

**JULY 1984**  
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Interviews With

**LIPS**  
and

**JOHN GALLAGHER**

Sodom  
Running Wild  
Venom  
Twisted Sister  
H-Bomb  
Motorhead  
Black Lace  
Angel Witch  
Crossfire  
Battleaxe  
Hades  
Martyr  
Shylock  
and much more!



**KICK\*ASS MONTHLY**  
815 KINGS PARKWAY  
BALDWIN, NEW YORK 11510  
U.S.A.  
(516) 868-8334

**EDITOR:** Bob Muldowney

**WRITERS:** Bob Muldowney  
Simon Parry

**LAYOUT:** Bob Muldowney

**LOGO:** Airic R. Brumitt

**TYPING:** Bob Muldowney

**CONTRIBUTING WRITERS:**  
Rudi Huibregtse  
John Erigo  
Mike Hannon

**PHOTO CREDITS:**  
Kevin Hodapp (Lips)  
Richie Glicksman (Black  
Lace, Anvil group shot)  
Henk Van Nieuwenhoven  
(Venom)  
Barry (Hades)

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## KICK-ASS COMMENTARY

by Bob Muldowney

Ever since their sell-out began, I've rarely eluded to Kerrang's new direction, never out-and-out ripping them, basically because KICK\*ASS is written by metallers for metallers about metal. I don't rip Journey so why should I rip Kerrang? They obviously cover more metal than any other full-fledged color magazine (except France's *Enfer*), but they are no longer a metal magazine, just a magazine that writes about metal. However, in a recent issue which contained a write-up on world-wide metal publications, they proceeded to rip yours truly, and I think something should be said.

I don't mind constructive criticism from a metallers--in fact, I welcome it--but neither was the criticism constructive ("badly-written", "poorly-produced", "gutter metal", "OTT verbiage") nor did it come from a metallers (Howard Johnson). As far as "badly written", I honestly don't think so. I write as I speak, as one metallers to another, unlike Kerrang's writers, who appear intent on proving what learned scholarly journalists they are. "OTT verbiage" (which, upon consultation 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-off individual is all I need to make the cosmetic end of KICK\*ASS more appealing. In the meantime, I like to think of KICK\*ASS as a Metallica-type magazine among a hoard of Motley Crue-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 also 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 am referring to, right, Howie?).

I'm sure all of the false 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 false metal scum of the earth, and, if I may quote a line from a song by a real California banger, Heavy Metal Max, "Throw the wimps to the dogs!"

**WANTED:** Correspondence with power metal freaks into Slayer, Raven, Metallica, etc. Also, info on new hardcore HM bands from the U.S., Canada, England, Germany, Holland, etc. Write to: Steve Field, 6495 Poplar Hill Lane, East Amherst, NY 14051, USA, or call 1-716-741-3814 after 5 pm.

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## KICK-ASS FEROCIOUS FIFTY

- |                                |                         |
|--------------------------------|-------------------------|
| 1. "Satan's Conjunction"       | Sodom                   |
| 2. "Pounding Metal"            | Exciter                 |
| 3. "Lady Lust"                 | Venom                   |
| 4. "Victim's Of Death"         | Sodom                   |
| 5. "Evil Has No Boundaries"    | Slayer                  |
| 6. "Maniac"                    | Hellhammer              |
| 7. "Each Dawn I Die"           | Manowar                 |
| 8. "Street Justice"            | Twisted Sister          |
| 9. "Life From Hell"            | Sodom                   |
| 10. "Marching Off To War"      | Motorhead               |
| 11. "Devil's Attack"           | Sodom                   |
| 12. "Witching Metal"           | Sodom                   |
| 13. "Poisoned Blood"           | Sodom                   |
| 14. "Messiah"                  | Hellhammer              |
| 15. "Hit The Lights"           | Metallica               |
| 16. "Shine"                    | Motorhead               |
| 17. "Captain Howdy"            | Twisted Sister          |
| 18. "On The Attack"            | Black Lace              |
| 19. "Deathriders"              | Anthrax                 |
| 20. "All Knobs To The Right"   | Medieval                |
| 21. "No Remorse"               | Metallica               |
| 22. "Back At The Funny Farm"   | Motorhead               |
| 23. "Kill With Power"          | Manowar                 |
| 24. "Chains And Leather"       | Running Wild            |
| 25. "The Antichrist"           | Slayer                  |
| 26. "Metal Thrashing Mad"      | Anthrax                 |
| 27. "Eye For An Eye"           | Corrosion Of Conformity |
| 28. "Whiplash"                 | Metallica               |
| 29. "Time Bomb"                | Killer                  |
| 30. "Triumph Of Death"         | Hellhammer              |
| 31. "I Wanna Rock"             | Twisted Sister          |
| 32. "Overdrive"                | Thrust                  |
| 33. "Mind Over Metal"          | Raven                   |
| 34. "XXX"                      | Nasty Savage            |
| 35. "Rip Ride"                 | Venom                   |
| 36. "Black Star Risin'"        | Bodine                  |
| 37. "I Like To Rock"           | Black Lace              |
| 38. "Bones To Ashes"           | Running Wild            |
| 39. "Stand Up And Fight"       | Thrust                  |
| 40. "Riddle Master"            | Manilla Road            |
| 41. "Drunken Nights"           | Bullet                  |
| 42. "Delivering To The Master" | Exciter                 |
| 43. "Blood Of My Enemies"      | Manowar                 |
| 44. "The Temptor"              | Trouble                 |
| 45. "Thunder Thighs"           | Ted Nugent              |
| 46. "Born To Raise Hell"       | Black Lace              |
| 47. "Fist Held High"           | Thrust                  |
| 48. "My War"                   | Black Flag              |
| 49. "We Rule The Night"        | Frigid Bich             |
| 50. "Madame Guillotine"        | Assault                 |



# LIPS: "I NEED GRIND"

by Bob Milderdowney

In the three years or so that I've been publishing KICK\*ASS, I've been lucky enough to see a lot of great metal 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, heavy 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 three people--Ted Nugent, Lemmy (a.k.a. God), and 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 and spend hours on end talking metal with Anvil's lead guitarist, Lips. The first time I met Lips was back on October 30, 1982, at Jon Zazula'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, everytime that Anvil has returned to New York, I've been there, getting there early and staying late. I don't know what I look forward to more when Anvil blows into town, seeing the band on stage, or hanging out with them.

Back on February 17th, the band performed another blistering show of metallic greatness, as reviewed in KICK\*ASS #25. Before the show, we got together and discussed a number of metal topics, with Lips holding my undivided 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'm just not as turned on by the whole 'heavy metal syndrome' as I used to be. I just haven't got the same feelings as I used to have, and I think mostly because there's been 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 used to come out, it used to be something special. Now when a metal album comes out, it means fuck-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 feels that are 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 music. It doesn't have to be fuckin' a hundred miles an hour."

Anvil has always been a band that created trends, not followed them, especially on "Metal On Metal", pioneers of new styles and feels. "Maybe everybody listened to our songs like '666', and 'Motormount', and 'Winged Assassins', and everybody went, 'Wow, that's where it's at', and they just put a whole album out like that. Personally, if you ask me, probably our heaviest songs are like 'Metal On Metal' and 'Forged In Fire', and those aren't fuckin' fast tunes, but they're just blantly heavy."

While on the subject of "heavy metal trends" that Anvil, like Metallica, are trying their damndest to avoid, Lips felt it was important to clarify the original idea behind '666'. "I 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 six beats long before the next change. So I went, 'Hey, let's just call the song '666', and that's where that came into play. It had absolutely fuck-all to do with 'Let's write a song about the devil.' I just said, 'It sort of all fits in. Look 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."

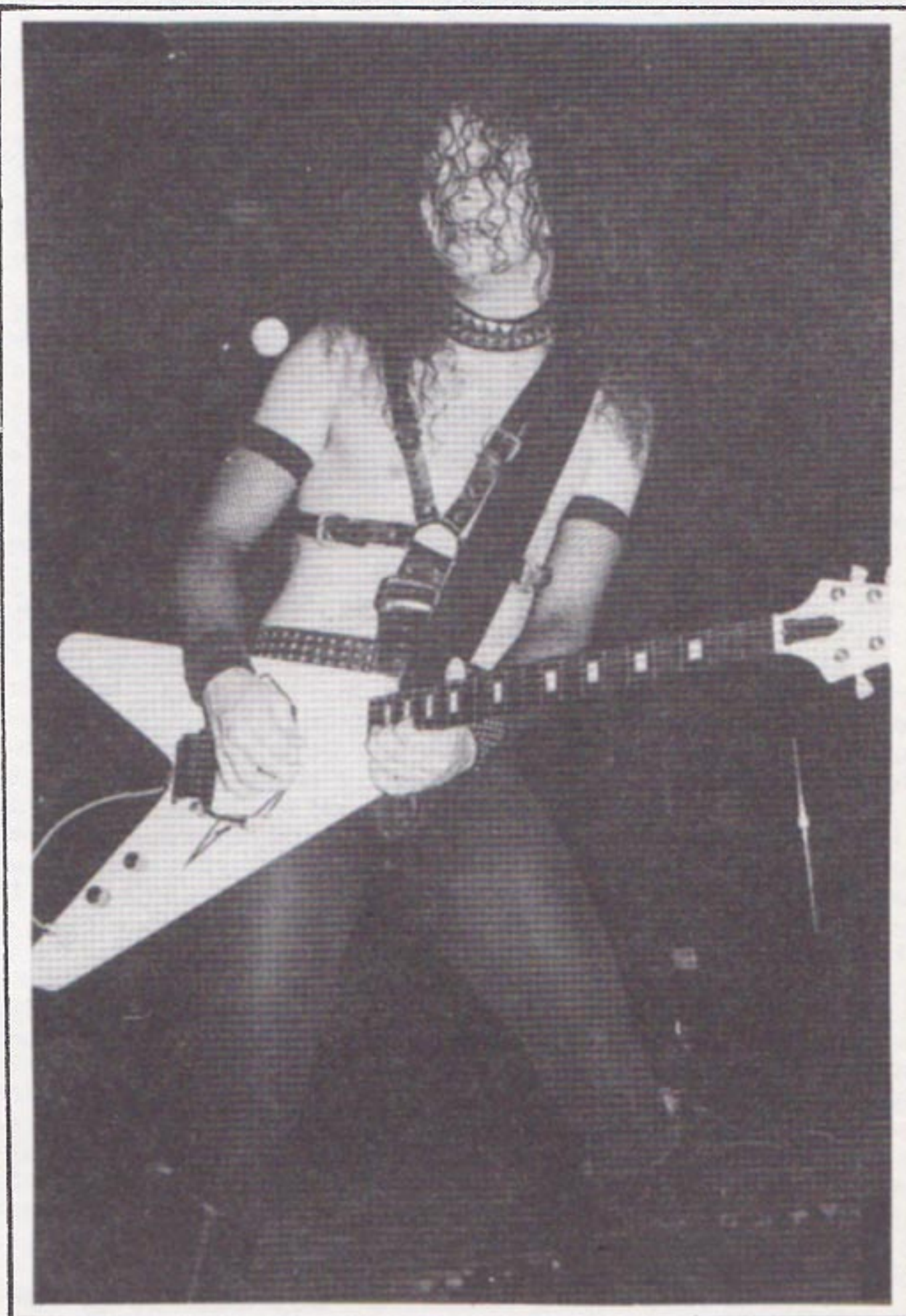
As far as the whole swing toward Satanic lyrics, Lips simply said, "That's fuckin' ridiculous, man. I think that we'll probably see the last of that kind of shit pretty soon."

"It's weird. The other day, somebody came up to me and they go, 'Did you know that your name, in French, 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."

"There was a time that I actually did think that, when I was about fifteen or sixteen. I used to listen to Black Sabbath, and draw 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' riffing, 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 than '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 sang 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 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 there's a very limited amount of people that want to hear it. I don't think it's really believable. I think the most believable devil band of all time is Sabbath,





and no one is ever gonna ever, ever fuckin' do it better."

"Tony Iommi's riffing is evil, and not for the sake of being evil. It's just evil. It sounds demonic. There's just something in that music, something about that stuff that just comes across that way. I love Sabbath, man. I've always been into them. That's one band that has never ever let me down. There's been a lot of bands that have let me down, but that's one that really hasn't. I mean, even the new album with Gillan singing. I mean, I've always loved Deep Purple, too. That was another ultimate favorite. I think the stuff that I love the best is the old metal, the stuff from the old days. That's my favorite stuff, ultimately, and I think it always will be, mostly because that was the first. That was the authentic stuff, that was the real stuff, and everything now just seems to be sort of a re-hash of it."

"You know what's really strange? The first time I heard the Nugent 'Stranglehold' album, Robb calls me over to his place and he puts the album on, and the first three bars, 'That sounds like Sabbath!', but it wasn't. There's something about that that turned me on, too. That was fuckin' phenomenal, man. That guy was a genius--still is, man. I don't think you lose it. I think you just change, man. Hey, man, the guy could still play fuckin' heavy, no doubt about it, man. You don't just lose what that guy knows."

"It's really weird the way things have worked out for myself. I've always been into heavy music, all along. Even when I think way, way back, I'm talkin' about mid-sixties. I mean, I loved the Beatles but let's face it: at that time, the band that was more of a favorite to me was the Stones, only because they were dirtier, raunchier, and that, for some reason, appealed to me. Even back to then, there must be something within myself that I need grind in order to motivate myself. But it's gotta be something. It can't be just grind for the sake of grind. It's gotta be authentic, it's gotta be



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, not really. I've just become slightly more critical, that's all. I think that'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 hungry metal band, but it's gotta be authentic."

"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 succeed, because it don't pay your bills. I'm not saying 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 went too far. I thought, 'I'm gonna write some light lyrics and see what it does. 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 live once, what the fuck can you do?! I tried. I think I just went a little too far. What I should have done was, what I'm doing now, is, if I'm gonna write about relationships, to hell with saying 'You're the best thing that ever happened to me'; 'Hey, baby, I'm the best thing that ever happened to YOU!' I think that would be more acceptable to everybody all around. It doesn't sound like you're a pussy-wimp."

"You have to figure out, in your own head, what commercial is. If you think 'commercial' is singing wimpy lyrics, then you're gonna run yourself into a problem, if you're in a metal band. But a song like 'Metal On Metal' is a commercial song for a metal band, okay? That's what you gotta keep in mind. A commercial song for a metal band doesn't necessarily mean wimpy lyrics. It could just mean a chorus line repeated a billion-and-one times. That's all it has to be, with a real heavy riff, and that's gonna be commercial enough. You don't have to sing about love and 'I wanna kiss your ass, baby'. You don't have to do that." How fucking true! And how I hope all the good young metal bands out there read this, and read it again, before it's too late!

"When I think about commercial, I think about Kiss. In my opinion, even to this day, man, I still say they cover that the best. They still do it the best. Even the song, 'Lick It Up', even that, I fuckin' like that song. It doesn't even have a fuckin' guitar break in it, but just the feeling of that song, even the message: 'Lick it up, baby'. It's fuckin' Stanley. It's that sleazy fuckin', I'm so cool, baby!"

The discussion proceeded to jump around to a couple of other subjects, when Lips hit on a festival in Ireland that Anvil played in with Motorhead last year. While many Motorhead fans were disappointed with the band's "Another Perfect Day" (for such blasphemy, your tongue should be cut out of your mouth!), I felt it was superb, and I was very glad to hear that Lips felt the same way.

"I personally love Motorhead's new album." Regarding the numerous complaints I'd heard, Lips responded, "The people ain't listenin', man, they ain't got their fuckin' ears open, man, because that album, I like that better than anything they've ever done. That's fuckin' great. It was very depressing, man, even touring with Motorhead. It was very depressing seeing these guys perform this new material, that is good material, but people ain't fuckin' responding to it, man, and they're just like, 'Play "Ace Of Spades", man', not listenin' to it with an open ear." Hey, that's their fuckin' loss, man. Real metallers knew that God could never do anything that didn't smoke. "Give Robo a fuckin' chance, man. Good dude, nice guy, good guitar player. There's nothin' wrong with his guitar playing. What the fuck do they want from him, man?"

"I can't say anything bad about Motorhead anyway. They're fuckin' great, man! That's pure metal. Lemmy is like..." God. "It's got to be loud! It's rock 'n' roll, you know? It's meant to be loud! (doing a kick-ass Lemmy impression!). Motorhead isn't necessarily the band that you listen to for ultimate musicianship, but, then again, neither was Sabbath, okay? But that's not what we're talkin' about, here. We're talkin' about image, style, songs, the whole thing. Not necessarily, 'Is that guy a good drummer?' Fuck that, man!! Let's not talk about that. Let's just talk about, 'Do I get a good feeling when I listen to this fuckin' album?' That's what the most important thing is, man."

"To me, I think that Motorhead was one of the first bands in this decade to have come out, just being naturally heavy and not trying to be anything else, just trying to be whatever they were. They were the first really fast, intense metal of our decade."

"That's where the mentality of songs like '666' and stuff like that came from, from listening to Motorhead. We did two dates with Motorhead in Canada after we finished 'Hard 'n' Heavy' album, okay, and after seeing that, and Lemmy saying to me, 'Lips, mate, the songs, they're too complicated, and they're not fast enough.', I went, 'Okay, man, thanks', went back, 'Gotta get some fuckin' speed into this. It's gotta fuckin' boogie, right? And that was a very inspiring thing for me, 'cause I got these new vibes, 'Alright! I haven't heard speedy music like this since Deep Pur-



ple, 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 that from. I mean, that's a lot to fuckin' say, right?" The girls should be highly flattered. "I mean, I don't outright steal. I like feels. I'll steal a feel way before I'll steal a riff, but a feel is an entirely different thing. That's just the drums, or the sensation the song gives you to headbang, not the riff."

"And Motorhead influenced me. So did Girlschool. So did Sabbath. So did a lotta bands. 'Heat Sink', for me, was like a 'Highway Star', OK?" We all know about "Bondage", or do we? "That's when I was younger. But that song, weirdly enough, that Kiss song, 'All American Man', you know how the chords work in that? It's chords and he sings. That's what part of 'Bondage' was like, then it goes into the 'Stormtroopin' feel. So what I did was 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 fuckin' feel." And that is why Anvil is one of only a handful of current metal bands with a sound all their own.

As Lips mentioned earlier, the lyrics on Anvil's newer songs will tend to be more serious, and that will mean a major reduction in the beautifully filthy lyrics the band has become known for. "We're gonna be a little bit more laid back with the sex but that's cool, right? You don't have to be that way all the time. In a lot of ways, I sort of feel bad about that. I feel bad because it used to make it a lotta fun. I mean, you have to realize, when you're writing a song like 'Butter Bust Jerky' and you're goin', 'Dip the fingers in the butter and spread it all across your chest', you gotta realize, when you come out with a line like that, you're laughin', it's fun."

"Now when we write lyrics, it's more serious. We're just gonna become an intelligent metal band, not a moronic metal band. That's all. In other words, when you read our lyrics, they're not just fuckin' stupid. Even 'Motormount', it's not stupid, it's all double-meaning. It ain't easy to be that way. Same thing, like 'Heat Sink' is also a double-meaning. 'Tag Team', 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 relaxed and 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, co-producing their forthcoming 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 helped them out as 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 say it's unlikely that C.T. will spin the knobs for a third time. "I don't think we're gonna be doin' another album with Chris. The last album, he let us down. 'Forged In Fire', he let us down. It was not mixed the best it could have been done. There's no way it has the power of 'Metal On Metal', and it ain't the songs. They kick-ass."

"Chris is a very fine, superb producer, and I think a lot of it wasn't Chris' fault. There just wasn't time. Our record company; if I was gonna blame anybody, that's who I'd blame, but they'd just blame me. This is the way it was: That material was fuckin' 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 went on the tracks was spot-on, but when it 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 about it. They said, 'We gave you enough time. It should be done by now.' That's it."

"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, 'Fuck!' No matter how loud you turn that dial on your fuckin' stereo up, you're still hearin' the vocals too fuckin' 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 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, 'Fuck, that sounds really good, man. You can hear everything that's goin' on. Nothin' sounds muddled, nothin' sounds fucked-up.'"

"I know from listening to Motorhead, man, after ten songs that are speedy like that, there's no definition no more. My ears are fuckin' bombarded, man, it's fuckin' white noise now. That's cool if that is what you're setting out to do, but my trip is, 'Let's have good sound.' I want everything to be perfectly audible. I want people to walk outta hear goin', 'Anvil are even fuckin' 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 sounding? Let's be better than 90% of the acts who just come out and don't give a fuck.' They play anything. If they ain't cuttin' it, 'Too bad. Who gives a shit? We're doin' the songs.' I won't do a song unless it's 100%, if not better, than on the fuckin' 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 would be winding down (for now), Lips got serious and said something that meant a lot to me. "Bob, 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 I feel, if I let you down, I'm letting a very hardcore 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 KICK\*ASS, all the shit I go through, all the flack I get from all the posers and false metallers, it's all worth it when someone of the magnitude of Lips 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 these new alleged metal publications popping up every day, especially 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 continue to KICK\*ASS."

"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 is not 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 become 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-



ckin' song like that, I'd be the happiest guy in the world."

At one point during our discussion, we hit upon the fact that some old-time metal bands have this paranoia about being lumped together with every other metal band out today, and therefore claim not to be met-

al, and I think Lips' response is a perfect way to sum up and wrap up this article:

"I play music. I'm a musician, man, and I play what comes from my balls. I like to fuckin' play. There's nothin' I enjoy more than just to fuckin' go kick-ass. There's nothing I enjoy more."

## 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 Jersey for a few days while the 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 doin' 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 rarin' to go. We're flyin' out to San Diego on Tuesday night, and we're doin' San Diego, Los Angeles (where 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 John how dead the New York metal scene has been of late, he responded, "It's time to wake everybody up again!" Few could do it 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 backline, Rob's got all his drums over this time, a kit which is about forty-two feet across. We've got some special staging, which is all pre-lit and everything, which looks really amazing for me to jump up and down off. We've got some nice pyrotechnic affects, and, as people have been telling 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 on this tour that the band had taken to wearing make-up. "Well, me and Mark 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 makes it look even crazier."

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

Upon hearing that they may be doing an outdoor gig in Canada with Exciter, it just emphasized the fact of Raven having no fear, playing with such other monsters

as Anvil 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. That's what it's all about."

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."

For instance? "You'll have to wait to see! There's one or two nice little surprises. I know, for a fact, there's one of your personal favorites off the last album, and probably one you like off the second album. It's for your enjoyment."

It's common knowledge that Raven could be on the verge of signing a major record deal. While I knew if anything could be said, John would say it, I wouldn't have felt I'd done a complete interview without at least inquiring if there was anything he could say. "There are a number of strong offers. The interest is there." And so it should be. In a form of music where originality is becoming less and less evident among the newer bands, Raven has always been a band that looks like no other band, sounds like no other band, and acts like no other band.

As far as new Raven vinyl, John said, "We plan on recording it in the fall. We've got demos sorted out. What we're plannin' on this album is a step further on. The way it's working on this, Bob, I mean, this is an album where you could probably play some of it for your mother and she would appreciate it (if she could survive it!), and you could play it for the heaviest road dog or whatever and he would enjoy it as well."

No doubt, Raven is one of the premier metal outfits around, not one of the heaviest, but their unique approach, sound, and image, plus over-abundance of musical talent, make them a band worthy of major success, more so than most metal bands. Hopefully this tour will convince one major label to put it's force behind Raven, and soon.

In the meantime, when the "Live At The Inferno" metal extravaganza hits your town, be sure not to miss it. Become a Ravenlunatic--believe me, you cannot go wrong with the maniacal metal trio called Raven.

## MOTORHEAD--HAMMERSMITH ODEON--5/7/84

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 (Never!--Ed.). I should have known that 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 "Another Perfect Day" 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 Gill ballsed-up the start of "Bite The Bullet", and Lemmy ordered his troops to start again! I've never seen the wart-encrusted dinosaur looking 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 humour!

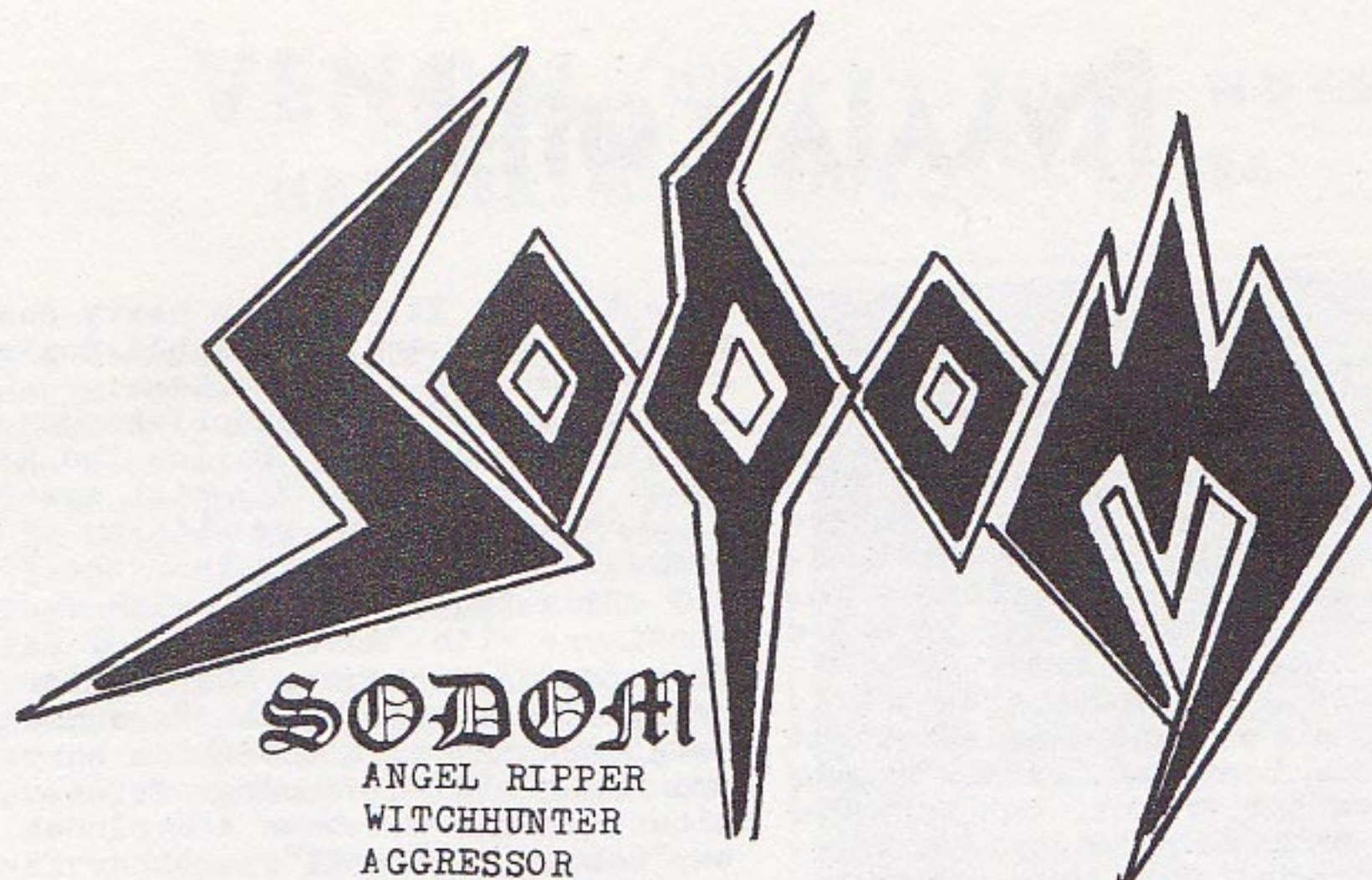
Other high-spots were blitzkrieg versions of "Motorhead", "Shoot You In The Back", and "We Are The Road Crew".

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 Fast Eddie and Phil Taylor weren't there. The spirit of the band lives on!

I'd like to extend a personal welcome to Simon Parry, our new British metal correspondent. You will find his first reviews in this issue of KICK\*ASS and, in my opinion, the articles are extremely well-written and a big plus for KICK\*ASS. A metallor with a fine command of the English language, I feel he will make a

fine addition to the KICK\*ASS team. By the way, Simon is also a free-lance disc jockey, and requires records and demos from bands worldwide. Guaranteed reviews and airplay. Send your band's record/demo to: Simon Parry, Flagstones, West Heath Lane, Sevenoaks, Kent TN13 1TA, England.





by Bob Muldowney

Shattered mirror on the wall, who's the heaviest one of all? Dare I say anybody but Venom? Maybe. West German thrashers Sodom seem to have taken Death Metal to an almost untoppable 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 raunchier 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 talking sheer mayhem 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 lightning-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 nose, 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 scrotum-disintegrators, to say the very least. Angel Ripper supplies the "exploder black bass and bestial disaster vocals" (Cronos, Jr.), "Witchhunter" delivers the "atomic 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' wimps!). However, if you're 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, Friedhofstr. 10, 6715 Lambheim, West Germany.



*Sodom*

*Kick Ass forever!*

sodom





# Running Wild

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 (Scorpions, 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 Satanist 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 "Stained Class" and "Hell Bent For Leather"). The vocals are not gut-level like Sir Cronos, 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' Rolf 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 "Warchild", "King Of The Midnight Fire", and "Hallow The Hell".

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 '82, Rock 'n' Rolf and Hasche got to work on rebuilding the band, adding Preacher Gerald on guitar and Stephan Boriss on bass and backing vocals.

With lyrics dealing with Satanism, and against facism and racism, Running Wild's live stage displays death heads, cobwebs, inverse crucifixes, flashlights, fire, burning drum sticks, plus four hard-working metalheads. The latter part of 1983 saw the band record 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

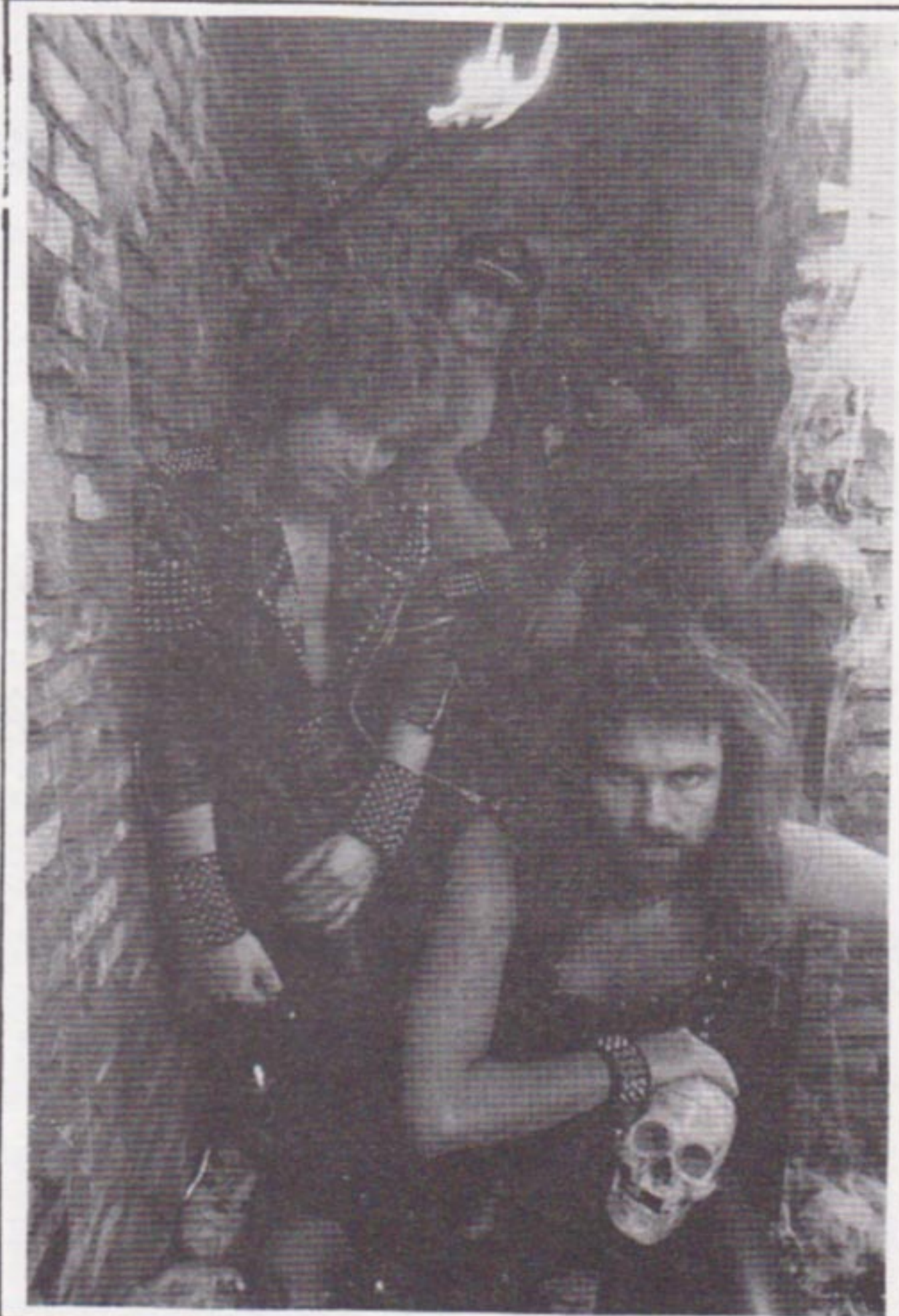
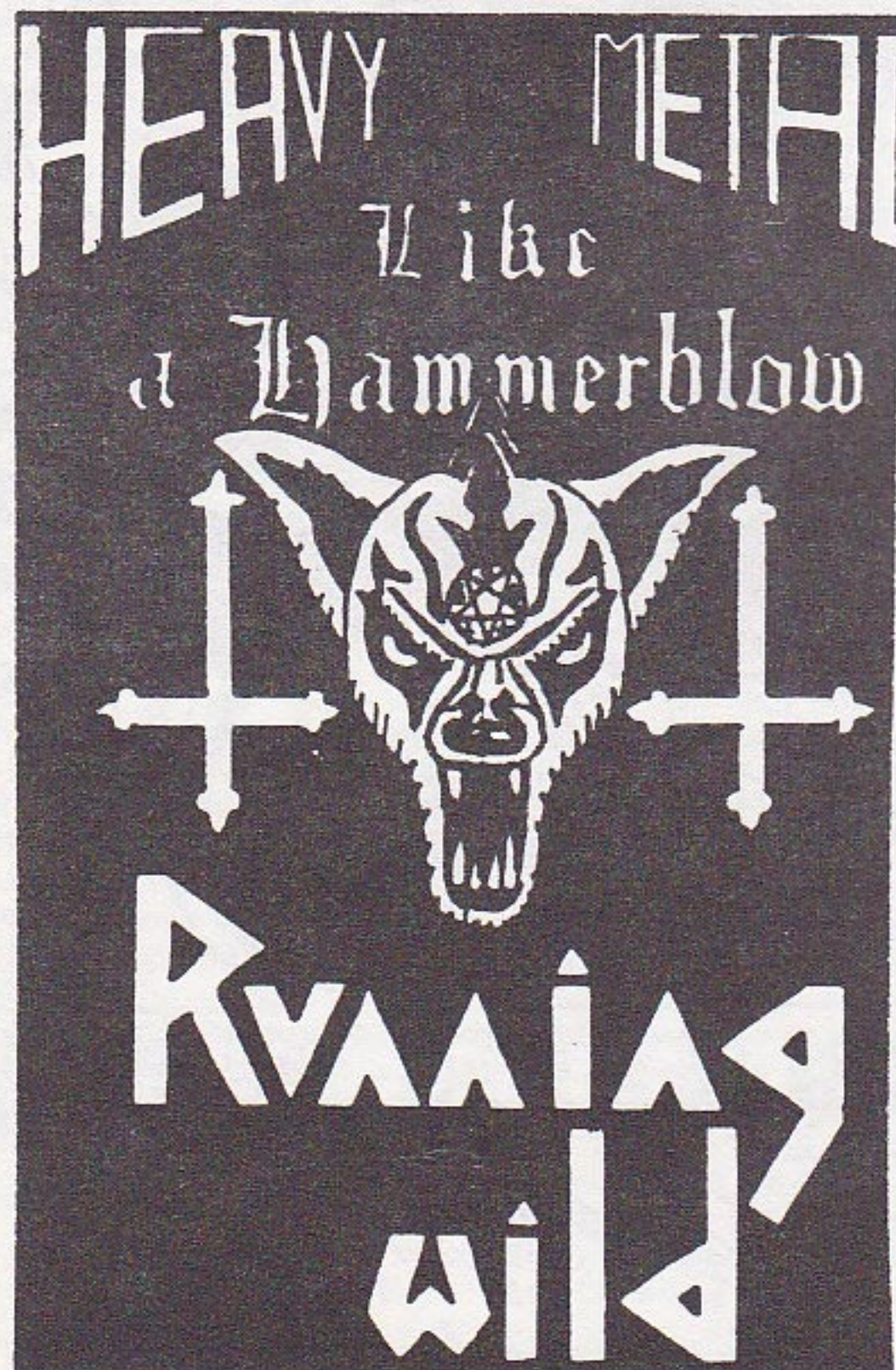
live tracks. It's a damn heavy demonstration of great metal ability and, available for only \$5, is strongly recommended to all metallers.

Following an appropriate intro, the band proceeds with "Warchild" and "Hallow The Hell", two fast-paced metal burners. Both kill with speed and power, and are followed by a live rendition of "Ghengis 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 scorcher. The premier song of this tape is next, "Chains And Leather", a moderately-paced killer metal anthem, sort of like a heavy version of "Denim 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 HM 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 "Bones 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: Rolf Kasperek, Uckerstr. 46, 2000 Hamburg 53, West Germany. The Running Wild Fan Club can be contact c/o Jens Zussy, Stubbenhof 3, 2704 Hamburg 92, W. Germany.



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# 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 amateurish. Live, 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 flashbombs, flame-throwers, sheets of cascading fireworks, lasers, 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 their recent 12" single, but live the growling riff and the pounding drums are full of demonic menace. We were also treated to jean-creaming versions of "Buried Alive", "Die Hard", "The Seven Gates Of Hell", "Teacher's Pet", 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 scorching solo, which had his long-suffering axe screaming for mercy. The poor instrument was put out of its misery and smashed to pieces on the boards. The sacrifice was repeated at the end of the set with Abaddon and Mantas also trashing their gear. An air-raid 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 pint-sized Lemmy and delivers a series of licks that would have Mr. Van Halen drooling with delight! Their line-up features the diminutive one on lead, bassist Kerry Langford, and Mark Brabbs (ex-Tank) on drums. Tonight's set drew heavily from their excellent "Somewhere 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 Fuckin' 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. Give 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 "What You Don't Know" to the equally self-assured "We're Gonna Make It", they were so hot they were steaming! Old favourites like "The Kids Are Back" and "Knife 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, "Sick Mother Fucker" (or "SMF" as the record cover politely puts it!). "Burn In Hell" was the only real disappointment, a rather mis-guided stab at Black Metal which lacked menace 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 lose the crowd's attention. He even dragged on Lemmy 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, "Shoot 'em Down". 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!

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# 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.

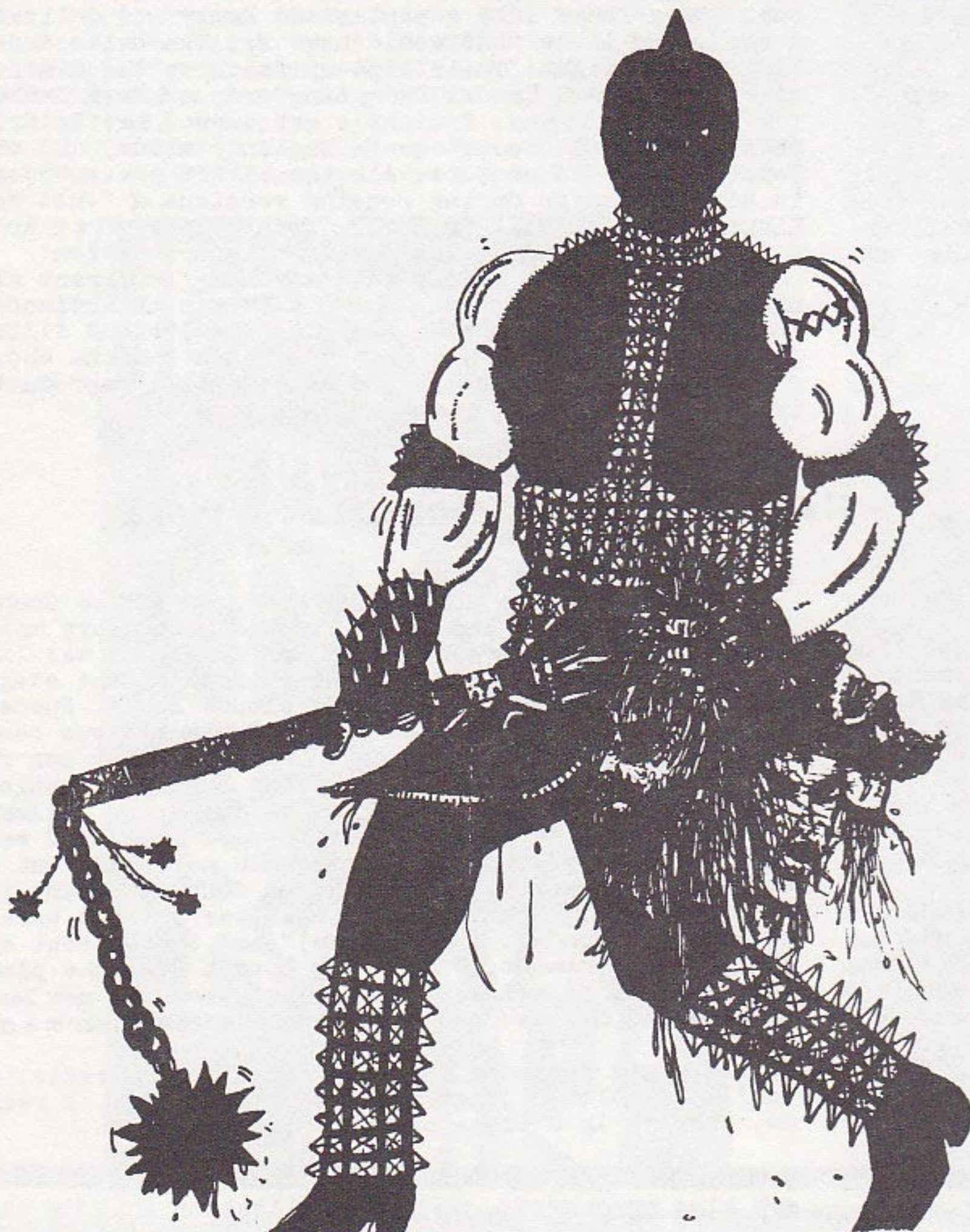
Aargh! You've got to see these French monsters to catch their wild and furious stage act, going wild and playing for/with their lives! Of course, this couldn't go on...so they went even wilder! And so went the audience...out of their minds!

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 O Mart". 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 make 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!



ARTWORK - NASTY

BOB  
THE SAVAGE MASTER, IS COMING  
FROM THE VALLEY OF DEATH, A DEATH'S  
FEAST IS OVER! HE DRINKS THE GORGET  
OF GORE, AND HAS MASSACRED 3,  
TRIBES, HE WILL HUNGER NO MORE, TODAY!  
HEAD. HE WILL REIGN IN TERROR,  
"MERCY ONTO YOU, WHO WEAR  
SERVANTS OF METAL, YOU WEAR  
STUDS AND LEATHER!

**NASTY  
SAVAGE**



# BLACK LACE



by Bob Muldowney

Generally speaking, finding a good original heavy metal band on Long Island 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 HM (second only to Wendy O., on a par with Betsy 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 "focal point" of the band. Bassist Anthony Fragnito 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 Fragnito, a phenomenal guitarist destined to be one of the true greats. Obviously influenced by Eddie Van Halen and/or Randy Rhoads, Carl isn't just another Van Halen/Rhoads clone. He combines blistering speed, technique, and great melody lines to make his solos enjoyable for both rock 'n' roll guitar fans and speed-freaks alike. Throughout the night, he pulled solos that were really not humanly possible.

Last, but certainly not least, is drummer Steve Werner, 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 HM outfit with no weak spots, Black Lace is sure to go far, and their May 19th gig only went to re-inforce that point.

The band started off set one with a short "metal march" 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 come 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 headbanging delights, Thin Lizzy's "Cold Sweat" (amazingly sung by Anthony, almost in Cronos-style) and Y&T's "Open Fire".

Carl took center stage for an unbelievable display of master axemanship, then the band returned for "Nightmares" (good), "Damn 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 hottest butt-bashers (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 metal, and two songs during which Maryann can really showcase her outstanding vocal ability.

"Born To Raise Hell" (similar to "Mean Street", at least in terms of the heavy riffing underneath the verses, and the emphasis on the downbeats) and "Whiplaced" (a fine instrumental) preceded the bestial solo delivered by Steve Werner then, after "Let Me", came "Say What You Will" (the Slow-way song) and three final originals, "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.

## ANGEL WITCH--DINGWALLS, LONDON--4/11/84

by Simon Parry

I was like a dog with two tails when I heard that Angel Witch had reformed for the umpteenth time. The latest line-up features Kevin Heybourne on guitar and vocals, ex-Blind Fury bassist Peter Gordelier, and original drummer Dave Hogg. Apparently, they're back in action after growing interest from fans in Europe and America.

The Witches were one of my favorite bands during Britain's big Heavy Metal revival in the late seventies. They were always loved by the fans, and dis-

missed by the press as third-rate Black Sabbath impersonators. Based in London, they took the capitol by storm, and built up a large following. I remember one famous occasion when they helped pack the Hammersmith Odeon and blew headliners April Wine off the stage--it was obvious who the crowd was there to see! Their only LP to date is "Angel Witch", released back in 1979 on Bronze. It could have been a real classic but Martin Smith's hamfisted production took the edge off several tracks.

Anyway, back to 1984. If they wanna be more successful this time around, they're going to have to put



in a lot of hard work. The trouble is, this re-incarnation 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 Kev Riddles. His "jack the lad" sense of humour and good-natured antics were very much part of their live show. Peter Gordelier may be a nice bloke, but he's got zero stage presence. Honestly, 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 par for the course, enjoyable 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 riffs. It'd make a great comeback single! On the positive side, the old favourites still sounded powerful and showed off Kevin Heybourne's dynamic guitar work. "White Witch", "Sorcerors", and "Angel Of Death" all got the front rows leaping around like a herd of wild elephants. They might have been out of action for four years, but they haven't been forgotten. They encored 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.

## CROSSFIRE

by Bob Muldowney

It is almost two years ago that Dutch metal band Crossfire made their vinyl debut, emerging as the best of four promising young bands on the legendary "Metal Clogs" compilation. Since that time, very little has been heard about this band, at least on this side of the pond, but the release of their debut LP, "See You In Hell", shows that the band has not been sitting around stagnating nor selling out. The band has become faster and heavier, and the future looks very good for Crossfire.

Crossfire was formed back in 1981 when guitarist Marc Van Caelenbergen and guitarist/vocalist Nero Neerinkx left a punk group called the Onion Dolls, wanting to perform heavy metal. Bassist Patrick Van Londerzele and drummer/vocalist Peter deWint completed the original Crossfire line-up, and, about a year later, the band placed four hot HM rockers on the Aardshock "Metal Clogs" album, "Crossfire", "Real Steel", "Motorcycles", and "Be Crazy".

The success of their vinyl debut lead to support gigs with many top-name heavy metal bands, including Accept, Bodine, Jaguar, Mercyful Fate, and Vandenberg. Nero Neerinkx left the band in 1983, replaced by Rudy

Van deSype, and drummer Peter de Wint was then forced to handle all lead vocals. Shortly thereafter, Mausoleum Records offered the band an album deal and, moving deWint to the frontman position, and recruiting drummer Chris de Braumer, they hit the studios to record their debut album.

"See You In Hell", while showing 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 that "big drum sound", and Peter deWint's vocals have come to sound a lot like Krokus' Marc Storace.

The six-track LP starts off with "Metal Brains", a fast and powerful HM track with some potent double-bass work. "Killing A Cop", a very controversial song (lyrically), especially for a band whose music really isn't over-the-top, is just a good up-tempo heavy metal rocker. "Magnificent Night" is a two-tempo number, starting off fast and powerful, slowing down, then repeating that pattern.

"Fly High" starts off as a slower-paced HM song, with short spurts of speed between vocals then, halfway through, it breaks out into a fast metal number. "Stormchild" is another song that starts off at a moderate, up-tempo pace, then kicks into high gear midway 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 recommended. The future looks very bright for Crossfire. To contact the band, write to: Crossfire c/o Pim Bauwens, Kluizenaarstraat 37, 5641 HG Eindhoven, Holland

## BATTLEAXE

by Bob Muldowney

It doesn't take a genius to see that the formerly bottomless well of great British metal bands is now drying up. The glut of metal seemed to adversely affect England, the record companies, the fans, and, consequently, the bands. Still in all, there are a few 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 molten, it is straight-ahead heavy metal, showing potential for what could be a very successful career.

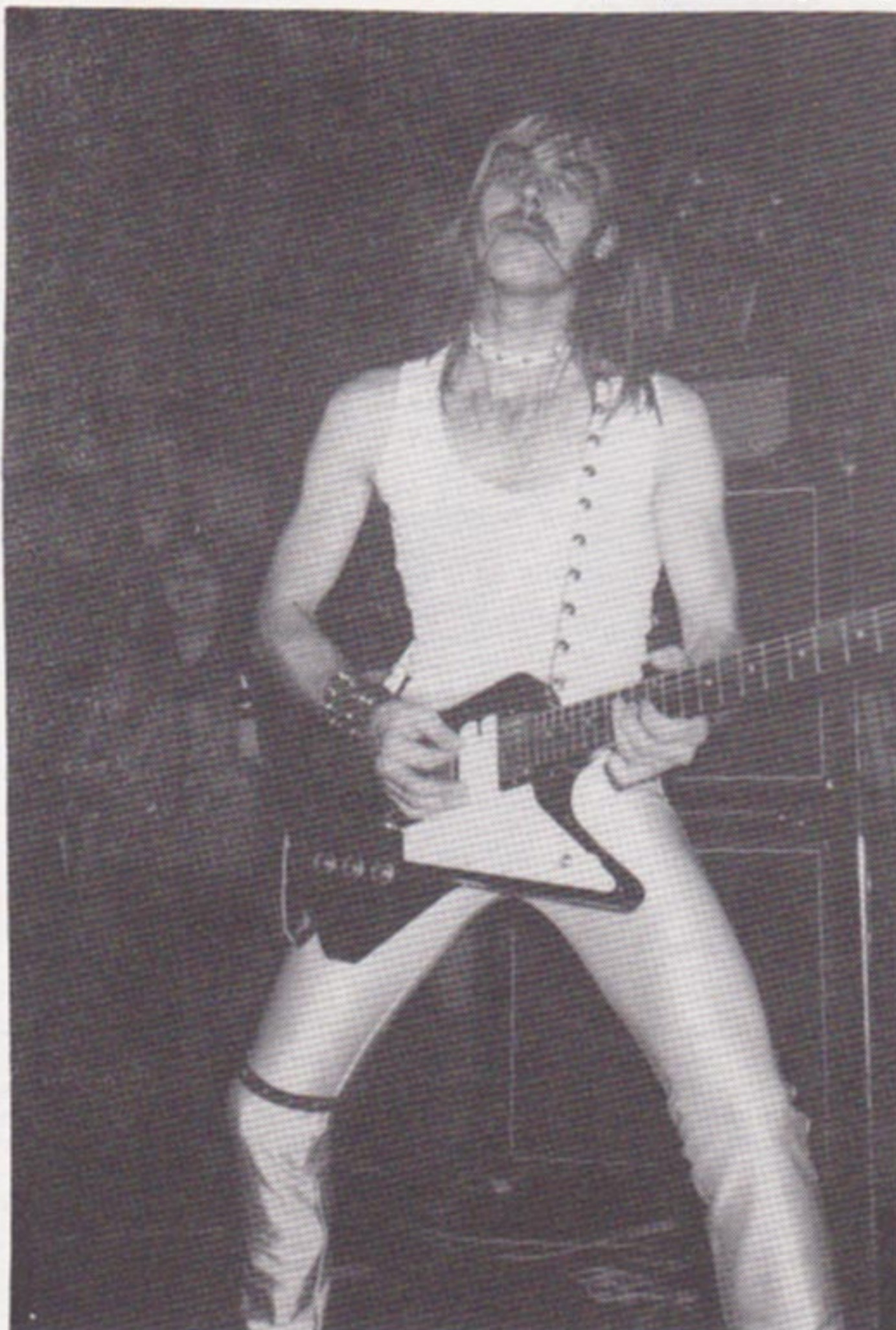
Based in the north-east part of England, Battleaxe is a four-piece outfit that first got together around March '82 and has gone through only one personnel change in that time (drummer Ian McCormick is the only non-original member of the band).

After a year of little gigging but hard work on their music, early 1983 saw Battleaxe perform a number 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 "session broadcast" on Radio 1 in England, and that generated a great deal of much-needed interest. There were so many positive responses and requests for more Battleaxe 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 featured the likes of Anvil, Twisted Sister, Girlschool, and Saxon. 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 allotment, a major accomplishment for a relatively unknown outfit supporting many big name metal acts.

"Burn This Town", the band's debut album, was released in Europe on Roadrunner Records and in England on Music For Nations, two of the world's top heavy metal 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, Bonnie 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 Bri 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 Dee Purple as his early influences. Ian McCormick, influenced by



the likes of Cozy 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 rockers, 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 rhythm 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 metallers. To contact Battleaxe for band info, info on obtaining their "Axe" publication, and/or info on their line of merchandise, write to: Battleaxe Productions, 12-14 Gray Road, Sunderland, Tyne & Wear, SR2 8JB, England.

## HADES

by Bob Muldowney

Hades is a five-piece heavy metal group from New Jersey, and one of four outfits that will be featured on the forthcoming Megaforce 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. Their 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 metallers.

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 Casilli (guitar), Lou Ciarlo (bass), and Tom Coombs (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 tape up in fine metallic style, an up-tempo metal song with somewhat of a Sabbath 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 20th, 1982, 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", "Nightrider", and "The Cross". Two-sided Hades t-shirts are available for \$8. Send an SASE for more info to: Hades, 255 Buttonwood Drive, Paramus, New Jersey 07652, U.S.A.



## MARTYR

Martyr is a Dutch metal outfit but, listening to their fine 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 1982 "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 singers. "We weren't enough satisfied, so we stopped selling it", says Bouw-





man, of their initial recorded compilation. "However, it still amazes 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 just around eighteen years, so the future looks very bright for Martyr. As of now, the Martyr line-up consists of Rick Bouwman on lead guitar, Adrian Quint on lead vocals, Marcel Heesakkers on guitar, Antoine Van de Linden on bass, and Elions Papadopoulos on drums. Only very recently did Quint replace Robert Van Haren, 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 Maldowney

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 Merciful 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 Fury on drums. This is the line-up which recorded their three-track demo tape, recorded at Bloendal 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-Pretty Maids bassist John Darrow has joined Shylock, and a new lead guitarist will soon be announced.

Hoping to land some sort of a record deal, and a personal manager, Shylock's three-track demo is comprised of three solid metal rockers, featuring blistering axe-work from Hansen. "Sent From Hell", the best of the three, is a fast metal number, while "3rd Avenue" and "Died Young" are both relatively heavy, moderately-up-tempo metal songs.

Shylock has already sent out fifty copies of the demo to various record labels throughout the world, so let's hope their vinyl debut is not too far off in the future. The band has some fine merchandise available now, including badges (50¢), posters (\$1), and demos (\$2, plus a self-addressed envelope). Make checks or ~~money~~ postal money order payable to: Lars Laursen, Viborgvej 635, 8381 Mundelstrup, Denmark.

# Rat Attack

by Bob Maldowney

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 has been out for quite awhile now and, while far from decapitating, 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-line metal fans would find to be a worthwhile investment.

Rat Attack was founded back in '81 by singer and lead guitarist Tom Azevedo, the man also responsible for much of the band's material. At 20 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 Ace Frehley, Uli Roth, Joe Perry, and Randy Rhoads as guitar influences (with such varied influences, his style resembles none in particular) and Paul Di'Anno, Steve Tyler, Ronnie James Dio, Paul Stanley, Rob Halford, 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!). His 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 string-strapped axe, and that's been it since the age of sixteen. Leslie is also responsible for the impressive cover of the Rat Attack album cassette.

The Rat Attack backbone is formed by drummer Paul Schofield and Marc Chambers (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 through out Hawaii and, in August '83, the band completed work on their debut album cassette. "Rat Attack I", recorded at Rendezvous Studios. Over the past year or so, another album's worth of material has been written, so work for 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 Iliana St., Kailua, Hawaii 97734.

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## BRAT

by Bob Muldowney

Chalk up another possible winner for Florida. While lacking the bone-crunching power of Savatage and the sheer insanity of Nasty Savage, Brat 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 Rosario, their heavy guitar sound, and the overall strong production of the tape promise good things for the future from Brat.

Brat was 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 Rosario (lead vocals), John Urban (bass), and Chris Ajhar (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 1982, which resulted in a single.

Brat's music can best be described as heavy and melodic, metal through and through. The bass 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 up-tempo 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 harmony and a melodic guitar lead. "The Nightstalker" 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 Rosario, "We've made the decision to go all-original. We're putting all we've got 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 '82; our songwriting is so much more polished now, and our sound is very heavy compared to then. We're definitely metal, but we have feeling and melody. In my mind, 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 to: Rae Rosario, 9314 117th Avenue N, Largo, Florida 33543, U.S.A.

## STEEL KNICKERS

by Bob Muldowney

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.

Maybe 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, of all places, Arlington, Virginia, Steel Knickers is comprised of Paul Nowakowski on guitar and vocals, Wade Athinson on guitar, Bill Fox on drums, and John Adkins 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 fast-paced metal rockers, the latter 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, 2426 North Nottingham Street, Arlington, Virginia 22207, U.S.A.

## HIRAX

by Bob Muldowney

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

Hirax, comprised of Katon DePena (vocals), Bob Savage (guitar), Gary Monardo (bass), and Brian Keith (drums), entered the Strabbaj Recording Studio in Bellflower, California, on March 9, 1984, 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 headbanging number, while "Battle Cry" is a little faster 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 with 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 to: Hirax Club, 60662 San Rafael Drive, Buena Park, CA 90620, USA, or call (714) 821-9247.

## TERRECUDA

by Bob Muldowney

Terrecuda 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 Young. December '81 saw the band release "Fools 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 various management and record companies, the band called it quits in 1983, shortly after recording "Fear No Evil" for "Metal Massacre IV".

With new life and a new approach, the four ex-August Redmoon members re-grouped (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.

"Loud 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, moderately-paced intro, "Survival Of The Fittest" becomes an up-tempo metal number, again a little weaker when the vocals enter.

Terrecuda's demo tape is available for \$4 (\$1.50 overseas for postage), check or money order, made payable to Bob Nalbandian. Write to: Bob Nalbandian, Box 6681, Huntington Beach, California 92615, U.S.A.

\* \* \*

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# VINYL VIOLENCE

## BULLET "No Mercy"

Polydor-France 817-459-1

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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 four-piece German outfit, whose lead vocalist sounds like Udo Jr. and whose sound is like 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 in the states.

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 metallers. 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 Dierks (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 Udo sound in his voice, with an occasional hint of Brian Johnson. He and guitarist Jurgen Graf provide the band with some fine rhythm and lead axe-work, incorporating great rock 'n' roll leads into the metal base, while drummer Mike Lichtenberg and bassist Fitty Weinhold (who also handles backing vocals), thanks in part to mint production, provide one of the heaviest and most rigid foundations I've heard in a while. The thunderous production of this album makes even the semi-commercial songs enjoyable.

Side one kicks off in high gear with the up-tempo "Look Out", a song reminiscent of "Black Out" (but heavier, of course) and a number which features a hot axe lead. "Drunken Nights" is also one of the better numbers on this LP, a number which alternates a slow, grinding, ultra-powerful rhythm under the verses with a semi-melodic, up-tempo chorus. This song kills! "I Sold My Soul To Rock 'n' Roll" is just how it sounds, a straight-forward HM rocker, sort of like the Scorpions doing Nugent's "Lean Mean Rock 'n' Roll Machine". This one could make it to the airwaves, but it still kicks ass.

"No Mercy" is probably the out-and-out heaviest song of the album, switching off from moderately-paced syncopated verses to a fast chorus. This, too, has a hot guitar solo. "One Way Ticket" has AC/DC-ish riffing underneath the semi-melodic lyrics, and is another song that could break them big here in the states, while "Down By The Neonlights" is also on the semi-melodic side, moderately-paced, and catchy.

Side two starts off with "Take You Out Tonight", a moderately-paced song which starts off with a heavy beat and "whispering vocals", proceeds with some scorching axe riffs, as the vocals build in strength from line to line. The melodic guitar solo is the only low-point of this song. "All I Need Is You" is another HM rocker (with the emphasis on HM), faster-paced, again a la the Scorpions (but heavier). Following the moderately up-tempo, semi-melodic "Midnight Stalker", the album ends with a great heavy metal ballad, "Baby Can We Talk", very much in the Scorpions HM-ballad style, composed entirely by Dieter Dierks.

If you like the Scorpions and Accept, you'll definitely like this album. Even if you've soured a bit on those two bands because of their recent albums, you still will get into this record, semi-commercial but metal through and through, with powerful production. This is a great second LP and U.S. debut from an up-and-coming heavy metal act that should enjoy great success in coming years. By all means, pick up "No Mercy" by Bullet, on Arista Records.

by Bob Muldowney

## MANOWAR "Hail To England"

Music For Nations MFN-19

8

If nothing else, "Hail To England" will definitely go down in my book as one of the most pleasant surprises 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 Ma-

nowar's latest LP. Ever since the outstanding "Battle Hymns" album, it seems like the more they've preached 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, and there's no denying that, from time-to-time, they come up with some devastating HM material, but, while they continually claim to be the loudest and the heaviest metal band around, they continually come up short.

With all that pessimism, with all those negative feelings, I placed the new Manowar LP on my turntable and not only didn't I dislike it, but I put it back on a second time...and a third. This album is great! While the best songs on "Into Glory Ride" may be better than the best songs on "Hail To England", the latest LP is better over-all, much better-produced, more metallic, 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 I totally dislike, but that's not to say this album is without it's faults. Let's get them out of the way first.

First of all, the ass-kissing on "Army Of The Immortals" and "Hail To England" seems out of place for an outfit "as full of hatred" as Manowar is. I'm also not too hot on the lyrics on "Bridge Of Death"--somehow, Manowar just can't pull off a Satanic image. However, in no way do these minor faults reduce the enjoyment of "Hail To England", not better than "Battle Hymns", but undoubtedly heavier.

The album starts off with "Blood Of My Enemies", a moderately-paced cruncher, 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 in line is "Each Dawn I Die", one of the heaviest songs I've ever heard. This moderately-paced cranial-masher has some of the fuckin' heaviest riffing I have ever heard, and Eric's evil vocals just add to the overall heaviness. Another hot axe solo by Ross is the icing on this metallic cake.

"Kill With Power", the fastest song that Manowar has ever recorded, truly lives up to it's name. This is molten heavy metal, heavily syncopated on the verses, incredibly heavy, vocally, on the chorus (including one hell of a wicked laugh on the third chorus), with another blistering axe lead, and an amazing sentiment ("Give the false ones death"). "Hail To England" is the only lowpoint on side one, relatively heavy but too "majestic"-sounding, and the lyrics lick ass rather than kick ass.

Side two, containing only three songs, starts off with "Army Of The Immortals", and, despite it's semi-stupid lyrics in the third vocal section, this one is still quite heavy, up-tempo with a slow chorus. "Black Arrows" is the bass solo, so I didn't hold too much hope for this one, but was I glad to be wrong. After an ass-kicking spoken proclamation (although it's effect would have been better-felt if spoken by someone like Cronos or Satanic Slaughter), Joey DeMaio delivers the most amazing and metallic bass solo I have ever heard (yes, even heavier than "Anesthesia"). This mutha, performed on a piccolo bass, smokes from beginning to end.

"Bridge Of Death" is the typical Manowar extended metal composition, but heavier than the ones which appear on their last record. Following a long vocal and keyboard intro, the song turns into a moderately-paced cruncher with another incredible display of unparalleled vocal genius from Mr. Adams. The only criticism of this song, besides the over-all vocal content (which, as I mentioned earlier, just doesn't seem to fit Manowar), is an "evil" (but ineffective) spoken part two-thirds of the way through.

All in all, this is an incredible heavy metal album, and one which absolutely no real metallor should be without.

by Bob Muldowney

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## **TROUBLE "Trouble"** **Metal Blade Records MBR-1019**

8

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 OTT 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 riffing (slow and moderate tempos), 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 their lyrics (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 included, their message on the back, "The Lord will be a refuge for the oppressed, a refuge in times of trouble", would likely clarify things.

"The Temptor" starts the album off in very heavy fashion. A song which apparently deals with not giving into Satan's temptations, it alternates between slow, grinding sections with spoken vocals, and up-tempo sections 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 number which really kicks ass, and serves as a fine compliment to "Victim Of The Insane". This number begins as an extremely slow cruncher, 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 one of the better tracks on the LP, "Revelation (Life Or Death)", a moderate-tempo metal cruncher with some ultra-heavy riffing.

"Bastards Will Pay", an anti-war song, is an up-tempo metal song, similar in speed to "Assassin", except for a short slow vocal section in the middle. "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 vocal section, then returns to its original tempo. Following the involved, multi-tempo instrumental, "Endtime", the album concludes with "Psalm 9", an adaptation of a passage from the Bible, with a number of different tempos, from beginning to end.

All in all, this LP really kills, and, with its sherman-tank metal style, Trouble is the type of band that Manowar claims to be. Eric Wagner's mid-range vocals, slightly rough-edged, are complimented by the fine dual-axe team of Rick Wartell and Bruce Franklin, while the powerhouse drums of Jeff Olsen and bassist Sean McAllister combine to deliver pure thunder.

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

by Bob Muldowney

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

4

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, from AC/DC, Van Halen, and Judas Priest, to Motorhead and Accept. As opposed to a HM "cover" band, which just performs the songs, Mark Tornillo's flexible chords could pull off just about any singer's vocals, and so the band's renditions of well-known metal songs were more like copies.

Almost out of nowhere, Jon Zazula offered them a record contract, especially surprising since the band rarely performed originals. While T.T. Quick is undeniably metal, and they are a talented band, their five-track EP shows very little originality and is, for the most part, a regurgitation of various Accept numbers, sung in Udo-style by the multi-vocaled Mark Tornillo.

"Go For The Throat", the only really good track, starts things 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 here it appears, nonetheless. Depending upon its original performer and its 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 was originally done, and appears on an EP containing only four originals, it's definitely not an asset. "Fortunate Son" should be left to Cintron.

"Child Of Sin" is in that slow-Accept style, with a melodic, wimpy 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 Walt Fortune 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 garbage coming out these days, and is likely to be a hit with Accept fans. This EP is recommended to the "buy-all" metal fans, but not to the more choosy metallers.

by Bob Muldowney

## **SCORPIONS "Love At First Sting"**

**Mercury 814-981-1 M-1**

7

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 have more respect for some of the older, commercially successful HM bands. I may not listen to some of those bands anymore, but, after hearing trashlike Ratt, Motley Crue, Quiet Riot, and Heavy Petting, false metal with no originality whatsoever, I can at least appreciate the originality of the older, established HM bands, and the years of hard work which preceded their major success.

Case in point is the new Scorpions album, hardly bone-crunching HM, but Scorpions through and through. 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 searing 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", "Rock You Like A Hurricane", "Coming Home" (starting off as a ballad, then kicking into high gear, fast and heavy), "The Same Thrill" (probably the heaviest song on the LP), "Big City Nights" (melodic vocals, but catchy), and "As Soon As The 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 Muldowney

## **LeGRIFFE "Breaking Strain"** **Bullet Records BULP 2**

5

Their "You're Killing Me"/"E.T.A." 12" single did not leave much of an impression on me, but LeGriffe'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 Petting.

"Breaking Strain", an adequate up-tempo number, is followed by "Breathe Deeply", a number which alternates between mellow verses and a moderate-paced, heavy chorus, and a song that contains a hot axe lead. "Silent Running" is a good up-tempo number and, following the fairly commercial "You're Killing Me", is "Movin' On", another good up-tempo metal number.

LeGriffe, comprised of Chris Hatton (vocals, guitar), Paul Wood (lead guitar), Amos Sanfillipo (lead guitar), Kev Collier (bass), 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 Muldowney



## SILVER MOUNTAIN "Shakin' Brains"

Metal Blade Records MBR-1017

2

I first heard about Silver Mountain three years ago when I came across a copy of their fifty-minute demo tape, heavy (especially for its time) and showing 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 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 outfits consistently straddle that fine line between hard rock and heavy metal, both bands seem more interested in "constructing musical compositions" rather than "writing heavy metal songs", both bands have singers whose vocals I really can't stomach, and both bands try (unsuccessfully) to incorporate keyboards into metal.

Silver Mountain's music is a little more up-tempo than that of Virgin Steele, and singer Jonas Hansson (who also does all of the guitar work) is a little better than Dave DeFeis, but their use of keyboards (on rhythm, reminiscent of old Deep Purple and, on solos, sounding like Boston), with a band member whose sole responsibility is that of keyboardist, comes into play much more than Virgin Steele, including numerous extended solos, a couple on straight piano. That's just not 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 those songs leave a lot to be desired, especially from a metallic standpoint. Side A of "Shakin' Brains" is almost totally weak ("Necrosexual Killer" approaches mediocrity), while side B at least contains a couple of adequate HM songs ("Looking For You", "Spring Maiden") and one very good ass-kicker ("Keep On Keepin' On"). However, where the good songs on some sub-par debut albums can be looked upon as "promising" or as "showing potential", the "bright spots" on "Shakin' Brains" are songs that are at least four years old, so one can only consider these songs to be examples of past triumphs, and, alongside the weak songs, as examples of unfulfilled metallic potential.

So, while Jonas Hansson's fine guitar work is a plus, his vocals, the melodic metal style, and the over-abundance of keyboards make this an LP that very few real metallers will find enjoyable at all. Avoid this one.

by Bob Muldowney

## LADY KILLER "Lady Killer"

Allegiance Records AV-447

5

If the name Lady Killer conjures up images of another L.A. 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 no molten tracks, but 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 L.A. There is no make-up, no platform shoes, a minimal, tasteful amount of leather, and Nike sneakers. They don't try to look glam-metal, nor do they try to look like Judas Priest.

Lady Killer is led by frontman K.K. Burns and lead guitarist Joey D'Imperio (who also handles backing vocals), the two primary song-writers, and is a HM band that, while originally (and still) from New York, one that I'd never even heard of till I received the album from Allegiance Records a few months ago. Although the album was first recorded back in 1982, it was only released in January of this year. The band, whose members' ages range from 18-21, has been together for four years now, so certainly this is not just another

bunch of metallers 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 Runnin'". There are no real stand-out tracks, as I stated, but nor are there any real lowpoints. It's just a compilation of nine good HM rockers, with enough metal feel to make it appeal to a number of metallers, and still with enough commercial appeal to warrant some commercial success (much more worthy of success than bands 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 Tonight" is one of the better songs, moderately-paced with a syncopated rhythm beneath the verses. "Go Ahead And Laugh" combines syncopated drumming underneath the vocals during the verses with a faster-paced chorus, while "Another Shot In The Dark", "Waste No Time" (again, with a syncopated rhythm underneath the verses) and "Lady Killer" (probably the least-enjoyable song on the LP) wrap up the album.

Rounded out by Jerry Brennan on bass, Frank Rajka on drums, and Jeff Stewart on guitar and backing vocals, Lady Killer is obviously not for the hardcore thrashers out there, but it's definitely recommended to the average metallers. If you have trouble finding it, write: Allegiance Records, 7525 Fountain Ave., Hollywood, California 90046, USA.

by Bob Muldowney

## WITCHKILLER "Day Of The Saxons"

Metal Blade Records MBR-1011

6

Witchkiller is one of many good young metal bands emerging from Canada and, based on their debut five-track EP, one of the best. With an obvious Priest influence coming through, they still manage to deliver somewhat of their own sound, with great vocals and some fine guitar work.

"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 to the core. Doug Adams 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 Batky 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 intro, it turns into a moderately-up-tempo metal number, returning to Tempo I, then to Tempo II, then picking up speed a little towards the end.

Side two starts off with "Cry Wolf", a short, moderately-paced metal number with a syncopated rhythm. "Beg For Mercy", a little less heavy, picks up the tempo a bit, while "Penance For Past Sins" 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 \* Tyfon

Grammofon WAVE-LP-8008

6

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

Choosing the top group on this album is no problem, as Bathory's two tracks demonstrate a very heavy sound, killer vocals, and a desire to do some damage. Best described as "musical Venom", the vocals are rather coarse with an echo effect and the music is fast and heavy. "Sacrifice" 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 is Trash, whose two entries ("Watch Out" and "No More Rock Tonight") are both good up-tempo metal rockers with Klaus Meine-type vocals.

Spitfire delivers two adequate heavy metal numbers, "Eyes Of The Storm" and "Crazy Living", while Zero Nine proves to be the only lame band on the album, with "Under The Sun" and "Walk Away".

If you're into HM compilation albums, looking for some of tomorrow's top metal bands, "Scandinavian Metal" is a winner.  
by Bob Muldowney

## AXE VICTIMS "Another Victim" Mausoleum Skull-8334

6

Axe Victims is just one of a seemingly endless string of good, solid metal bands coming out on independent metal labels. Nothing spectacular, nothing never heard before, but certainly metal to the core, the type that some choosier metal fans may want to avoid, but the type of LP that the metal collector will want to add to his or her collection.

This is pretty much a collection of nine good HM songs, none that could be considered totally lethal, and only one of which that could be considered pretty much weak. There won't be much furious headbanging going on when this platter hits the turntable, but it's solid metal through and through.

Rowland Hag and Tom Bohn deliver some good guitar work, and Frank Fanfare delivers some above-average vocals, maybe not sounding like anyone in particular, but traces of Halford, Dio, and Dickinson seem to surface from time to time. Martin Rocco (drums, vocals) and Holly George (bass) round out the band.

The production on this album is great, clean yet definitely heavy. Like I said, most of the songs are just up-tempo metal numbers, nothing OTT, but nothing lame. The only weak track on this album would be "For The Ladies", 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 slow-paced instrumental break in the middle with some melodic guitar work, but, otherwise, it's pretty good. A couple of tracks, like "Heartbreaker" and "Man Of The Dark", have a little bit of new-Accept in them, especially the "chanting chorus" backing vocals.

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

## SATAN "Court In The Act" Metal Blade Records MBR-1016

5

No, this is not a Satanic album. No, this is not a power metal, black metal, or death metal album. The debut album from English band Satan, recently released in the U.S. on Metal Blade Records, is just old-fashioned heavy metal. Surprise!

Satan is a five-piece outfit, comprised of Brian Ross on lead vocals, Steve Ramsey on guitar, Russ Tippins on guitar, Graeme English on bass and classical guitar, and Sean Taylor on drums. Their music is more like semi-melodic heavy metal, as opposed to out-and-out powerful heavy metal. It doesn't kill, but it is definitely metal.

Following the standard "eerie" intro, "Into The Fire", the album proceeds with "Trial By Fire", a fast, relatively heavy number, with fairly melodic vocals. Following "Blades Of Steel", an up-tempo track with a heavy rhythm but a melodic chorus, is the best song on the LP, "No Turning Back", a heavy, fast-paced HM rocker. "Broken Treaties", wrapping up side one, is adequately heavy, moderate and melodic on the first part of the verses, up-tempo on the second half of the verses (there is no actual chorus).

Side two is a little weaker. "Break Free" is fast, with semi-melodic vocals, while "Hunt You Down" is another metal rocker, though not as heavy as "No Turning Back". "The Ritual" is an adequate metal instrumental, and is followed by "Dark Side Of Innocence", a short instrumental performed by English on classical guitar. The album concludes with "Alone In The Dark", fairly heavy, semi-melodic--typical.

The hardcore metallers will likely dismiss this

album. If you're into the more melodic metal, "Court In The Act" may be worth checking out. Bob Muldowney

## "Northwest Metalfest" Compilation \* Ground Zero Records GZ001

5

Reviewing compilation albums which contain one song per band isn't always easy. After all, judging a band based on one song can be inaccurate at times but it's gotta be done. "Northwest Metalfest" is a compilation of ten songs by ten HM bands from the northwest United States and, although none of the bands are totally lethal, most of the songs on the LP are at least adequate metal.

Lipstick starts off the LP, and, while a look at this four-piece band would indicate wimp-city, "Daily Grind" is a good, moderately-paced metal rocker. Paul Passarelli's vocals are good, guitarist Brook Graue pulls off an impressive solo, and the band's sound is relatively heavy. "Cry For The Nation" (Open Fire) is a little weaker than the opener, and "Fantasy And Science Fiction" (Koda Khan) is a good up-tempo HM rocker with some syncopated rhythms. Following the commercial "On The Edge" (Overlord), side one concludes with "Intense As Hell" (Rottweiler), a pretty heavy song, with powerful vocals, but the weak mix leaves the song a little lacking in the "intense" category.

Side two is a little weaker than side one, with a couple of decent songs but no really good ones. "The Loser" (Bondage Boys) is decent, moderately-paced, relatively heavy, with some good vocals. "Leather Warrior" (Sato) is one of the weaker songs on the album, a melody line in the verses similar to Riot's "Don't Hold Back" with higher-pitched vocals and is followed by "Deadline" (Strike), a good metal rocker. "Marching Sacrifice" (Mace) is faster-paced, but a little dull, and "Death Wish" (Metal Church), is pretty heavy, but David Wayne's vocals are a little high-pitched and the guitar solo is overly chock full of Van Halen/Rhoads technique.

Surprisingly, for a compilation album, there are no totally lame tracks, but the best tracks are really no more than good. The discriminating metal consumer would do well to avoid "Northwest Metalfest", but this album is better than a lot of alleged heavy metal on the shelves.  
by Bob Muldowney

## ERIC STEEL "Eric Steel" Avalanche Records MARZ-2001

2

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

Comprised of Bruce Hausfeld on guitar/lead vocals, Dave Anderson on lead guitar, Mike Hobson on bass, and Brad Wilckham on drums, Eric Steel is not a bad band nor are they a totally wimpy band. It's just not the type of band one would ever expect to find on any Jon Zazula label.

This album contains mostly hard rock and commercial HM. "High Roller" and "Hypnotized" are both good metal rockers, but are really the only two songs that have any life at all. Let's hope Jon Zazula will learn from this mistake. With incredible headbanging groups like Thrust, Medieval, Nasty Savage, Frigid Bich, Assault, Sodom, and Steel Warriors, all looking for a record deal, it's a shame when outfits like Eric Steel, Pandemonium, Randy Hansen, Takashi, and the like are given vinyl.  
by Bob Muldowney

## 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 Masson on guitar, Willi Lackmann on bass, Albert Eckart on drums, and Chris Boltendahl on vocals.

The whole affair starts with a powerful explosion, from which the band rips into "Headbanging Man", one of the two out-and-out power metal cuts on this album. Wailing out of the speakers at 100 mph, this rager defaces everything in sight. Next up is the title track, an up-tempo powerful heavy metal song, proving that this



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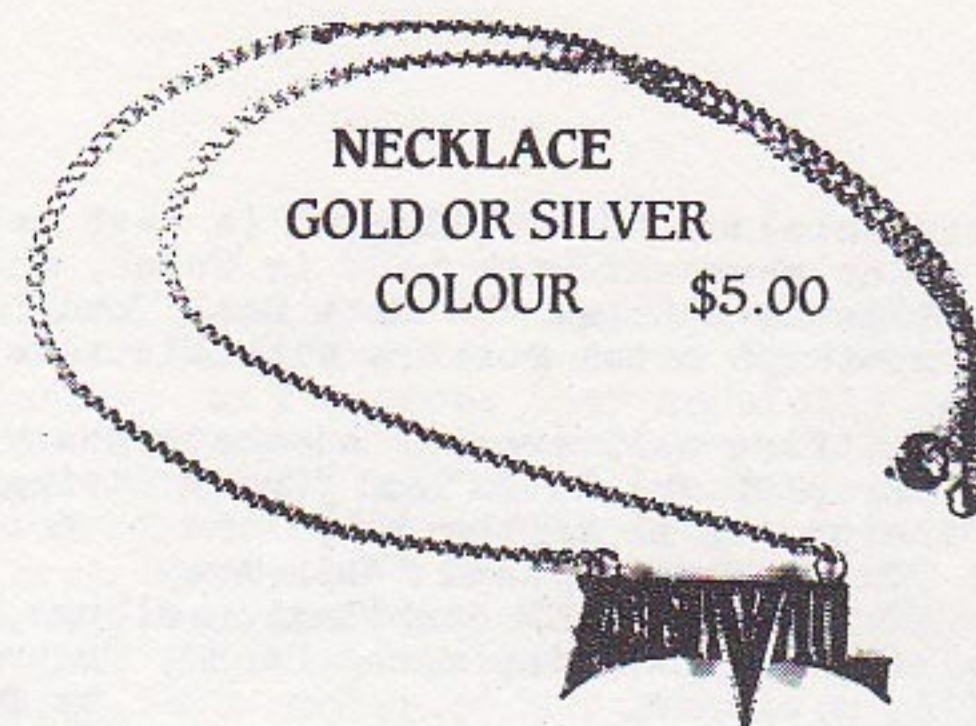
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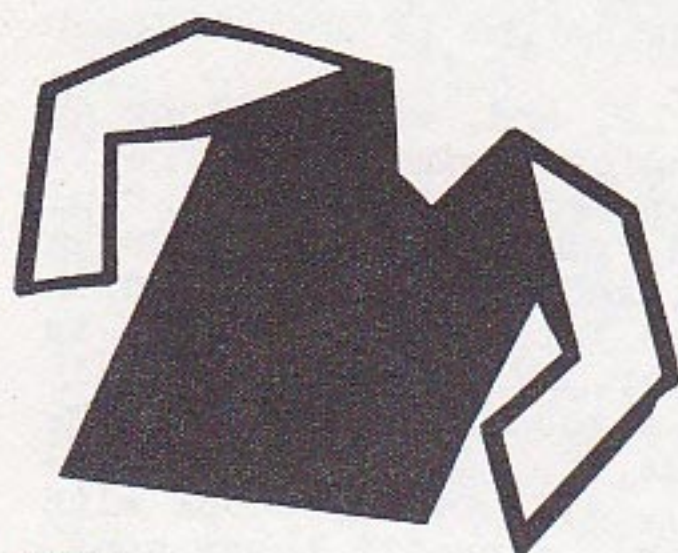
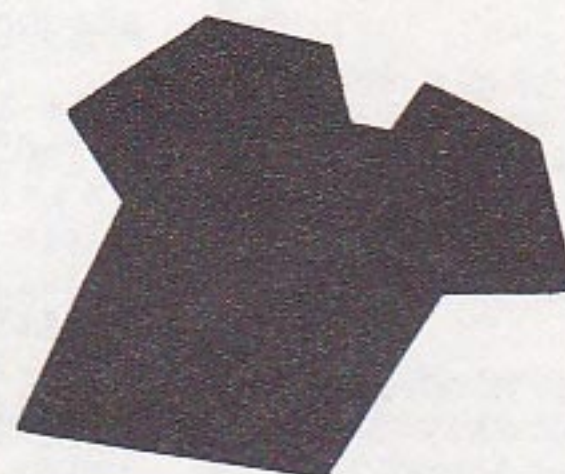
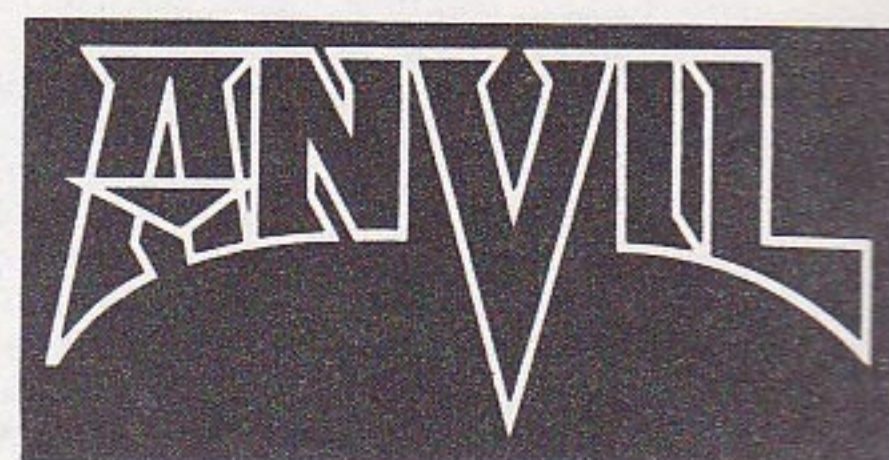
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band doesn't have to rely on insane speed to be heavy as H-E-L-L. "Back From The War", their third song on side one, begins with some eerie music and sick vocals, then speeds up in the mid-section to form a moderately paced song. This one falls a little short compared to the first two blistering numbers. The closing 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 great deal of musical feeling. Chris' vocals sound great in the beginning of the song, but he soon abandons (or Abaddons) his soft, 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 metallers everywhere banging their heads and singing along. It is also very reminiscent of the great title track and it turns out to be one of my favorite songs on the LP. Next up is "Legion Of The Lost", another one of my favorites, beginning with an eerie/mellow intro (reminiscent of early Sabbath) and then breaking into a wall of heavy (capital "H") chords, gut-level screams, and AAARRRRGGGHHH, this one sounds like it was written in hell (comparable to Venom's "Buried Alive"/"Raise The Dead"; yes, it's almost that good). "Tyrant" and "2000 Lightyears From Home" are next (original titles are not what this band is noted for), both up-tempo numbers, rather short without any distinguishable factors, sounding like every other song, by every other band). These songs aren't bad, just average. The closing number, "Heart Attack", is the other out-and-out 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 strange chorus). Originality doesn't really shine through on any of the songs, and Chris' Udo-like vocals may annoy those into more 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 this band considers itself a Black Metal band, 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" have an eerie feel to them, 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. I would advise all hardcore headbangers to hunt for this one, and prepare to dig your own grave, for you'll be stricken with Metallic Death when you hear this, the debut from Grave Diggers. False metallers and posers, beware!

by Mike Hannon

## KILLER "SHOCK WAVES" MAUSOLEUM SKULL-8320

7

Spooky, shorty, and Double Bear; no, not the new three stooges. They are the three members of the Belgium heavy metal band, Killer, whose third LP, though containing a few weak tracks, is a powerful heavy metal disc, featuring heavy production, some very powerful riffing, 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. "Scarecrow" is the second song up, and the weakest song on the album. It is definitely metal, but the up-tempo metal rocker sort of goes nowhere. "In The Name Of The Law" is a hard-driving metal rocker with a semi-melodic chorus, and is followed by a decent multi-tempo instrumental, "King Kong".

Side two begins with "Blood On The Chains", the second of three killer cuts on this platter, a powerful metal 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 slightly weak "In The Eye Of The Gun" (but containing a pretty heavy instrumental break featuring a fine axe solo), is the premier song on the album, "Time Bomb", a moderately-paced metal cruncher. This one is devastating!

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! LEMMY! LEMMY!**

## CLOVEN HOOF "CLOVEN HOOF" NEAT 10013

6

Cloven Hoof, a band around since 1979, has followed their '83 debut EP with a fine debut album, their first project on Neat Records. The four-piece British band, who started out with make-up and the like, but discontinued that practice last year, so as not to be lumped together with all of the false-metal/glam metal bands, features the powerful lead vocals of Dave Potter, the fine guitar work of Steve Rounds, plus the dependable rhythm section, comprised of Lee Payne on bass and Kevin Pountney on drums.

The album begins with the long, involved, metal epic adventure, entitled "Cloven Hoof". Going through a number of tempo changes and mood changes, this song remains heavy pretty much all of the way through. The top song on the album is next, "Night Stalker", a fast paced metal ass-kicker, with a hint of the Tygers 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 HM song, heavy, but a little melodic at times.

The other killer cut of this disc opens side two, that being the up-tempo metal rocker, "Crack The Whip", featuring a fine guitar solo. The up-tempo "Laying Down The Law" is next, definitely metal, just nothing overly destructive, and is followed by the concluding track, "Return Of The Passover", another extended metal epic type song, but heavy throughout.

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

by Bob Muldowney

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

8

Who woulda thunk 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. While neither band returned to their out-of-the-gate style, both seem to have re-defined the new direction taken on their respective second albums, heavied things 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 undeniably some killer ass-kickers, 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 the album, I was admittedly overly-critical of the album and the band over the past year, but I had my reasons. Great old songs I'd expected to hear were conspicuously absent, and the five weak tracks on the album were really quite awful. It was a shock to an old die-hard SMF and, while such personal feelings are no excuse for an inaccurate review or other such opinions, one should understand my dilemma.

Now I have come to accept Twisted Sister for what they have become: one of the heaviest, most ass-kicking commercial metal bands in existence, maybe not what I had once hoped them to become, but they have definitely 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 blow 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 Sister their best vinyl sound to date, giving them the "big drum sound", with scorching rhythm 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 vocals over sharp-edged chords, and a decent guitar 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". Initially striking me as a cross between "My Sharona" and "Uptown Girl", it sort of strengthened my negative feelings toward the band's new direction, but, in the context of this fine album, it's not too hard to take. It's obviously not metal, 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



much prefer to see score high in the charts than any of the current false metal crap.

Track number three, "Burn In Hell", starts off in slow, gridning fashion, with an effective intro lead from Eddie Ojeda and an opening Cooper-ish vocal verse, then bursts out into a fast-paced metal scorcher (not another Satan song but, rather, a song about changing your ways before you wind up as a human french fry). Side one concludes with the incredible two-part "Horror-Teria" concept composition, comprised of the slow, very Cooper-ish "Captian Howdy" and it's up-tempo "resolution", "Street Justice", the killer track on the album, both musically (including a fine R&R guitar lead from Mr. French) and lyrically ("When slime escapes the law...we'll even up the score.").

Side two only continues the high HM rock 'n' roll momentum, with "I Wanna Rock". Very un-Twisted Sister in style, it is not unlike a heavy Sammy Hagar ditty, what with the straight-out rock & roll lyrics and the "Scatman Crothers" vocals. This one, while not molten, kicks some major ass! "The Price" is an excellent metal ballad, and is followed by "Don't Let Me Down". The only song with very little going for it in any way, it isn't bad or wimpy or too commercial, it's just a little weak and lifeless. "The Beast" brings things back though, a slow, menacing, metal grinder, and the album concludes with "S.M.F.", a little too similar to AC/DC ("Dog Eat Dog" on the verses and "Problem Child" on the chorus) for someone with Dee's incredible songwriting ability, but somewhat catchy, definitely metal, and featuring another ass-kicking Ace Frehley-type solo from Jay-Jay.

With few lowpoints and numerous highpoints, this album is a winner. Old Sister fans who have still yet to come to grips with the fact that this is not the exact same band you worshipped for years will likely not get much of a charge out of this album, assuming you didn't like the last one, but anyone who's into good, solid, commercial heavy metal rock 'n' roll, delivered in very heavy fashion, should not hesitate for one moment--this album is fuckin' hot!

By the way, no metallers vinyl collection should be without the new Twisted Sister 12" EP. Though the A-side, "We're Not Gonna Take It", would be worth passing up, the three devastating live cuts on the B-side, "The Kids Are Back", "You Can't Stop Rock 'n' Roll", and "We're Gonna Make It", three live tracks guaranteed to snap a few necks, are well worth the price of this disc.

by Bob Muldowney

## OVERDRIVE "SWORDS AND AXES" PLANET MOP-3029

7

Sweden really hasn't produced too many strong metal bands yet, but it looks as if things may be changing for the better, led by Overdrive. This five-piece unit plays straight-out heavy metal, powerful yet musical.

Overdrive was formed in July of 1980, when guitarist Kjell Jacobsson and drummer Kenta Svensson (both having recently left a Swedish band named Ocean, with which they recorded two singles) joined forces with three former members of a band called Paradize, vocalist Pelle Thuresson, bassist Kenth Eriksson, and guitarist Janne Stark.

Starting off by playing cover material (Riot, Def Leppard, Tresspass, and April Wine; keep in mind that, in 1980, that was some heavy stuff), gradually becoming more comfortable with each other as a band, and gradually working on original material. Following the recording of a two-track demo ("Overdrive", "20th Century"), 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 to give Overdrive a three-year deal in April of 1983. The band got to work immediately on their debut album, which came out in May. "Metal Attack", recorded at Studio Bastun in Stockholm in about sixty hours, was self-produced, and the feedback from fans and the press was quite good. Overdrive went on to support HM acts like Mercyful Fate, Silver Mountain, and the EF Band, and also headlined a show in Denmark with Pretty Maids and Witchcross.

Late-March of this year saw the band release LP number two, "Swords And Axes", a real winner, featuring some old-fashioned heavy metal, good vocals, musical ability, heavy guitaring, and fine production.

Produced by Peter In de Betou and the band, this one was recorded and mixed in eleven days, and has already sold twice as many copies as "Metal Attack". Anybody interested in buying the album (strongly recommended) should contact: Planet Records, Tritonvagen 9-11, S-171, 54 Solna, Sweden.

Following two good songs, "Dream Away" (moderately-paced, melodic vocals) and "Black Revenge" (up-tempo with slightly slower chorus, heavier than the first), the album picks up intensity with "Fightin' Man" (moderately-paced, heavy riffing, good vocal line, and up-tempo chorus and a kick-ass 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 Tempo I, then finishing up slower with a spoken part) starts off 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-part guitar solo, the first part melodic, then it rips. The multi-tempo, heavy "Mission Of Destruction" is followed by "Ode To Juliet", a short classical guitar solo, which leads into the final track, "Broken Hearted", which starts off as a vocal/classical guitar ballad, then becomes an up-tempo metal number with melodic vocals, switching off between mellow and metal.

All in all, this is a fine heavy metal album and recommended to most.

by Bob Muldowney

## DARK WIZARD "DEVIL'S VICTIM" MAUSOLEUM FIST-8337

6

"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 metallic vinyl, and one which shows Dark Wizard to be another one of the top up-and-coming HM acts from the Netherlands.

With Berto Van Veen on lead vocals, Hans Pol 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 are not rare throughout all of the songs, as the band demonstrates songwriting and musical ability. The vocal melody is often semi-melodic over an otherwise heavy rhythm section.

The killer track of 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 smokes. There are no bad songs on this EP. Other than the title track, "Trip To Doom", "Big Typhoon", "Poisoned Whiskey", and "Mr. Nice" are multi-tempo HM numbers.

Metal collector's would be smart to pick this one up to add to the collection.

by Bob Muldowney

## CUTTY SARK "DIE TONIGHT" MAUSOLEUM SKULL-8339

6

The name and the look 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 brain-damaging, "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.

"Stupid Lies" 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 pace down a little, a moderately-paced heavy metal song with spoken vocals on the verses. Following a mellow guitar intro, "Vultures In The Air" turns into a slower-paced metal song, relatively heavy but a little long (7:57). Side one, however, concludes with a hot metal rocker, "Jam To The Ramp", faster-paced with some hot guitar work--this one really smokes!

Picking up where they left off, side two opens with "Hands Up", another metal rocker, with opening riffing extremely similar to "Paralyzed" and with some fine axe work throughout. "October Holidays" is a fine metal instrumental with some great lead guitar work (with faint hints of his Gonzo-ness coming through), and "Down And Out" is yet another up-tempo metal rocker. Concluding track "Burning Ashes" is moderately-paced, heavy from time-to-time, and, two-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 riffing, fine lead guitar work, and a pretty heavy



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overall sound, they may not appeal to the hardcore bangers, but all you headbanging rockers are advised to pick up "Die Tonight".

by Bob Muldowney

### TAIPAN "BREAKOUT" BULLET CONT 3

7

Taipan is not your typical HM band of the '80's, and it's their 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 personnel 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 Hell" 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 Vanderbuilt, who left to join a band called Ion Drive, with John Giles. Giles didn't work out, as Vanderbuilt neither did with Ion Drive, so Chuck soon returned.

It wasn't until mid-'82 that the single was finally released in Australia, and, in October 1982, the band headlined a Metal For Melbourne show, their first gig in a long time. Vanderbuilt 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 Vanderbuilt. The other three, "Breakout", "Lady", and "Tired Of You", are all fast-paced metal rockers, featuring some hot guitar work from Vanderbuilt and Dave Zerafa (whose lead vocals are great, from time-to-time slightly resembling Rhett Forrester). Emilio Sarpo 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.

by Bob Muldowney

### CORROSION OF CONFORMITY "EYE FOR AN EYE" NO CORE

8

In past issues of KICK\*ASS, when 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 Kennedy's and 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 lightning speed mayhem.

An LP containing, believe it or not, twenty songs (and I use the term loosely), the Cronos-like vocals of Eric Syke only go to further emphasize the metal edge of this punk metal band. While there is no metal distortion on the bass, bassist 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, "Tell Me", and the strange-but-true cover of "Green Manilishi" (played almost as Judas Priest did), these songs are incredibly short in length, many starting off with a short, moderately-paced instrumental intro, then just turning on the turbo power and taking off at 200 mph. In fact, "Rabid Dogs" is only thirty seconds or so in length and "No Drunk" is only twenty seconds long.

Lyrical content, for the most part, is typical punk, dealing with anti-society type of things, but there are a few songs with "interesting" lyrics (as in "Redneckkk", "College Town", "What?", and "Rabid Dogs"). Adding to the metal end of it, Woddy Weatherman delivers some decent Hendrix-influenced 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 metallic death, with a touch of punk. If you can not find "Eye For An Eye", send \$6 to: No Core Records, P.O. Box 5091, Raleigh, North Carolina 27607, U.S.A. **by Bob Muldowney**

## ARMED FORCES "LET THERE BE METAL" METALLIC FLAME

5

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

Comprised of Scott Knight on lead vocals, Steve Tetro on bass, Michael Manne on guitar, Tommy Bolan on guitar, and Joey Cussamano on drums, Armed Force's EP shows Knight's vocals to be a little high at times (occasionally similar to Dave DeFeis, but not that bad), the guitar work from Manne and Bolan to be impressive, and the band's overall sound to be relatively heavy.

The EP was recorded at Kingdom Studios in Long Island, New York, and, according to Manne, "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 innersleeve with the words and other info."

"The Nightrider" and "Let There Be Metal" are both 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 "Tease Me", a moderately-paced metal track, is last.

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

## CHROME MOLLY "YOU SAID" BULLET BOLT 10

3

It's becoming more and more apparent that Bullet Records is a label which caters to those into lightweight metal and the three-track debut EP from Chrome Molly only emphasizes that fact. The four-piece band, consisting of Steve Hawkins (lead vocals), John Antcliffe (guitars, synthesizer), Nic Wastell (bass, vocals), and Chris Green (drums), delivers music which really lies on the false metal/hard rock border, saved somewhat only by Green's impressive lead guitar work.

"You Said" is moderately-paced and melodic, "When The Lights Go Down" is up-tempo and very syncopated on the rhythm, and "One At A Time" is moderately-paced. None of the songs have much of a metal feel to them. I guess they do what they do well, but most metallers would likely find Chrome Molly weak, lifeless, and not quite metal. **by Bob Muldowney**

## CHARACTER "CHARACTER" CRANK RECORDS

4

Last month in KICK\*ASS, you may have read about Character, a four-piece metal band from up-state New York. Their debut EP was recently released, and, while not overly heavy, the fine guitar work and good lead vocals make this an enjoyable metal-rock album.

The band is comprised of four fine musicians, Joe Romanola (lead guitar), Mark Porter (vocals), Robbie Robinson (bass), and Frank Sarchia (drums), two of which have previously played in other bands (Robinson and Sarchia). Romanola and Sarchia are the founding members of Character, while Robinson previously was a studio veteran and Porter is originally from Canada. The EP with self-produced, and, while the sound is good, a heavy edge is lacking, and the rhythm guitar track is not loud enough.

"Into The Fire" and "Demon Child" are both fine, moderately-paced rockers, while "Snuffy's Revenge" is a short instrumental. "Stand Up And Be Proud" is another good moderately-paced rocker, and is preceded by the final number, "Swept Away", a decent but somewhat extended guitar-featured instrumental.

Many metallers will likely find this record lacking in power and genuine metal feel, but those of you into lighter metal and especially those of you into fine blues-edged rock 'n' roll guitar work might want to pick this one up. **by Bob Muldowney**

## LOUDNESS "DISILLUSION" JAPANESE IMPORT

Hot on the heels of their flawless live LP, Loudness returns with their hottest studio LP yet. Led by the highly-acclaimed axe-wielding of guitarist Akira Takasaki, Loudness just burns on this album. One would think Loudness might become more commercial, but, if anything, they're a little more progressive (not that they sound like Rush, thank God!). The playing is getting a little more complicated and involved, as each band member (Takasaki on guitar, Minoru Nihara on vocals, Masayoshi Yamashita on bass, and Munetaka Higuchi on drums) seems to broaden their respective musical horizons.

This album features an "Eruption"-like solo called "Exploder" by Akira. If you didn't know it was Akira, your first guess would have to be Gary Moore. Gary is very respected in Japan, and his style has effected Akira greatly. Don't get me wrong--Akira is no small-time rip-off artist. In his own right, Akira can crank it out with the best of 'em.

Minoru is a brilliant vocalist, sounding much like Klaus Meine, but in the rhythm section, we can find the secret to Loudness. While Akira and Minoru go off doing their thing, Masayoshi and Munetaka give a progressive background to most of the songs. This is how the sound of Loudness is so diverse.

Standout cuts are "Crazy Doctor", "Esper", "Satisfaction Guaranteed", and "Revolution". They may sing in Japanese, but Loudness proves that metal is a universal language! **by John Krigo**

## LIZZY BORDEN "GIVE 'EM THE AXE" METAL BLADE MBR-1020

5

There are wimpy bands and there are lame bands. Wimpy bands are obviously lame, but lame bands aren't necessarily wimpy. Being "lame" doesn'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 little 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 rocker, "Give 'em The Axe", this EP is one that I can listen to but really would rather not. "Kiss Of Death" is a lame attempt at Maiden metal, "No Time To Lose" is faster-paced but dull, and "Long Live Rock 'n' Roll" is a weak re-make of the Rainbow 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. **by Bob Muldowney**

## WILD DOGS "MAN'S BEST FRIEND" SHRAPNEL RECORDS 1012

6

Yes, Shrapnel Records is still alive! After months of silence, Mike Varney has released his twelfth album, the second from the Oregon-based Wild Dogs, and their second album is really about the same as their first: yes it's metal, and yes the band members show above-average talent, but it's really nothing exciting. I find myself straining to find a song or two that I can really get into, and although succeeding a few times, it really isn't worth the struggle.

The Wild Dogs are a prime example of a band that delivers a pretty metallic image, but fails to support that image with the goods. Frontman Matthew T. (visually, a cross between Rob Halford and John Candy), guitarist Jeff Mark, bassist Danny Kurth (a red-and-white striped shirt under all that leather and spikes?), and drummer Deen Castronova are all decked out like one of hundreds of Judas Priest's descendants, but their music, for the most part, is little more than adequate heavy metal.

There are some good metal tracks on this album; it's just that the best songs are, at best, very good,



and the weak tracks, while far from bad, are just kind of lame. "Livin' 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-bassing and a hot guitar lead. On side two only "Ready Or Not" shows 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 upfront 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

7

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 Accept influence is unmistakable, but while originality may be somewhat lacking, this is undoubtedly a powerful heavy metal debut effort.

Andy Bubi Honig 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 provides the very deep Udo-type vocals. After all, guitarist Mikus would likely write the music, so if Dusterloh writes the lyrics, odds are he sings.

Anyway, typical mint "Double Trouble" production hits you right off the bat on this album, with scorching guitars and the big drums pound. The guitar work is good (not outrageous, but solid) and, as I mentioned, the vocals are in Udo style, but 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 overwhelming 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 wild", and also contains repeated chants of the 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 semi-melodic vocals. Following the fairly weak, moderately-paced "King Of The Rock", is the best track on the album, "Jailbreaker", a fast-paced Accept-type HM rocker with some ultra-hot riffing. "A Million Hearts" is a very heavy 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", moderately-paced and a little dull. "Don't Drive Me Mad", 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 metallers.

by Bob Muldowney

### HELLHAMMER "Apocalyptic Raids" Noise Records 008

9

Here it is, the slab of metallic vinyl death that power metallers have been anxiously waiting for, and that false metallers have feared, and have even tried 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 production, heavy as hell, but way too much bottom. The thundering bass is great, but if Satanic Slaughter's hideously-offensive (God, I love it!) vocals were accompanied by a more scorching 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 of Slayer's "Haunting The Chapel" EP) to emerge this year. Of course, the Hellhammer battalion is made up of Satanic Slaughter (guitar, lead vocals), Slayed Necros (bass), and Denial Fiend (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 scorcher, 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 defacer, featuring some of the most hideous, blood-curdling screams ever heard. If you survive this musical form of cancer, there's one more high-speed eyebrow-remover, "Horus"/"Aggressor".



Slayed Necros

One of the heaviest, sickest, and most offensive pieces of vinyl ever, you'd better be prepared for ultimate metallic death. Even prepared, you may not live to tell about it, but, unprepared, you haven't got a prayer. Excruciating death to all false metallers, and long live the bloody Hellhammer!

by Bob Muldowney

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

7

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 Shelton, kicks 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 up-tempo metal rockers, featuring fine vocals and ass-kicking lead guitar work, and all three are conducive to some serious headbanging. Only "Tidal Wave" stands out from the rest, a moderately-paced song with the emphasis on the downbeat, and with somewhat of a grinding feel to it. Chalk up another winner for Roadster Records.

by Bob Muldowney

A brief note about ratings. I feel I always give complete, detailed reviews to all albums, but many of our readers have suggested we employ a rating system, as well, so I'll give it a shot this month. Keep in mind, though, that, while most other publications with a 1-10 rating system give out eights, nines, and tens like they were going outta style, I won't be as liberal. Nines and tens are given out to only extremely powerful slabs of vinyl, usually only power metal, and eights usually go to very powerful heavy metal albums. Seven, while seemingly indicating "good", is one of the higher ratings, usually indicating an album which is quite heavy, and worth picking up. It could be a very good heavy metal album or a super commercial metal album (the best commercial album can get no higher than



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 the type of metallers who's into (and has the means to) buying as many metal albums as he or she can find. Under five basically indicates an album is very weak and/or borders on the false metal/hard rock line; the 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 \$1 to receive our fourth issue, which features Accept, Overdrive, Trance, Hades, Attacker, and more. Mail to: Metal K.O., P.O. Box 237, Succ. Delorimier, Montreal, Quebec H2H 2N6, Canada.

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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. I'm sure the Pocket Pool Players (WCWP 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 if she had sung an aria from Carmen.

Having never seen the band before, nor getting a chance to talk to them since, there's very little I can tell you about Warhead, except that they were brutally heavy. Not over-the-top speedlike Slayer or Sodom, Warhead chooses to annihilate with thunderous power, incredible vocals and stage presence of The Commandor, plus a formidable trio of talented and decapitating metal musicians. The band's 30-minute set was short but 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 (incr)edible 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 it's dues, not another band which recently decided to hop on the heavy metal bandwagon. In existence since the summer of 1977, the band is comprised of Olivier Coderau on lead vocals and guitar, Thierry Denervaud on bass and backing vocals, Marcel Heinen on guitar and backing vocals, and Patrick Vodoz 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 (Coderau is the prime songwriter). December 1982 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

Lee is a great metal vocalist, no doubt about it. The only problem is, she rarely sings any heavy metal songs. And, for an artist with two albums out, doing almost half copy songs is absurd. Following a stupid synthesizer intro, the band played "Metal Queen", then a disco song (Judas Priest's "You Got Another Thing Comin'"). "Nightriders", one of the few original metal numbers the band played, was sandwiched in between two fairly lame originals, "Under Your Spell" and "Break-down".

Believe it or not, of the remaining six songs in the first set (why 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 "Rock And Roll" (at which point a friend turned to me and commented, "I guess she doesn't like her own songs.") and "Tush". When she began her second set with the Scorpions' "Dynamite", I knew I'd had enough, so I headed for my car, where a tape of "Hail 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 Weenie 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 metallers, Lee is on a par with Kevin Dubrow, Aretha Franklin, Vince Neil, and Dolly Parton.

all, but their music is definitely headbanging metal. June 1983 saw the band record three more tracks for a demo tape, and all three, "Hell Revisited", "Blood" and "Last Night" are just as good as the material on their single.

On June 13, 1984, Burn participated in a national festival in Bale, Switzerland, a four-day festival featuring the best Swiss bands (except those who have attained international success), and a festival which drew about 2,000 - 3,000 per day. August '84 will see Burn enter Mountain Studios in Montreux to record their debut album, set for release in September or October.

In the meantime, if you would like to contact the band and/or would like info on obtaining their single or demo, write: Burn, c/o Thierry Denervaud, Route de l'esplanada 21, 1804 Corsier, Switzerland.

Starting next issue, KICK\*ASS readers may run correspondence ads for free. Please make it no more than forty words (counting address). No products may be advertised for sale. This free service is available only for finding metal correspondence and for metallers involved in trading tapes, videos, or other metal merchandise. Ads will be run as room is available.



# A STEELE-ROD RIOT?

by Bob Muldowney

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

Jack Starr, recently becoming rather fed up with the musical direction of Virgin Steele, has decided to work on a HM solo project, and he has amassed quite a metallic trio: Rhett Forrester, Carl Canedy, and Garry Bordonaro. 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 be vinylizing, it would make one hell of a band.

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

"I said, 'I've got some really good songs that I can't do with Virgin Steele because, unfortunately, they're locked into, like, an artsy kind of keyboard-oriented-type rock, and I really want to do something heavy metal.' He just said, 'Fine, tell me more about it.' You don't get the resistance you used to when you say the words 'heavy metal'--it's welcomed. I thought he was gonna throw me out of the office when I said 'heavy metal'. I said, 'I think I can get some good people. You've heard of the Rods, you've heard of Riot.' He was into it. He gave me the budget to do it. We started recording a week afterwards."

Jack and Rhett first got together the last weekend in May. Said Rhett, "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 Rhett went back to New York with the cassette and the lyrics, came back today, and said, 'I'm ready to record'. The band entered the studio on May 31st, after the rhythm guitar, bass, and drum tracks had already been laid down in Rochester, New York, shortly before."

As Jack was readying himself for a few photos to be taken, Rhett said, "So KICK\*ASS MONTHLY definitely hasn't heard the end of me yet, until I'm fuckin' rollin' in my grave. I'm gonna keep myself real busy. In the last year with the recording contract problems with the band, and with Riot and such, I've sort of had to lay back a little bit. Now the doors are open and I'm contractually free at the moment, so I'm gonna do whatever I damn well please!"

Jack 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 damn heavy; not power metal, but powerful heavy metal. 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 rarely has confidence enough in new material to ever play it for anybody before it has been totally mixed, but this new stuff is so heavy, it was no problem. "Once we EP it and mix it and shit, it'll be as heavy as just about anything on the market, sound-wise." With Carl's drums recorded in a ballroom for that "big" sound, and Carl also doing the production work, I can believe it.

"The good thing about this 'project' is the fact that we're all in different bands, we all got together, and had no hassles, no bullshit", explained Jack. "We were able to just do it."

Not wanting to say this record will "sound like" any particular band out there, Rhett contends, "It's gonna be a good product for people who are into heavy metal, not that are into, like, a super multi-million dollar production. We'll try to reflect the whole live heavy sound right onto the vinyl. That's what I've always been about anyway."

**LIVE V.H.S. Metallica (with Dave Mustaine!) and Slayer. Send S.A.S.E.: Charlie Gavinelli, 2170 East Ninth Street, Brooklyn, New York 11223, U.S.A.**



by Bob Muldowney

Judging a band I've never seen, based on two songs, is not easy, but I would venture to go out on a small limb to say that Witchcross, a five-piece metal band from Denmark, could go on to be a better-than-average heavy metal band. They are far from power metal, but their direct style of solid heavy metal will likely appeal to a number of metallers, based on their fine debut single, "No Angel"/"Are You There?".

Lead vocalist Savage, guitarist Wlad, and bassist Little John formed a band in 1979 called Bloodeagle, which was basically a cover band, playing in various clubs and smaller venues. 1981 saw the band's original drummer leave and he was replaced by AC. Recruiting a second guitarist, Stoney, the band began working on original material, and recorded their debut single at Sweet Silence Studios in Copenhagen in late 1982.

In early June 1983, rhythm guitarist Stoney left the band, due to his desire to "play the blues". After auditioning a number of potential replacements, the band decided upon Cole "Butcher" Hamilton, former lead guitarist with a small local band named Mandrake. Not only is Hamilton a fine guitarist and songwriter, but he's also an artist, and designed the band's logo (he also drew the logo of the first Mercyful Fate EP).

In October 1983, Witchcross supported Accept in Copenhagen, and, in January 1984, they recorded their first album, "Fit For Fight", in the Easy Sound Studios in Copenhagen. Track listing: "Nightflight To Tokyo", "Face Of A Clown", "Rockin' The Night Away", "Killer-dogs", "Fight The Fire", "Axedance", "Alien Savage", and "Light Of A Torch".

Produced by Ivan Horn, the record was initially supposed to be released this spring, but, to my knowledge, has yet to be released. I've yet to hear any of the new material, but if it's anything like the older material (they claim it is even heavier), be sure to look for the album. It will likely be the finest piece of vinyl to emerge from Denmark to date. For info on obtaining the band's single and/or various merchandise, write to: Bo Winther Olsen, Skovfogdvaenget 33B, 3300 Frederksvaerk, Denmark.

## VICIOUS BARREKA

by Bob Muldowney

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

Guitarist/vocalist Jo-Jo Monroe 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 'denim & leather' feel to our look. Most bands that wear make-up don't have musical roots, but not us. We will not sacrifice music for image, like with too many bands today (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, "I Do As I Please", "Payin' The Price", and "Think 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 Sabbath mold."

When the band hits New York, hopefully within the next six months or so, they plan on descending upon the club circuit with about 75% originals, filling up the rest with Sabbath and Motorhead covers, just because that's what they want to do. The bassist/drummer situation has been a very unsteady one up until now, and the band is hoping to find the right men for that 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 speedfreak, handling most of the leads, a Gary Moore disciple, and Jo-Jo Monroe supplies the heavy rhythm end, with a definite blues-influenced style, in the Ace Frehley and/or Joe Perry fashion.

Everything the band is doing isn't total power metal, admits Monroe, "but we feel we have the potential and drive to go total power metal if we choose. Look, we're loud, proud, angry, and hungry. I didn't watch Dee Snider for four years without having some of that attitude rub off."

If these guys had nothing to offer, I'd likely have to give them some support--anyone who echoes the 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 Barreka: "Outrage, insanity, and profanity". Write: Vicious Barreka, 2800 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 Mentor or wise loyal adviser of Metal Mayhem and scripture!! 'Wimps, posers, and false metallers, 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 hardcores ready to fuckin' thrash their brains loose!"--Nasty Ronnie of Nasty Savage, Brandon, Florida

"The contents (of KICK\*ASS #24) kill, especially the Exciter "Day After" and the "Ultimate Crushing" Metallica stories, 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 fanzine, that focuses on the bands that really matter. I'm speaking of Venom, Metallica, Slayer, Exciter, Savatage, Anthrax, Snowwhite, Megadeth, Hawaii, etc. Thrashing power metal!!"--Alex Gernandt, Lampertheim, 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 have had great 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 roaming around."--Carrie Amador, Wichita, Kansas

"Just saw the latest issue of the magazine. Turned out very well. You always turn out the highest quality to be found anywhere."--Warren Rachelle, First Strike Records, Walnut Creek, California

"I must admit that KICK\*ASS is a great mag, 'cos it features hardcore HM (or power metal, as you Americans name it) more than any other mag! Reading about bands such as Venom, Metallica, and Exciter is a real delight for us hardcore headbangers! You're doin' fuckin' great work, Bob! P.S.--Metallica is the premier power metal band in the world, but I'm always behind Venom!"--Alberto Penzin, Catania, Italy

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

it? Further more, his music isn't lame. None of his songs are embarrassing. I imagine some of the shit you listen to is embarrassing, too. Who do you think you are, cutting down Ozzy's music when you probably could not even play with yourself?"--Whyman Thurber, Cannell-ton, Indiana

(Golly gee, will I ever recover from the trauma of having upset an Ozzy fan? And if that letter typifies the intelligence of the average Ozzy fan these days, the grammar schools and junior 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 please, no more punk metal bands. This is not real metal, this is false metal!! More Trouble, Obsession, Armored Saint, Slayer articles, please!!"--Eduardo S. Bonadia, Cambuci, 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 articles on Exciter and Metallica, the two most powerful metal bands. Also, I like that you had so many more album reviews, as they give me a good idea what albums are worth buying."--Harold Ward, Jr., Gillespie, Illinois

"Living in the south makes it difficult to keep up with the underground metal scene. You must be congratulated for your efforts in producing a fine metal magazine that caters to the serious metal fans. I was fortunate enough to get my hands on your February '84 issue and was impressed with your cover (Exciter), reviews, photos, and updates. I also appreciate that you distinguish between power metal and just heavy metal. One suggestion, though, if you could develop a system for rating records (stars, 1-10, etc.), it would help those of us with limited funds maximize our metal dollars, since imports tend to be rather expensive. This can be crucial, since here it is difficult to get metal imports without paying through the nose. Again, I salute your efforts."--John Coward, Greensboro, North Carolina

"Enclosed is a pge from a Kerrang, which, as you will see, gives you and KAM a mention; a bit of a slag off, I'm afraid. I agree with them when they say your mag covers the loudest, fastest, heaviest bands, but to call it "gutter metal" is a load of crap. They say KAM is poorly produced--no chance, it's great. I've a good mind to write to them and put across your side of the story. It must be really hard to produce KAM on a small budget."--Leighton Rees, Leicester, England

"As you may or may not know, I've got my own power metal fanzine, the enclosed 'Sledgehammer Press'. I know these rags have sprung up all over the country; as one disheartened soul once told me, 'Everybody and their mother seems to have their own heavy metal fanzine these days!!', so competition is fierce, 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, but they do say, "Immitation is the highest form of flattery", 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 Sledgehammer 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 such things): 'Thank you for publishing the very 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 Maniac" Muldowney, "molten hell, the nuclear war-head of power metal gods"..."-M-50, Detroit, Michigan

(Hey, M-50, it's a compliment for you to be quoting me! Thanks a lot for respecting my opinion like that. And kudos to Bill Rowe of Detroit's Metro Times 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!**



# METAL 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 east coast tour is on the agenda for late this summer, following their "Haunting The West Coast" tour, encompassing Berkeley, San Francisco, Sacramento, Seattle, Spokane, Portland, Boise, Phoenix, and Los Angeles (at the Country Club). Their European label, **Roadrunner**, is also trying to arrange a summer tour. Album #2 from the masters of thrash will be entitled "Hell Awaits" (you bet!), but that won't see the light of day for a while...In September, California bangers should look 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** (vocals) and **Kurt 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 lame 12" 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** are currently ironing out the details of a European tour, and, with that in mind, **Metal Blade** warns that the band's next vinyl effort may be quite a ways off...Three (thousand) cheers to **Brian Slagel**, who has announced that Chicago destruction squadron, **Thrust**, will be vinylized by the end of this summer.

\* **Bodine**, one of the best commercial metal bands and one of the best metal bands to emerge from Holland, are close to signing a deal for album number four with Elektra Records in America. Following their phenomenal "Three Times Running" album, undoubtedly one of the most ass-kicking albums of 1983, was released in over twenty countries, including England, Japan, and America, and received raves everywhere, and rightly so. The band's fourth album will likely be out around October or November.

\* On the majestic, magik **Manilla Road** scene, the three Kansas ass-kickers have recently begun work on their fourth album, which should be out by September or October. Just as "Crystal Logic" was far more metallic 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 Nugent at the Wichita Cotillion Ballroom on May 17th.

\* California metal band **Leas Rokit** will be releasing their debut album very shortly, entitled "City's Gonna Burn". Their new contact address is: Pyro Squad, P.O. Box 1616, Novato, California 94948, U.S.A.

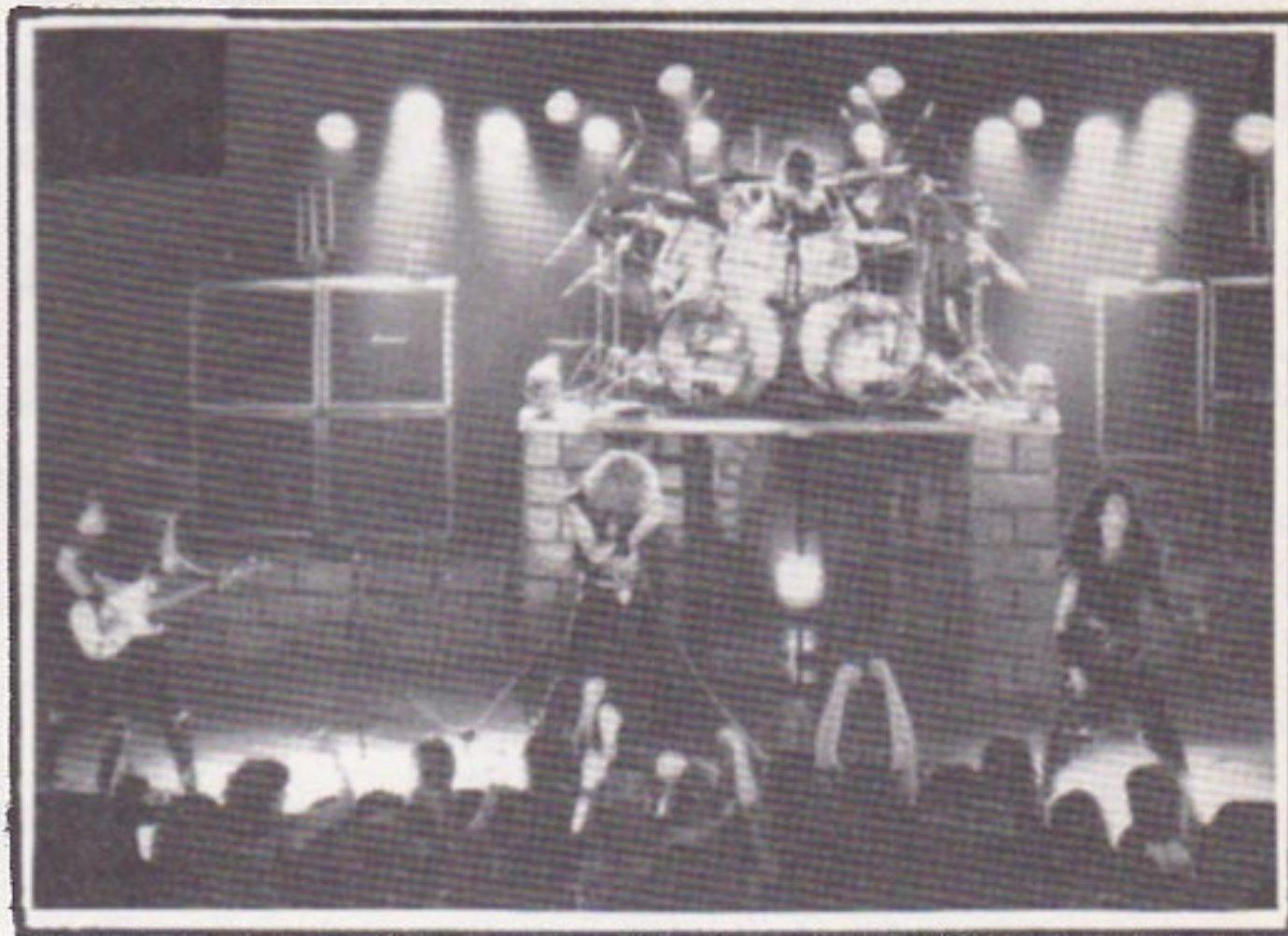
\* Due out shortly, also, is the debut album from the San Antonio **Slayer**, "Go For The Throat", the vinyl debut for lead guitarist **Ronnie Jarsenbek**. Ronnie had actually already replaced **Art Villerreal** by the time the band's "Prepare To Die" EP had come out, but it was, of course, Art's guitar work that was vinylized. Tracks will include "If You Want Evil", "Hell Will Be Thy Name", "Go For The Throat", "Upon Us The End Now", "Hang 'em High", and "Power To Burn".

\* California HM band **Hellion**, whose tentative July schedule includes the warm-up spot for the Oakland July 4th "Day On The Green" festival (featuring **Dio**, **Motley**, **Crus**, **Iron Maiden**, **Y & T**, **Alcatraz**, and **Aesop**) and another warm-up spot on July 20th at Irvine Meadows for **Dio/Whitesnake**, are currently working on some new material, but no new album info has been released yet. The band's fan club address is: **Hellion c/o Niji Productions Inc.**, 18653 Ventura Blvd., Suite 307, Tarzana, California 91356, U.S.A.

\* On the **Megaforce** 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 on June 9th, caused the postponement of dates 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, San Francisco, Portland, 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 **Raven/Anthrax** tour hits the Roseland Ballroom in Manhattan, 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 Rap" (**Lone Rager**) 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 **Nasty 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 ever really got started, the band is in contact with a number of metal labels, so a deal is likely just around the corner.



\* **First Strike Records' Warren Rachele** would like to alert all metallers to watch out for the debut release from **Tora Tora**. Says Warren, "To my ears, they have 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**, **Waysted**, and **Dio**, plus articles on **Queensryche**, **Aardshock '84**, **Kiss**, and much more. Send \$1.50 to: **Crucible**, PO 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 **KICK\*ASS**, **Dee Snider** continues to try to "get back at KICK\*ASS". A recent interview with a college radio station in Boston saw Dee not only rip me and **KICK\*ASS**, 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 Erigo's** name on it. Even anti-KICK\*ASS 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 **KICK\*ASS**, as a whole, was disappointed with their second album, and to still be crying about it one year later, well, o'mon. Quite awhile ago, in February, I had run into **Animal Mendoza** and **Eddie Ojeda** at the **Aerosmith/Anvil** show on Long Island, and had a short, pleasant conversation with them, so, apparently, this is Dee's own personal grudge. Well, to begrudge me for a review I never even wrote, or for printing and defending someone else's review, sort of adds credence to the old **Sister** song, "I'll Never Grow Up Now".

\* **Hidden Meaning Studios**, in Warner Robins, Georgia, is soliciting material for a weekly, non-profit radio show devoted to unsigned talent. Any style of music is welcome. Copyrights are advised. Interested artists should send a cassette of up to four songs, a



brief bio, and pictures if available to: Hidden Meaning Studios, 115 Corinth Street, Warner Robins, Georgia 31093, U.S.A.

\* **Terrecuda** recently replaced **Ray Winslow** with 20-year-old guitarist **Riek Grecco**, formerly of **Turbo**. In addition, the band is currently auditioning bassists to replace **Gary Winslow**. So much for band stability.

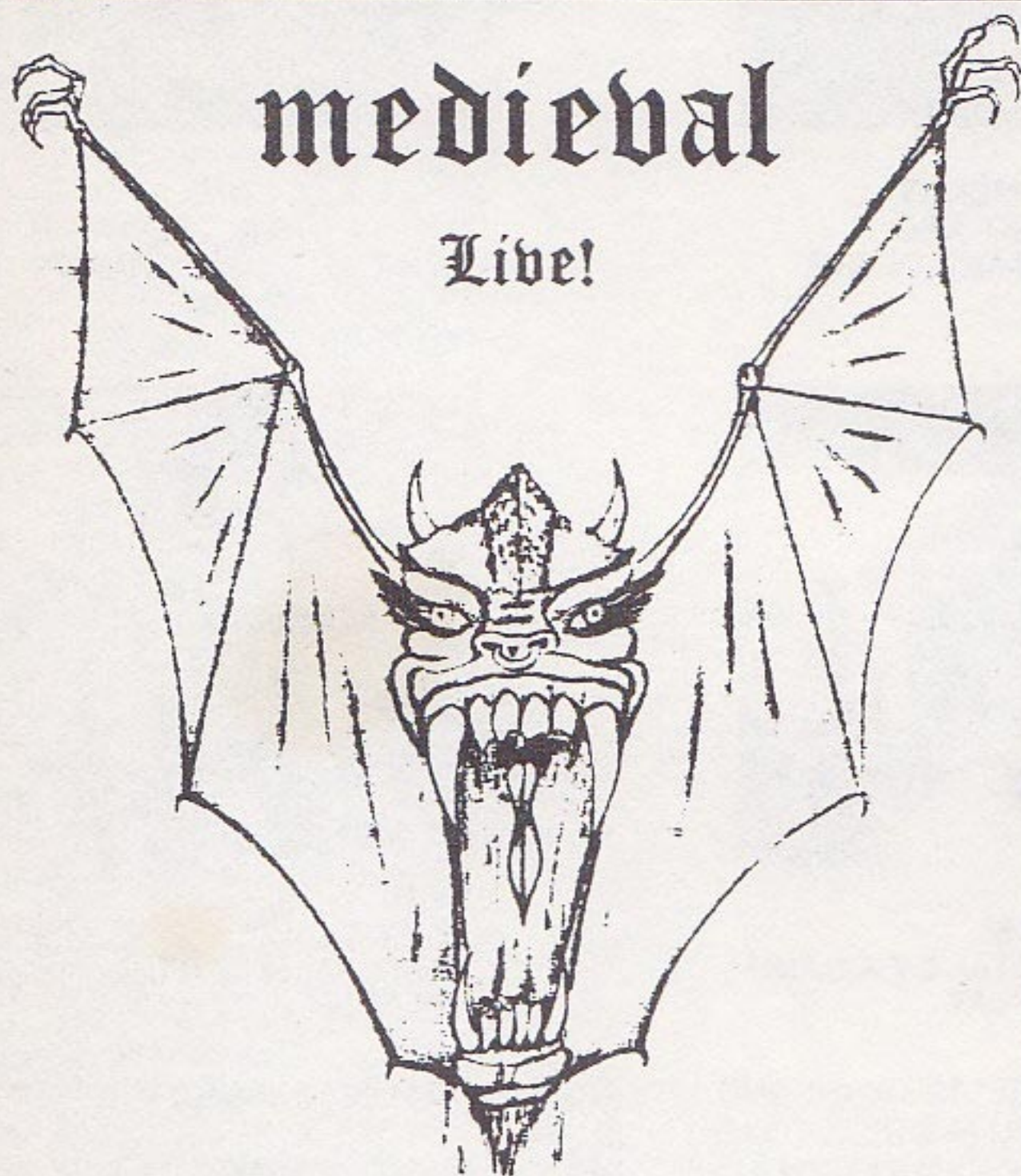
\* With producer **Michael (No Glove) Jackson** having completed his work with **Kiss**, he has turned his attention to **Armored Saint**, and their debut album. Current track listing includes "March Of The Saint" (the title track), "Seducer", "Mad House", "Mutiny On The World", "On The Way" (a re-recorded 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 **DMA 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**).



Wendy O. & Gene Simmons



Medieval Ravage



Satanic Slaughter

# BODINE



BLACK

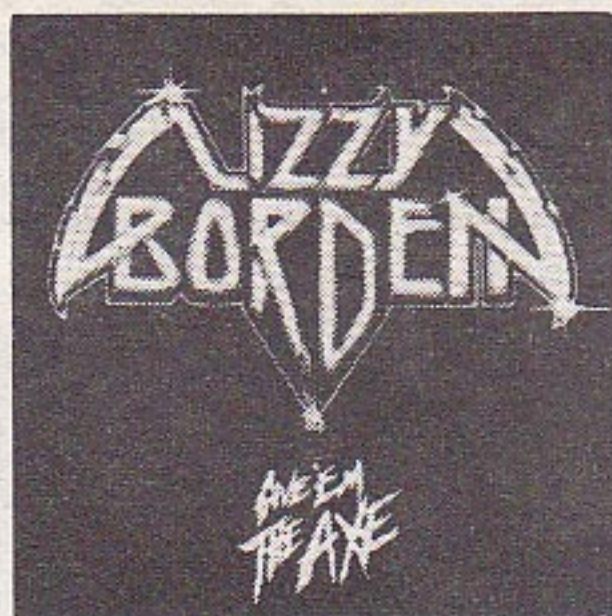


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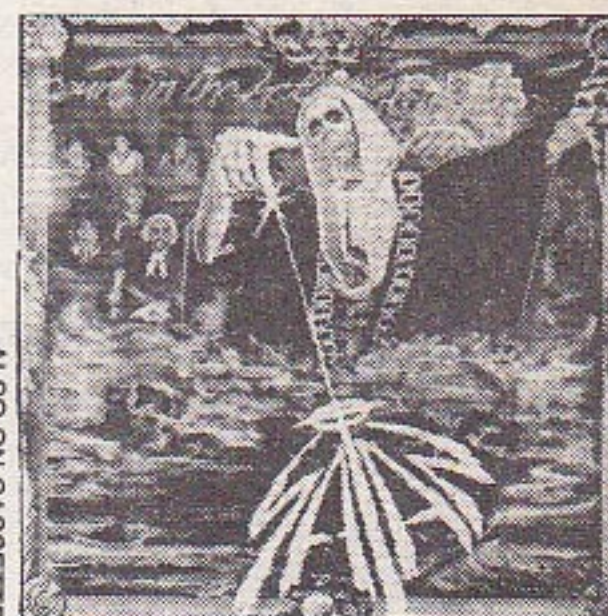


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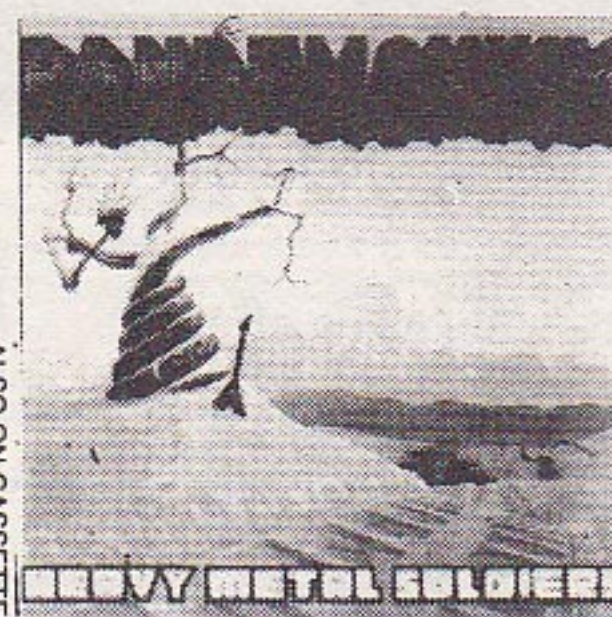


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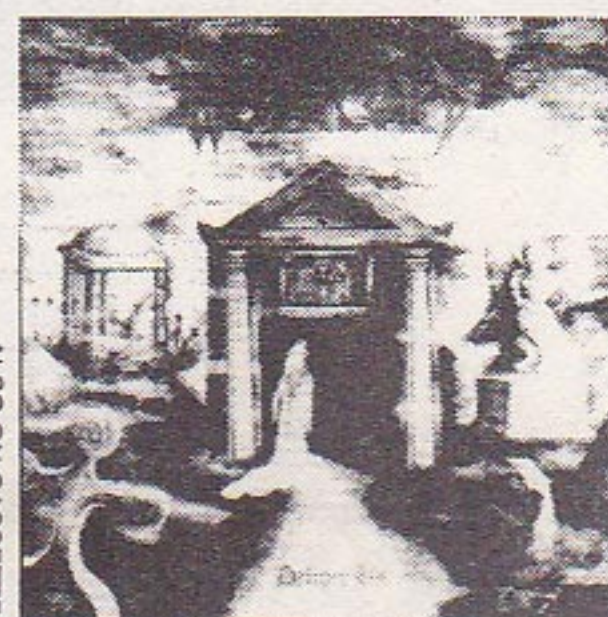


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