable trio of talented and decimating metal musicians. The band's 30-minute set was about their style of overkill-with-class came through, loud and clear, and left me wanting more. Unfortunately, Warhead was the only metal band playing that night.

As far as the headliner was concerned, we're not talkin' "not-so-hot", we're talkin' ridiculous. Hey, I'd love to give Lee Aaron a great review. God knows; I'd love nothing better than to lavish heaps of praise upon this Canadian sex goddess. It certainly isn't easy to criticize someone who looks as incredible as Ms. Aaron, but, from a metal standpoint, her performance was a sheer disaster.

BURN

by Bob Muldowney

One of a handful of good young bands from Switzerland, Burn is a fine young metal outfit (not to be confused with the Swedish group of the same name, who already has an album out) which delivers straight-out heavy metal rock 'n' roll. This is one band that has been paying its dues, not another band which recently decided to hop on the heavy metal bandwagon. In existence since the summer of 1979, the band is comprised of Olivier Codery on lead vocals and guitar, Thierry Denervaud on bass and backing vocals, Marcel Heinen on guitar and backing vocals, and Patrick Vodze on drums. The average age of the band is around twenty-two.

Burn has played numerous gigs in Switzerland over the years, performing their self-composed metal material (Codery is the prime songwriter). During December 1983, they saw the band release their first single, "Get Out Of My Way"/"Dead City Warriors", an excellent mini-slab of metallic vinyl. This outfit is not over-the-top at all, but their music is definitely headbanging metal.

Lee is a great metal vocalist, no doubt about it.

The only problem is, she rarely sings any heavy metal songs. For instance, doing almost half copy songs is absurd. Following a stupid synthesize intro, the band played "Metal Queen", then a disco song (Judas Priest's "You Got Another Thing Comin'") and "Night Rider", one of the few original metal numbers; the band played, was sandwiched in between two fairly lame originals, "Under Your Spell" and "Breakdown.

Believe it or not, of the remaining six songs in the first set (that can't she do one long set?), four were copies, "Sin City" and "I Just Want To Make Love To You" (I know she did it on her first LP, but it's still a copy), were followed by two originals, "Head Above Water" and "One Of The Stars" (slated to appear on the forthcoming re-release of her debut LP), then the set concluded with Led Zeppelin's "Black And Blue" (at which point a friend turned to me and commented, "I guess she doesn't like her own songs.") and "Fush." When she began her second set with the Scorpions' "Dynasty", I knew I'd had enough, so I headed for my car, where a tape of "Hall To England" was waiting to re-metalize my brain.

I'm quite sure if you ask the pocket-pool people or any of the other members of the Long Island slide brigade in attendance, you'll hear nothing but raves. As a woman, Lee Aaron warrants every rave she receives, and then some, but as a metal, she's on a par with Kevin Dubrow, Arin Fraktin, Vinnie Neil, and Dolly Parton.
A STEELE-ROD RIOT?

by Bob Mouldway

What do you get when you combine a top-notch metal vocalist (who also happens to be quite a maniac), a so-far unsung metal guitarist, and the backbone of one of the top metal rock 'n' roll bands around? I don't know what it is! But it's very likely to be a quartet of metal-killers which could be releasing one of the most interesting heavy metal albums of the year.

Steele and Rod, the two main players, have decided to work on a solo project, and Steele has acquired quite a metallic trio: Rhett Forrester, Carl Canody, and Gerry Bonomo. All four are still officially in their respective bands, and this is being called nothing more than a project, but if the small taste of some of the songs I heard is any indication of what this "project" will produce, then we'll have a hell of a band.

Recently getting a chance to talk with Rhett and Jack, the day before they were to enter the Bologne recording studio, I first asked Mr. Starr how things got started, and how he ended up passing records, after just one brief meeting with Marty Scott.

I said, "I've got some really good songs that I can't use for Virgin Steele because, unfortunately, they're locked in, like, an artist kind of keyboard-oriented-type rock, and I really want to do something heavy metal." He just said, "Fine, tell me more about it." Which is where you get to when you say the words heavy metal -- it's so broad. I thought he was going to throw me out of the office when I said 'heavy metal,' but I think I can get some good material out of it. I've got some really good material locally, so I'm going to have a few songs, then I might throw a couple of them away.

I was into it. He gave me the budget to do it. We started recording a week afterwards.

And as Jack and Rhett first got together the last weekend, they said, "We've got a few songs, and the songs were there. As soon as I met him at the train station, we slapped on a tape and started listenin' to it, and it just sort of clicked just like that. In two days," added Jack, "we learned all the songs, then we moved into a studio in New York with the cassette and the lyrics, and they came back today, and said, 'I'm ready to record.' We entered the studio, and started with the rhythm guitar, bass, and drum tracks had already been laid down in Rochester, New York, shortly before.

As Jack was recording himself for a few photos to be included in the album, the NICKEL'S MONTHLY definitely hasn't heard the end of me yet, 'cause I'm a fuckin' down in my grave, I'm gonna keep myself real busy. In the last year with the recording contract problems with the band, I've sort of had less to do, but now that's the case. Now the doors are open, and contructually free at the moment, so I'm gonna do whatever I want! Please!"

We played a few seconds each from three of the songs from the original session, "Concrete Warriors," "Wild In The Streets," and "Chains Of Love," and all sounded pretty dumb; heavy but not power metal, but powerful near main. Regarding the latter of the three, Jack said, "When I wrote that number, I made a mental note to myself, so I would remember the rhythm of the song." I later wrote "Metallica-style" on the paper.

Jack added that he does wish the work had done enough in new material to ever play it for anyone before it has been totally mixed, but this new stuff is so heavy, it's so powerful, and it's all so sweet, it'll be as heavy as just anything on the market, sound-wise. With Carl's drums, it's a ballroom for that "big" sound, and Carl also doing the production work can believe it.

"The good thing about this 'project' is that we're all in different bands, we all got together, and had no hassles, no bullshit," explained Jack.

"Well, I guess that's what we do it for." Not wanting to say this record will "sound like" any particular Band out there, Rhett contends, "It's gonna be a lot of people who are into heavy metal, not that is, like, the super market, or the big dollar production, We'll try to reflect the whole live heavy sound right onto the vinyl. That's what I've been about anywhere.

VISCIOUS BARREKA

by Bob Mouldway

I recently received a demo tape of a band, Vicious Barreka, who, while currently based out of Eastern Pennsylvania, plan soon to relocate to Long Island. Their sound is straight-out heavy metal with, while the band has had some problems maintaining a day-in, day-out line-up, it is their somewhat unique approach that has made such problems caused by the band's two founding members' desire to have only the choicest and most dedicated people in the band.

Guitarist/Vocalist Jo-Jo Gonzales and guitarist Gary Lee are the two founding members of the band, and, from the start, have intended to be metal to the core, but not just another metal band. "We're definitely going for a glitter look, a throwback to the Dolls and Bowie"
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explained Monroe, 'but also a Motorhead 'danik & leath-er' feel to our look. Most bands that wear make-up don't have musical roots, but we. We will not sacri-ifice music for image, like some too many bands to-day (Hello, L.A.), or vice versa.'

The band already has nearly an album's worth of original metal compositions, including the three fine tracks off their recently-recorded basement demo tape, 'It's Only the Beginning', 'From Hell to 'Pink'. As far as influences go, they're many and varied. "We love so many bands, one song may show our Exciter influence, while another may be in the Sabbat mold."

When the band hits New York, hopefully within the next six months or so, they plan on descending upon the club circuit about the city. Till then, try and get up the rest with Sabbath and Motorhead covers, just because that's what they have to do. The bassist/drummer situation has been a very uneasy one up until now, and the band is working hard for the right man to fill the position as soon as possible (see the end of this article for a contact address). It's obviously the 'guitar army' that holds the band together, with Gary Lee being the speed freak, backing most of the leads, a Gary Moore disciple, and Jo-Jo Moore supplies the heavy rhythm end, with a definite blues-influenced style, in the shuffle/boogie vein, of Joe Perry fashion.

Everything the band is doing isn't total metal, admits Monroe, "but we feel we have the potential and drive to go total power metal if we choose. Look, we're young, don't you know? I didn't live in Europe for four years without having some of that attitude rub off."

"If these guys had nothing to offer, I'd likely have been the first one who thought obvious, 'Lemmy us God', is OK in my book. In closing, I asked Jo-Jo to sum up what New York is in store for with Vicious Barbarians: 'Outrage, Insanity, and Profanity!' Writ-Vicious Barbarians, 2500 Middletown Rd., Bethlehem, Pennsylvania 18017.

FAN FEEDBACK

"Your words blow me away!! When you inject your heavy thoughts on Metal Law, I absorb each word, each line, and every thought!! You seem to be some sort of Monitor or wise legal advisor of Metal Mayhem and scripture!! Wimps, punks, and false metalheads, you have been warned!! Has stuck with us Savages!! No one could have said it better! Before we come on-stage, Dee Monster Dee Savage says it!! It really gets the hardwoods ready to move their hands in the air!!'--Nasty Ronnie of Nasty Savage, Brandon, Florida

"The contents of KICK-ASS #24 kill, especially the Exciter "Day After" and the "Ultimate Crushing" Metallica set which thrashed the hell out of me! I was also surprised to discover a story about local bastards, Saint's Anger. KICK-ASS is a true HM fanninee, that focuses on the bands that really matter. I'm speaking of than you must have your head in the toilet. Or Anthrax, Snow White, Megadeth, Hawaii, etc. Thrashing power metal!!'--Alex Germain, Lamperthor, West Germany

"(Alex is the editor of the German metal publication, Shock Power)

"I am very impressed with your magazine. I enjoy reading about all the new heavy metal outfits coming out. I hope you can keep updating your response from your magazine. Soon it will be the hottest one around (or maybe the heaviest!). I'm originally from the west coast and, when I return there someday, I hope to see your magazine running around.'--Arrieta Amador, Wichita, Kansas

"Just saw the latest issue of the magazine. Turned out our name is on the back cover, which turned out the highest quality to be found anywhere.'--Doroth Relache, First Strike Records, Walnut Creek, California

"I must admit that KICK-ASS is a great mag, too. It features hard metal (or you Americans name it) more than any other mag! Reading about bands such as Venom, Metallicas, and Exciter is a real delight for us hardcore headbangers! You're doing a fantastic job, so keep it up!'--John Black,atabase, Italy

"If you don't think that Ozzy's music isn't real metal, you should listen to him in the toilet. When you think his songs on any of this albums are simple, basic and pretty much down-to-earth, why don't you try

Purch more, his music isn't lame. None of his soul are we embarrassed song of his but you want to is embarrassing, too. Who do you think you are, cutting down Ozzy's music when you probably could not even play with yourself!'--Wayne Thurber, Cannon, Indiana

(Sorry, gee, will I ever recover from the trauma of having an Ozzy fan? And if that latter typifies the intelligence of the average Ozzy fan these days, the grammar and spelling high schools must be over-run with Ozzy t-shirts--Ed.)

"KICK-ASS VOL. XXV was bigger than ever, one of the best fanzines in the world (the best in the USA), but in addition, no more fake metal. For real metal, this is false metal!! More Trouble, Obsession, Armored Saint, Slayer articles, please!!'--Eduardo S. Bolchi, Campania, Brazil

"I thought I'd drop you a line, telling you how much I enjoyed the February issue of KICK-ASS, by far the best issue yet, especially the article on Exciter and Metallicas, the two most powerful metal bands. Also, I like that you had so much trouble reviewing, as they give me a good idea what albums are worth buying."--Harold Ward, Jr., Gillette, Illinois

"As you may or may not know, I've got my own power metal fanzine, which is called "Blesddhopper! Press'. I know these rags have sprung up all over the country; as one disheartened soul once told me, 'Everybody and their mother seem to have their own heavy metal fanzine these days!' I don't have the space to say the least, but I think EVERYBODY owes YOU and KICK-ASS MONTHLY a tip of the hat for being one of the first (if NOT the first!). I know it's probably no consolation that they do so many "names" of flatter', and I can honestly say that you inspired me to get into the fanzine field, and for that, I THANK YOU!!'--Bob Chasseur, Muskegon, Michigan

(For info on Blesddhopper! Press, a real hardcore banger's delight, write to: Bob Chasseur, 1777 Roberts Street, Muskegon, Michigan 49442, U.S.A.)

"Enclosed is a copy of my response to an article printed in a local Detroit alternative newspaper. I hope you don't mind my quoting you in my letter. I am not including my address just in case you're angry (I am a first-year law student, and very paranoid about someone stealing it). Thanx for the well-researched article by Bill Rowe on new metal. I only wish to expand upon two aspects of the feature. First, while Mr. Rowe compiled an impressive categorization of new metal bands, I wish to include Canadian power metal band, Exciter. Exciter is, in the words of the editor of the HM fanzine KICK-ASS MONTHLY, Bob "Heavy Metal Magazine" Maldonado, 'the warhead of power metal gods'..."--k-50, Detroit, Michigan

(Hey, M-50, it's a compliment for you to be quoting me! Thanks a lot for reiterating my opinion that the Kudos to the KICK-ASS MONTHLY for his fine article on the up-and-coming metal acts. M-50 sent me a copy of his article, and it was a superb write-up on a wide variety of metal bands--Ed.)

**LEMMY! LEMMY! LEMMY!**
**MEDIA UPDATE**

- On the ever-active Metal Blade Records, life is as hectic as ever for Brian Slagel and his metallic cohorts. Anyday now, you should be able to pick up "Haunting The Chapel" the new EP from Slayer. A possible concert will be on the tour for late this year with their "Haunting The West Coast" tour, coming to Berkeley, San Francisco, Sacramento, Seattle, Spokane, Portland, Boise, Phoenix, and Los Angeles (at the Country cathedral). An LAF label. Black Flag is also trying to arrange a summer tour. Album #2 from the masters of trash will be entitled "Hell Awaits" (due out this fall). It's the night of the day after for awhile...In September, California bad boy, Randal, will go on tour for the return of Trouble, who plan a mini-California tour, after a few select dates throughout the U.S. this summer...With new members Mike Smith (drums) and Mark Phillips (guitar) seeming to fit in just fine, Savage Grace begins work on their "Master Of Disguise" album any day now...Warlord, who just released a very, very long 15" single, will be releasing their next album, "Thy Kingdom Come," by the end of the summer...Having just signed a deal with a major management firm, Bitch is currently ironing out the details of a European tour and, with that wind, in Metal Blade will seem to bring not only the band's next vinyl effort may be quite a ways off...Three thousand choose to Brian Slagel, who has announced their next studio album: "Sworn," will be vinyhized by the end of this summer.

- Bedevil, one of the best commercial metal bands and one of the best metal bands to emerge from Holland, have signed a deal with a new number, Elektra Records in America. Following their phenomenal "Three Times Running" album, undoubtedly one of the most successful debuting albums of 85, was released in over twenty countries, including England, Japan, and America, and received rave reviews everywhere, and rightly so. The band's fourth album will likely be out around October or November.

- On the majestic, magik Maxilla Road scene, the three Kansas ass-kickers have recently begun work on their fourth album, which should be out by September or October. "Crystal Ball" was more sporadic and far better-produced than "Metal," LP 4 promises to show the same improvements, with the band self-producing the platter. By the way, the band also had a successful performance warming up for 3 agents at the Wichita Cotillion Ballroom on May 17th.

- California metal band Less Ricketts will be releasing their debut album very shortly, entitled "Sonic Burn." Their new contact address is: Pyro Squad, P.O. Box 1616, Novato, California 94948, U.S.A.

- Eco was not shorty, also, the debut album from the San Francisco "do the right thing" band "Hate Squad," will be out for lead guitarist Ronnie Jarmoek. Ronnie has actually replaced Art Villereal by the time the band's "Prepare To Die" EP had come out, but Art's guitar work that was vinyhized. Tracks will include "If You Want Evil," "Hell Will Be Thy Name," "Go For The Throat," "Upon Us The End Now," "Hang Ten High," and "Power To Burn.

- California BM band Helium, whose tentative July schedule includes the warm-up spot for the Oakland July 4th "Day On The Green" festival (featuring Dio, Motley Crue, Iron Maiden, Y & T, Alice in Chains), and another warm-up spot on July 28th at Irvine Meadows for Dio/Whitesnake, are currently working on some new material, but no new album information has been released yet. The band's old address is: Helium e/o Mid Productions Inc., 18685 Ventura Blvd., Suite 307, Tarzana, California 91356, U.S.A.

- On the Magnum Front, the Raven/Anthrax tour had to cancel fifteen dates in the western U.S. after Rob Hunter, for the second time, broke a bone in his left hand, The injury, which occurred at Chicago's Embassy Ballroom, will not stop them, as they are now scheduled to perform in Texas, Colorado, and Arizona, dates which will be rescheduled for late-August. The tour resumed July 5th in San Diego, continuing on to Los Angeles, Seattle, Canada, New York, and the southeast United States...August 3rd will see the special re-union of the "fastest show on earth," when the Ramones and Metal Blade Records will go to Mr. Rock'n'Roll, New York, with special guests Metallica. Tickets are now on sale for $10 ($12.50 the day of the show) at Rock 'n' Roll Heaven and the Capital Theatre box office, plus all Ticketron and Telecharge outlets.

- Metallica's "Ride The Lightning" album, plus the "Born To Metalize" compilation and "Metal Rep" (Lene Banger) should all be out by the end of July...I'm not quite sure why, but Megaforce will be releasing the special re-union album from Blue Cheer. A tour and two other albums are also part of the package. Wouldn't it have been a better move to sign Medieval or Hasty Savage?

- New Jersey thrashers Overkill, not heard from in awhile, have been far from laid back. Placing "Death Rider" on Metal Massacre V and "Feel The Fire" on "New York Metal '84," two compilation albums, the band has also come up with an entirely new stage show (see photo). While Hardcore Metal Records folded before it truly really got going, the band is signed to a number of metal labels, so a deal is likely just around the corner.

- First Strike Records! Warren Mochelle would like all metallars to watch out for the debut release from Voice From The Void. Says Warren, "To my ears, we've come up with some of the best hard rock songs in a long time. While they are not power metal, I think you will like them." We'll see.

- Have you seen the Crucible yet? Another California metal fanzine, this is less-underground, less-hardcore, and quite professionally-done. Issue #1 features interviews with Iron Maiden's Waysted, and Dio, plus articles on Queensrype, Aardschok '84, Kiss, and much more. Send $1.50 to: Crucible, P.O Box 2206, Napa, California 94558, U.S.A.

- Hasn't it gone too far? A full year after an album review (which I didn't even write!) first appeared in KICKASS, Dee Snider continues to try to "get back at KICKASS." In an interview with a college radio station in Boston saw Dee not only rip me and KICKASS, but go so far as to accuse me of actually writing the 'You Can't Stop Rock'n'Roll' review but, being afraid to rip twisted sister, putting John Brigo's name on it. Even anti-KICKASS folks out there know one thing for sure: I'll rip anybody if I feel they've earned a rip, and Lord knows I've ripped bigger bands than Twisted Sister (not to mention the fact that, one issue later, I wrote an article with my own sort of review on the album). I understand that, since the album only peaked at #197 on Billboard, Dee cannot discredit the review by pointing out how well the album sold, but to go so low as to attack my integrity and honesty, just because KICKASS, as a whole, was disappointed with their album and to "still be crying about it one year later, well, o'mon. Quite awhile ago, in February, I had run into Animal Manders and Eddie Ojeda at the Aerosmith/Acrowl show on Long Island, and had a short, pleasant conversation with them, so, apparently, this is Dee's own personal grudge. Well, to bebrudge me for a review I've never even wrote, or for printing and defending someone else's review, sort of sad credence to the old Sister song, "I'm Gonna Grow Up Now."
brief bio, and pictures if available to: Hidden Meaning Studios, 115 Corinth Street, Warner Robins, Georgia 31088, U.S.A.

* Tarrocata recently replaced Ray Winlaw with 20-year-old guitarist Rick Ousey, formerly of Turbo. In addition, the band is currently auditioning bassists to replace Gary Winlaw. So much for band stability.

* With producer Michael (No Glove) Jackson having completed his work with Kiss, he has turned his attention to Armored Saint, and their debut album. Current track listing includes "March Of The Saint" (the title track), "Seducer", "Mad House", "Burning On The World", "On The Way" (a re-recorded version), and "Glory Hunter". Release date is late-August. Upon completion of the album, a video will also be filmed, though no decision has been made yet as to which song will be the topic of the video. Recently hooking up with IM Booking Agency, U.S. and European tours are being planned.

* On the Attie Records front, there is good news and bad news. First the bad news: Attie and the Killer Dwarfs have parted ways. The good news, especially for Canadian metallers, is the fact that, in addition to re-releasing the fine debut album from Lee Aaron, Attie has begun distribution of a number of metal albums, including Motorhead's debut LP and "The Watcher" (re-packaged version of "What's Wordsworth"), "Hero", "Hero" (Judas Priest), and "Melissa" (Mercyful Fate).
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