

# GRAY MATTER

5  
HANTIER  
TERDIT  
PUBLIC



PORN ORCHARD



PRONG



SLAYER



PROCESS REVEALED



# GRAY MATTER

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The front cover background is taken from a documentation of French propaganda, CHANTIER INTERDIT AU PUBLIC, by Harold Chapman.

## EDITOR'S NOTE

A word on zines ordered from overseas (Europe, S. America, etc.): Due to the monumental international air mail prices experienced in the US, I am forced to send all "heavy" mail like zines by boat, or as some people say, surface. The current (average) rate for a sending a single zine by ship is about \$1. Air mail rip-off prices are approximately \$3 to \$4, depending on destination. Since I would like to keep Gray Matter a non-profit zine, as opposed to a negative or positive-profit zine, the change from air mail to sea mail is necessary. If anyone has a problem with this (the shipping time), please speak up. Letters are still sent by air.

Another interesting tidbit of mail info is that an IRC is worth 40¢ in the USofA. You might recognize that this is enough to send an air mail postcard overseas.

I would like to say something about the nature of this issue. A conscious effort has been made to include more non-music issues that I deem important. Anyone wondering how I decide what's important can assure themselves that common sense is involved. In the future I would like to feature more non-music interviews and articles. I would like to hear opinions on this move to expand the format. People who have ideas for subjects, you must take the initiative to write interviews and articles. It would also be nice to have more poetry, creative writing and artwork. And, lest we forget, anyone who "discovers" a diligent, born-with-brains band, hesitate not to prod them for an interview.

Since I received more positive comments than negative about the "Generic Interview" section, it appears in this issue. Most people who offered their opinion commended the idea and said that the format was suitable.

GM#4 Trivia: About \$1,200 went into the last issue of which \$1,041 I have managed to get back. There were 2,300 copies printed. 1,433 have been distributed. Simple math will tell you how many occupy my shelves. Over fifty people/companies (mostly individuals) were involved in the distribution end, and #4 made it to these countries: Switzerland, W. Germany, The Netherlands, Sweden, Australia, US, and Canada. As well as heavily infesting the above countries, the last issue made it to a few hands in: Finland, Norway, Greece, Italy, England, France, Chile, Brazil, Mexico, Denmark, East Germany, Poland, Belgium, Spain, and Singapore. I think it is interesting to note the geographic concentrations. Europe, the Americas, and Australia. A reflection of common philosophy that inspires this music?

## PLAYLISTS

### RAY DORSEY

SACRILEGE (UK)-Turn Back Triobite-LP  
CRIMSON GLORY-Transcendence-LP  
THIN LIZZY-Shades of a Blue Orphanage-LP  
DREAM THEATRE-When Dream and Day Unite-LP  
CRACK THE SKY-From the Greenhouse-LP  
GARY MOORE-After the War-CD EP (w/"Emerald")  
WINTERHAWK/WRONG MAN-Restral-LP/rehearsals  
SOUNDGARDEN-Ultra Mega OK-LP  
HIGH TIDE-Sea Shanties-LP  
MEKONG DELTA-Tocata-EP

### CHRIS ORLOSKI

MINISTRY-Land of Rape and Horse-LP  
JANE'S ADDICTION-Nothing's Shocking-LP  
SCRAPING POETUS OFF THE WHEEL-Runned/Bothead-12"  
PORN ORCHARD-'89 demo  
MANNEQUIN BEACH-Don't Laugh, You're Next-LP  
SWANS-Children of God-LP  
DEAD KENNEDYS-Give Me Consensus...-LP  
NOMEANSNO-Small Parts Isolated and Destroyed-LP  
SKINNY PUPPY-Mind: The Perpetual Intercourse-LP  
VOIVOD-Dimension Hâtrose-LP

### DAVID SMITH

JANE'S ADDICTION-Nothing's Shocking-LP  
QUEENSRÛCHE-Operation: Mindcrime-LP  
METALLICA-And Justice For All...-LP  
SOUNDGARDEN-Ultra Mega OK-LP  
CRIMSON GLORY-Transcendence-LP  
NAPALM DEATH-From Enslavement to Obliteration-LP  
WARGASM-Why Play Around?-LP  
LIVING COLOUR-Vivid-LP  
R.E.M.-Green-LP  
VENDETTA-Brain Damage-LP

### IAN CHRISTIE

SONIC YOUTH-Daydream Nation-LP  
VOIVOD-Dimension Hâtrose-LP  
RAPEMAN-Two Nuns and a Pack Mule-LP  
PUBLIC ENEMY-It Takes a Nation of Millions to Hold Us...-LP  
DEADHORSE-Death Rides a Dead Horse-demo  
MORBID ANGEL-Thy Kingdom Come-demo  
HELLHAMMER-every last second  
JANE'S ADDICTION-Nothing's Shocking-LP  
THE MELTING POT-compilation LP  
PORN ORCHARD-demos, live tapes, and the 7", too!

### STEVE MURPHY

NOMEANSNO-Small Parts Isolated and Destroyed-LP  
JANE'S ADDICTION-Nothing's Shocking-CD  
COWBOY JUNKIES-The Trinity Session-LP  
PAILHEAD-Trait-EP  
PORN ORCHARD-7"  
FUGAZI-EP  
RETARTED ELF-It Looks Worse Than It Tastes-demo  
BOOGIE DOWN PRODUCTIONS-By All Means Necessary-LP  
DORSAL ATLANTICA-7"  
EXXOR-Asphalt Paradise-LP



God fashioned the ship of the world carefully,  
With infinite skill of an all-master  
Made He the hull and the sails,  
Heid He the rudder  
Ready for adjustment.  
Erect stood He, scanning His work proudly:  
Then—at fateful time—a wrong called,  
And God turned, heeding  
Lo, the ship, at this opportunity, slipped slyly,  
Making cunning noseless travel down the ways.  
So that, forever rudderless, it went upon the seas  
Gang ridiculous voyages,  
Making quaint progress,  
Turning as with serious purpose  
Before stupid winds.  
And there were many in the sky  
Who laughed at this thing.  
—Stephen Crane

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# PORN ORCHARD

Interview by Ian Christe  
Live Photography by Laura Craig



Larry Tenner

Not your typical colleegetown rock 'n' roll trio, Porn Orchard are Curtiss Pernice (guitars), Sam Mixon (drums), and Ted Hafer (vocals and bass), three young fellows living in Athens, GA, a town made famous by its most well-known product, R.E.M.. A tighter unit of funky-ass metallic hardcore rock than P.O. you'd be hard pressed to find, and that's a fact, as evidenced by two demos and a new 7" single featuring "Chain Delivery" as the jerky, crunch-filled A-side. There's a lot to be said about this band, and as it turns out no one can say it better than themselves, straight from their own happy home, no less...

**GM** = Gray Matter, mouth of Ian. **T** = Ted. **S** = Sam. **C** = Curtiss.

**GM:** Tell me about yourselves, boys.

**T:** Well, obviously we have a happy, domestic life.

**S:** The average height is probably 5' 9", 5' 8"...

**C:** I'm the tallest.

**S:** Well, I was just kinda giving the average.

**T:** We're like the three bears, okay? That makes me momma.

**GM:** So, you sleep in the same room in three beds?

**C:** Look, the porridge is cold.

**S:** No, yours is supposed to be hot.

**C:** No, we've got a huge house, huge, huge.

A bunch of people live here. And that's where we practice. I think much to the chagrin of the other members of the house...

**GM:** Self sufficient, then, huh?

**S:** Well, it makes practice a lot easier. Everybody's around.

**T:** We practice a lot.

**C:** Yeah.

**S:** Well, usually.

**GM:** Oh, say. Once or twice a month, or even more?

**S:** About twice a day!

**C:** I dunno. Maybe at our best, probably five days a week.

**GM:** A few hours at a time?

**C:** Yeah, a couple of hours at a time.

**S:** Usually between an hour and a half

and two hours. That's usually how it works...but, if we're working on new stuff, sometimes it'll go longer. It depends on what kind of practice it is. If it's a set practice, then we run the set. But, if it's work-on-new-material practice, then practices usually go on a lot longer.

**GM:** So, anyway, what do you guys plan on doing in the near future?

**C:** Well, uh—

**GM:** Well, no, actually, I think we should focus here on the 7". What have you been doing with that?

**C:** Yeah, good idea—what are we doin' with it? Well, um, we've been sending it out to magazines and radio stations, and people that we hope will help us put out an LP. So far there's been like zero response. Also, we hooked up with three different distributors. Mostly mail order, except this one, Kaleidoscope. That'll distribute to stores. The rest are mail order, so I think a lot of people can get their hands on it if they want to. I'm sure it's gonna go out of print, of course, but it'll be out there.

There's a thousand of them out there someplace. There's a few of 'em overseas. I sent some to this guy in Poland that I know...

**T:** What are all the different countries that we've gotten like, correspondence from?

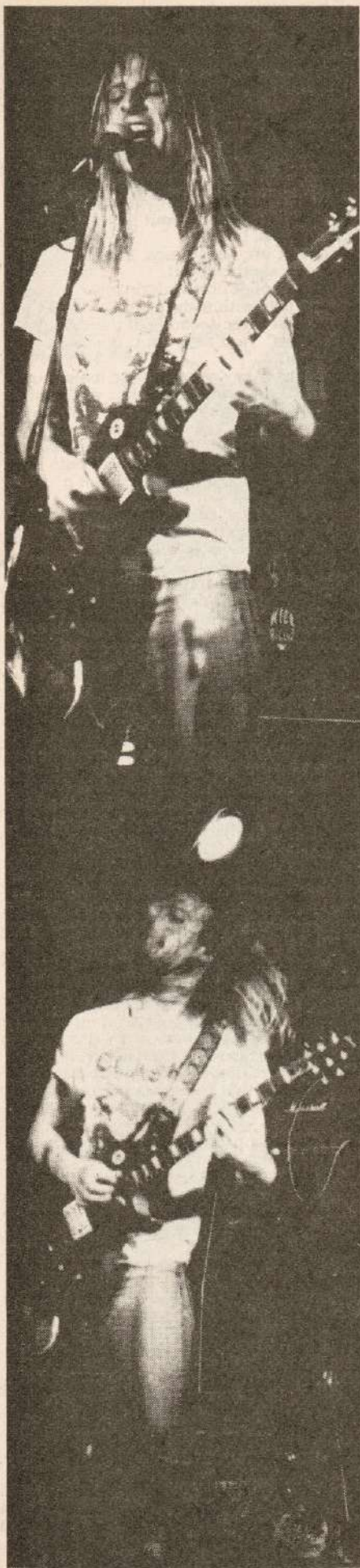
**C:** Oh, um, England, and, um, Germany, Italy, Poland, Belgium, and Canada. Good old USA. I guess that's it. We've been waiting for a Japan letter. It hasn't arrived yet.

**GM:** What kind of things are people saying about you?

**C:** Well, mostly, um, what it is, people write and want to get a copy of the record. They just say that they saw our address on the back of your magazine, or some magazine that it's been reviewed in.

**T:** Plus some of our demo tapes have gotten to weird places.

**C:** Yeah. They're all over the place, too. I don't know how many we've dubbed of those. A ton of 'em, that's for sure. Um, yeah, I guess people write and request the record. We've gotten lots of mail, especially lately. The more places you get your address, I guess, the more people will be writing you.



**GM:** Uh huh. What have the reviewers been saying?

**C:** Well, I tell you, Maximum Rocknroll didn't really seem to like too much. Someone told me that I should consider that a compliment.

**T:** What was the 'zine that was talking about the psychedelic fringes and stuff like that?

**C:** Oh yeah, this magazine from Orange County, someplace in California, called the Happy Thrasher...they said it was "pseudo industrial metal with psychedelic fringes." They were talking about "Chain Delivery" with that. I wouldn't say the songs on side two are psychedelic.

**T:** Yeah, there's a big difference between sides. Basically because the different times at which the songs were written. The one that they thought was more complex or whatever was more recently written. Because we wanted to put three songs on the single, we put on two short, simple, older songs that were really basic, no frills for what we're doing. Maybe that's what Maximum Rocknroll was talking about. Saying something about it being pretty competent and good and everything, but it didn't rise too far above the ordinary. I can see why they might say that about the older songs. I mean there's not too much exoticness to them; they're really short. We wanted to cram three songs on, so...but our new material obviously sounds a lot different from our older stuff. It's kinda weird having the single coming out.

**C:** It's like, "Chain Delivery" was written in the past six months. We recorded it in June of 1988. That song was probably written about a month before, so that song's only seven months old, and that's more indicative of our new stuff than "Desperate Formula" and "Barbie" are.

**GM:** How often do new songs get spewed out? Are you pretty prolific?

**C:** Yeah, lately. We've usually got like one or two things in the can that we can't really seem to get to gel, but that's cool because there's always raw material to work from.

**T:** Every time we're in between gigs, we're always serious on one piece of material. We hardly ever seriously work on two songs at a time or anything like that. I can't remember even doing that.

**S:** Every once in a while they'll overlap. We'll start working on something new before we're done with whatever we've already been working on.

**T:** It's like each song is a project that we work on for several practices usually.

**S:** Five or six two-hour practices per song, really.

**T:** That might not sound like a spontaneous way to do it, but it's like one spark will happen, and then we'll just fuck with it and fuck with it. It's not gonna get written until another spark comes along. That's how the songs get written. It's still a spontaneous way of writing songs.

**S:** We don't go in with one person having already written a song; we sort of leave it to a group thing.

**T:** Yeah, that's happened once or twice, but usually it's a really intuitive type thing, where lots of different things happen, but we all agree on the direction for the song. The songs that we're writing are getting more and more complex every time we write a song. The whole sound of the band is just getting....

**C:** Freaky or textured or something.

**GM:** Ha! Freakier! Ha! Ha! Ha!

**C:** More melodic, that's for sure.

**T:** We need a vehicle to let people know what we sound like now.

**GM:** How do you view your songs as being different from each other? Like some people say different colors...ya know what I'm sayin'?

**S:** For me it's more of a matter of what

period the song was written in because we'll all be under certain influences at a certain time. So, in one one-month period we may write two or three songs, and I've noticed it myself that a lot of times those songs will sound completely different from something that I've written earlier when I was under different influences. Listening to other music might often times somehow be reflected in what's going on. That's really how I look at it, as more of a time period thing—what's happening with you as a musician at that point. There might be certain riffs that I'm into, or slight variations of certain styles that I'm into doing at that time.

**T:** Since I'm doing the words and everything, for me, I guess it's more of an emotional thing. Since I'm writing the lyrics, a lot of times my approach to how the song sounds actually has something to do with the lyrical content because I'm trying to express an idea or a feeling that I had when I wrote the words. Depending on what idea I'm trying to put across it might be done really aggressively, or it might be more of a melodic thing or something.

**GM:** How do you approach writing the lyrics?

**T:** I keep a book around, and I just write in spurts. Usually I get into a really weird mood. The only time when I write is when I'm in a really dissatisfied kinda mood. Not necessarily unhappy or anything, but I'm usually feeling pretty edgy when I write stuff. I have to feel an urge to have something important to say to write down words. One thing that one of the reviews said of the single was that they lyrics were personal and obscure. I can see that 'cause some of it's pretty stream of consciousness, but I think that when they're in written form, and people are looking at 'em, they understand what I'm trying to say. I don't always take the really direct way. Sometimes I make it a little bit lyrical while I'm writing it. I enjoy making it a little bit musical while I'm writing it down on paper. I've never written words intending to put them to music. I mean, with the band being here, the possibility is there, and usually there's a rhythm to what I'm doing; and, hardly ever a direct, absolute rhyme, but there's like close rhymes and stuff like that which is just the way I enjoy writing. That goes really good. We start messing around with some riff that sounds really cool, and I'll just yank my book out and try four or five different things that I've written, and something will lock in. I let the music go for the words.

**GM:** Do you have anything to add there, Curtiss?

**C:** Well, um, uh, to add, to add, um.

**GM:** Uhhhh...yeh!

**S:** I just think it's been a good year for Porn Orchard. We've been on the road three times. We've played New York City twice, had a little bit more success in the Atlanta area, which I'd really like to see us do better in, so I feel real happy with this year. We're coming up on Christmas time, so we're gonna be taking some time off soon, but that's usually good because it gets all the old habits out from under our hands and gives us a chance to start anew at the beginning of the year. We usually write a lot of new material after breaks. Every time we take a couple weeks off. When we get back into it, we come up with a lot of new stuff, like we haven't been getting our fix. So, all of a sudden it's a lot more fun because it's new again.

**GM:** From your travels, are there any recurrent trends you see in people that come to see Porn Orchard?

**C:** Well, um...

**T:** People are still finding out about us. **S:** We're hard enough that I think a lot of young kids like us, but—



**C:** —and we're damn loud enough to make most people leave clubs—

**S:** —but we're also interesting enough that if people can stand the volume, older people do enjoy it. I can't say it's pure anything. It's not pure thrash or pure hardcore or anything like that. It's a lot more interesting to listen to, I think.

**T:** People have acted surprised if they have checked out what we're playing, like maybe they aren't used to liking a metallic sounding music. But, um, people can groove on it because of what's happening. We like our material a lot; we enjoy playing it. I don't know. A lot of people have been really surprised that they could enjoy it, y'know. It's really metallic sounding—people like it that aren't used to that kinda sounding instruments.

**S:** People our age pretty much cut their teeth on metal music and stuff. I grew up in the seventies, late seventies, and that was really the only thing to deal with back then unless you were into disco. I definitely liked metal when I was a lot younger, so I like playing it now. I like that kinda sound, that kind of guitar sound, big drum sound, that excitement, that energy.

**GM:** How do you compare the metal of the late 70's to the metal of the late 80's?

**S:** I think the metal of the late 80's is...well, it depends about whether you're talking about mainstream metal, more commercial, or if you're talking like Honor Role, weird kinda thing.

**GM:** Yeah, I'm talking like back then it was like *Blüë Öjstér Cült*, and now it's like *Metallica* and *Cinderella*.

**S:** Yeah, I think it's a lot more twisted and a lot more complex. I think people our age that like that kinda sound need more than just that simple three chord pop bull-shit that's just like pop metal. What we're into is doing something that was that metal sound, but it's a lot more interesting, a lot more complex than probably a lot of people do.

**GM:** What would you like to be known for as a band?

**T:** Doing something original, whatever it is. I mean, tightly sounding like us.

**S:** Uh, yeah, having our own sound. Every band, I guess, wants to have their own sound.

**T:** Doing something that can't be explained. Something that people have a hard time talking about. [Heavy chuckling all around.]

**S:** That's a good one.

**C:** The longer we play, the more unique it gets. The more time goes on, it just gets more and more unlike anything I've ever heard.

**S:** Like songs in 7/4 are starting to pop up, and 5/4. We're writing more in 6/8 now, which I think is kind of a sixties thing, writing in 6/8, 'cuz you feel that duple meter: one, two—but behind that is a triplet kinda feel—for each one of those beats there's three others. That would make it 6/8 if you looked at it on a piece of paper. That's a kinda weird throwback from the sixties thing. I listened to a lot of sixties music. Also, when I was like sixteen...seventeen...eighteen...I got into a lot of the old Rolling Stones stuff. When I was a lot younger, like thirteen or fourteen, I was heavily into Black Sabbath, where it's kind of an evil dun-ta-dunna-ta-dun, you know what I'm saying. And the drummer would usually be riding his ride cymbal a lot. Guys back then used these huge crash cymbals, like a real big booming John Bonham or Black Sabbath kinda thing.

**C:** Yeah, my brother would listen to Black Sabbath stuff when I was really young, like five years old. I mean, getting back to that question you asked about metal, how it's changed; I like a lot of that stuff like old Black Sabbath. I like Metallica a

lot, but, personally, I'm gettin' kinda sick of just kinda like really, really thrash metal. It may have been a valid thing at one time. I just think it's been beaten into the ground. I don't really follow it really closely, but I hear some of it. The only band I know that's doing anything that's really new with that would be Voivod. That's what I think. I think it's time for things to change **big**.

**GM:** Definitely there's a glut of bands in all quarters, and a famine of originality and goodness throughout the world.

**ALL:** Ha, ha, ha.

**C:** These are hard times, indeed.

**S:** I can see the desert.

**T:** A glut of double kick drums.

**C:** We play with some of those bands, and in the first three seconds of their set, I'm like "Wow!" And after that, it's like "Well...uh...."

**T:** It's like they've got all the tools, but they aren't putting it together very cool.

**GM:** Was it like that, say, twenty years ago? Ha. Ha. That was an old timer joke on your part. But, it doesn't seem like there were 60 million Black Sabbath copy bands, y'know? Every block's got a Slayer.

**C:** Yeah, that's true. That's true. That's true. I guess every fuckin' genre just, like...well, remember all the awful new wave bands, when that was popular. I think metallic sounding music has taken off in the last couple years, compared to prior to that. A lot of people get into it.

**GM:** What do you guys listen to?

**C:** Hmmm, different music.

**GM:** Uh huh. What are some of your favorite bands?

**C:** Well, some of my favorite bands are probably, well, I like Honor Role a whole lot. They're swell. They're the music of the nineties. I can see it.

**T:** But they broke up!

**C:** Yeah, they might have broken up. Damn! But, they're really cool. I also like Stooges and Black Sabbath a bunch, and Black Flag.

**T:** Dinosaur Jr.'s pretty cool. My girlfriend bought the record.

**C:** Yeah, there's a lot of neat stuff.

**S:** I'm really into a lot of bands that are around here as opposed to listening to a lot of music. I don't listen to as much music as I used to, but I go see bands quite a bit. I'm into the local bands a lot. I like Bar-B-Q Killers a lot.

**C:** Yeah, there's Ray Ugly.

**S:** Yeah, Ray Ugly, too.

**C:** It's really healthy here as far as originality goes. Every band has their sound. I wouldn't say that there's any real double bands down here. Everyone sounds a lot different.

**S:** Waylaid's pretty happening, too.

**C:** Yeah, they're hot. As you know, because you have the tape.

**GM:** Why? What's with the originality, is it in the water?

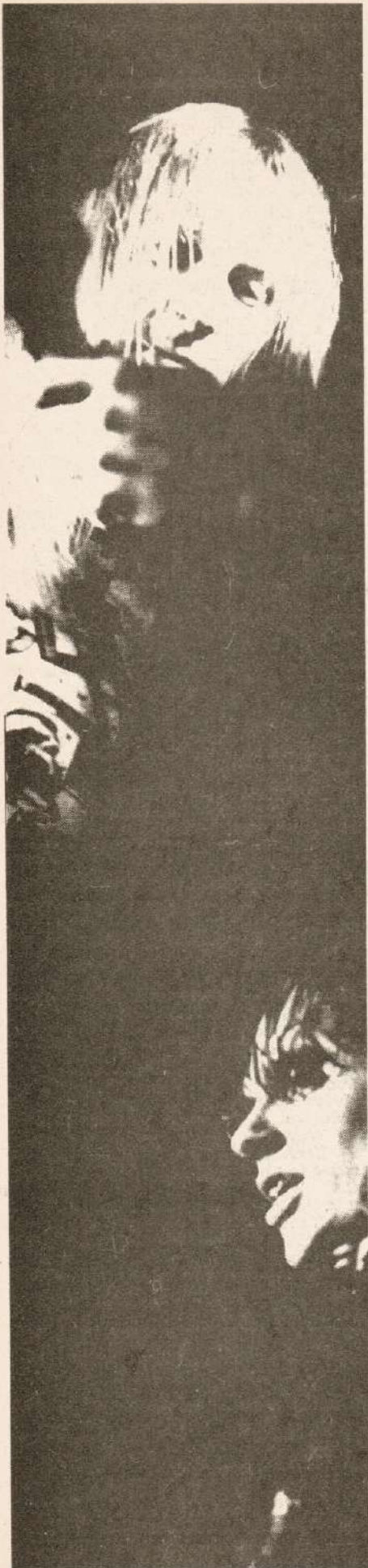
**C:** It could be because it seems to be the case down here.

**T:** Nobody's doing it for the money, I guess. Ha. Ha.

**C:** That's for damn sure.

**T:** There's just giggin' to enjoy it.

**C:** A couple of the harder bands down here, I would say, Mercyland and Bar B Q Killers make around \$500 a show, I guess. When they play in clubs. But everybody else just makes barely over a hundred. Yknow, that's what we make, but there's reasons for that, too. It seems to be the case down here that lots of times people form bands not really knowing how to play, so instead of learning established chops and riffs and things like that, they just kinda learn to play by writing their own songs, and it's an intensely original thing.



**S:** They're really fresh. Sometimes you'll see a guitar player that hasn't been playing guitar except for like maybe four or five months, but he's coming up with some great stuff. Especially rhythmically. Most of the time the rhythm of it is what really strikes me as being really hot. Say like Ray Ugly, for instance. They're not really all that horribly proficient. So, they're not throwing a lot of notes at you, but the rhythms and they way they put the different rhythms together, the different parts of the songs, it's just so unorthodox that it makes it fresh. It's fun to listen to.

**C:** Yeah, um, I guess the Bar B Q Killers are like that too, even though they've been around. Damn. They've been around for a long time, for close to five years. They just picked up their instruments and went for it.

**S:** And, they've gotten really good at their instruments, I think. Through that time period they've really learned their way around their instruments. But, in their own terms.

**GM:** Are you guys respected as legitimate? Or do people (in Athens) see you as a hardcore band or a metal band?

**S:** I think people here don't stigmatize us, but on the road it's hard to...it depends on what kind of band we're booked with and what advance publicity says about us.

**T:** I think things are changing around here. I mean I just meet people that are like "Aw, I love..." The last couple of shows have been like big events as far as breaking down walls, and certain people are coming up to me and saying "Man, uh, I didn't know your band was the way it is!" People that you see around town happen to be there that night. Getting into it, like obviously, they'll be getting into it. They're like "Wow," comin' up and talking to me afterwards. Sayin': "I didn't know."

**S:** That happens a lot.

**T:** I think there is kind of a misperception about us even locally, but things are definitely getting better locally. And, that gives me good reason to hope that if people think that we're just a plain old hardcore band elsewhere, if there's any way to get some recorded stuff out, let 'em know what we're really doing now. Then other people's attitudes will change.

**C:** That's why it's really important right now—

**T:** —We've been mutating so rapidly lately. I mean, the last year since I started playing bass and stuff. The material's just gotten so different than it ever was before. Everybody's getting things out of them that they've had inside forever. The band has allowed me to do things that I only dreamed about doing because you've gotta have working organs—musically—to make your ideas happen. I mean, I can pick up an instrument and just dream and dream about hooking up with somebody musically where ideas come forth, and it's like "Man, I'm really liking the ideas." Right now I'm in a band where it's clicking; things are happening and being made into songs that can be recorded or played for people, and it's great.

**C:** If we had the opportunity to make a record with the material we have to choose from now, and had the time and everything—not that it would take very long at all—I think we could make one of the best records in history, y'know, a record that if I went and bought, it would be like "Yeah!" It would be just as good as like *Furhouse* or something like that, just like really deep, but really neat sounding, too.

**S:** After almost three years, we've got a lot of songs to choose from. I figure we write somewhere between ten and twenty songs a year, maybe. It's hard to put a number on how many songs per year we do.

**T:** The process of songwriting has gotten slower and slower.

**S:** It has this year—

**T:** But, it's gotten more complex. I mean each song is like a fuckin' big event now.

**S:** And, then there's the songs that we spend three or four practices on that we decide it's just not gonna work so we drop it.

**C:** Damn!

**S:** We spend six or eight hours of practice time, and it's kinda all for naught. Not really, but as far as performance purposes. Yeah, it's kinda for nothing.

**C:** But, that's good because I've seen bands that I think just hang onto every little idea they ever had, and it's really there they fall.

**S:** Well, that's part of good songwriting. Like even just writing the words. Like in a creative writing class. The rewrite is very, very important, just as important as all your original ideas. I think, musically, it's the same, too.

**T:** Yeah, it hurts to drop a cool section to a song, but maybe everybody's slowly coming to the conclusion that it's not adding to the whole, and it's like "Man, that's a cool part, but..." It's painful to edit that way. We want things to sound really cool throughout.

**S:** Generally, I think we pretty much agree pretty easily on things.

**T:** Yeah, it's an intuitive interpretation of the whole thing.

**S:** I've been in a lot of bands, and this has been the best band so far ever as far as putting aside ego and just going for it. We're as close to group thinking as one gets.

**C:** Yeah. Yeah, I would agree with that. In other bands that I was in, I had a lot of ideas, but it seemed like the other members that I was in bands with kinda copped out on putting the energy and thought into it, and it didn't work. It's not like that this time.

**GM:** What are you guys like live (now), without the presence of a dancing, hopping frontman?

**T:** We're still having fun.

**C:** That's the most important part. I don't know. I guess we're not really that showy, I mean, consciously. Anything that might be interesting visually is not really premeditated. It's really basic. I guess we're about as interesting as any other three piece band, in that way. I've never really been one for six-foot leaps in the air.

**T:** I think we all get more absorbed in it now than we used to. I'm definitely not thinking as much what to sing. When I was just singing I felt like I had to find something to do the whole time. There were times when I wasn't singing, and I often times felt awkward at those points. I don't feel awkward anymore at anytime while we're playing. It's like just absorption—getting lost in what we're doing. That's the big difference for me. I don't know if it's made that much of a different for anybody else.

**GM:** Have you seen the old bass player around? Have you see Ron around?

**C:** Yeah, in fact he's the manager at my job! That's OK, we get along fine.

**GM:** Where do you all work?

**C:** I work the same job I've had since I moved to Georgia, which is a baker at a sandwich shop, which I will not mention the name of. Yeah, hmmm...hmmm, hmmm. It's been about a year since we switched to being a three piece, and I think we were going for about a year and a half, I guess, as a four piece. We've improved, I think, ten times as much in one year's time than we had before.

**S:** Yeah, no offense to Ron, but he didn't really start playing his instrument until he was probably like twenty-one or twenty-two. Ted's been playing bass for a long time. Not consecutively, but it's like he's



been familiar with the instrument since a pretty young age. I really like the way Ted plays bass because it's really wide open, and Ted's pretty technically able. You never know what Ted's gonna do next, and, so, being the drummer, that's especially exciting for me. With Ron there was only a certain range of things that I was able to expect. With Ted you never know what he's going to do next, so...Ted can play off the beat so much better than Ron ever could just because he's more comfortable, it seems, with playing bass. It seems more natural for him. It's amazing what he can do with what I do! Sometimes that's what really freaks me out is, hey, not only is he playing these really cool things, but he's doing something off of what I'm doing, and that's a really big rush for me.

**C:** Yeah, I don't really think it's so much, y'know, there might be some truth that if you start playing at a young age, y'know, you master it a little better, but, y'know, no matter what age you start at, if you just have dedication and you want to improve, you will. That didn't seem to be the case with Ron.

**S:** That's true. A lot of it's just a matter of feel. It doesn't really matter with the technical abilities. It's a matter of feel.

**T:** ...Yeah. I was more involved in writing and arranging the songs than Ron was, and, I mean, for me it's like I can play—when we're playing a song, sometimes the notes are correct and everything, but, like Sam says, the feel. There's just something about the treatment of it that matters a lot.

The manner in which you are playing it together. I feel a lot happier now. I'm into it, and I have control.

**S:** I think we've become a lot more unique as far as our sound goes since Ted started playing bass. It gives us a little bit more of a distinctive signature, aurally.

**C:** Yeah, it's important to improve individually, too. Stagnation will destroy you.

**GM:** Sheeooooo...let's see. You guys have definitely said a mouthful...good stuff, too, this is great.

**C:** It is?

**GM:** Yeah, it's just great.

A sudden hush enshrouds the room. A hand thrusts forward with anxious speed after Ian's brain experiences a revelation. The cassette is turned almost instantaneously. The record button is pressed with a frantic emphasis, and a voice is heard...

**GM:** What do you think about massive straightedge movements?

**C:** Well, it's just another thing that goes on. It's just another thing that people do, I guess. Even though I wasn't around for it, when that whole thing started. Minor Threat, I guess, in Washington D.C. in 1981 or whenever. I guess it was a really cool idea, but it's been perverted and screwed up. People can do whatever they want to. It doesn't affect me one way or the other as long as they leave me out of it...but it's cool, I mean. It's pretty good to be straight.

**T:** I don't know that much about it. I mean I haven't encountered it very much.

**GM:** Did you guys vote?

**T:** What?

**GM:** Did you guys vote?

**C:** No, I didn't vote.

**T:** I did...Sam couldn't.

**C:** Sam couldn't vote?

**T:** Sam's a felon?

**S and C:** Tee hee. Ha ha ha.

**T:** Sam committed a felony, so he couldn't vote. No, not really.

**GM:** Oh!

**T:** I mean he hasn't been caught or anything.

**C:** Like all of us, I don't know. I just don't vote just because I've just got too many

problems with the process of how the candidates are picked. I can see the validity in the argument that one might be slightly better than the other, but y'know, I just can't—

**S:** They're both part of that big machine that I really don't want to be a part of.

**T:** I voted for Dukakis. I just thought it might be somewhat of a difference environmentally. It might have been. That was really my main reason for that.

**C:** That's something that needs to be addressed more. I mean, I think the only solution with the presidency, and this'll never happen, is just to get somebody who's a total radical. Not somebody who's gonna line people up against the wall and shoot 'em—we've already got that now.

**T:** It doesn't happen that way. There's already like runaway fuckin'—the earth is obviously heating up. Everybody's hoping that there won't be a drought next year, but I bet anything there will be. People worry about the fuckin' greenhouse effect, and there's plenty of indication that it's already kicked in and unstoppable. I think we're all gonna be having some weird fuckin' lives pretty soon. Mainly as a result of that. I mean, the drought has been worse and worse every year, affecting food prices every year. I think it's really pathetic.

**C:** The plant life. I read some place, too, that the plant life is changing really bad from the swings in temperature. It's gotten so hot. It's weird. It's like the earth is mutating in a bad way. As far as voting goes, I think anyone worth their shit would just immediately do something about it instead of saying "OK, a ban on 2% of the shit that the factories and the cars are spewing out." I think it needs to be all or none that way, and it's just not happening. I don't see it happening, not the way the political process is set up now. And, it's like that all over the world, too. Unfortunately. How's that for negativity?

**GM:** Hmmm.

**T:** I'm trying to find out about the rain forest action network!

**GM:** You guys are such hippies!! (A compliment).

**T:** They're gonna stop McDonalds from tearing down the rain forests. Nah, they probably can't do that, but they want to try.

**C:** They're going down at a rate of—how many miles a day?

**T:** 50,000 square acres a day.

**C:** Isn't that incredible?

**GM:** Yeah—

**T:** McDonalds and Wendy's are the single biggest contributors.

**C:** Quit if you work there. Don't go eat there.

**C:** Boycott styrofoam.

**GM:** Is that what it is?

**T:** Well, McDonalds has styrofoam, and that's eating up the ozone, so that's why everybody's getting skin cancer.

**GM:** Auh-huh.

**S:** McDonalds is involved in the rain forest disappearing because they buy that South American beef. They cut the forest to make the grazing lands for the cows to make the burgers.

**T:** So just sum it up by saying—

**S:** Don't eat at McDonalds.

**C:** Yeah, and go there late at night and smash the windows out if you can. And, if you can, break into the restaurant and call the long distance weather information and leave the phone off the hook. [Laughs all around.]

**GM:** 1-900-WEATHER?

**C:** Yeah, that's it. Don't dial the 1-800



# THE BEVIS FROND

Interview by Ray Dorsey

When most people think of the heavy metal underground, their mental calendars probably chug into motion around '79/'80 with the NWOBHM, or even a year or so later with Metallica. Now, I love each of those, and recognize them as a formative part of what we have today, but I tend to go back much further. I slip back to the early '70s and even late '60s when the original underground was happening. Bands like Marianne, High Tide, Apple Pie Motherhood, and others were the stuff being checked out by those who liked Sabbath and early Zeppelin, but wanted something more. These groups were often called "psychedelic" (due to the popularity of acid at the time, although a large percentage of the groups didn't do it) and featured one of the first uses of heavy, fuzzed-out, extended guitar sections and pretty real-to-life, almost punkish lyrics. To most people this is an era-gone-by, represented only in the dusty bins of used and collector's record shops (places where yours truly has spent a good deal of time!!!), but to a pleasant, precious few, it's still happening. Yes, this kind of music is still being created; music that's heavy, raw and emotional from the most human perspective. Currently, one of its chief and most dedicated producers is England's Nick Saloman. Over the last few years, Saloman has released a string of albums under the band name THE BEVIS FROND that plunge the listener into a world of rich guitar textures and vocal parts that embrace both 1970 and 1988 in a beautiful amalgamation. In the following interview, I speak to Mr. Saloman about his past, what led him to The Bevis Frond and his record company, Woronzow. I think you'll find this interview pretty different and interesting. Some of The Bevis Frond albums: *Miasma* (1986), *Inner Marshland* (1987), *Through the Looking Glass* (double LP outtakes), *Triptych* (newest release - Sept. '88). Also on the Woronzow label: *Acid Jam* (featuring Nick on guitars on some cuts), *Lord of the Dark Skies - Outskirts of Infinity* (another great guitarist in this style!).

**GRAY MATTER:** Tell me a little bit (or a lot, if you like!) about the origins of your band, The Bevis Frond, and how it's evolved into its current lineup.

**NICK SALOMAN:** The Bevis Frond first happened in 1968 when we were all 15! The lineup was me: guitar; Charlie Webber: vocals; Ray Flores: bass; Bill O'Brien: drums. Charlie was in because his big brother Steve was in a 'real' psych band called The Geranium Pond, and we could use their equipment. Unfortunately, Charlie couldn't sing—so we had to drop him. He was replaced by Mick Donovan who couldn't sing either, but he was a brilliant dancer and looked great. We broke up in 1969 because we were all under-age and couldn't drive. Carrying the gear to gigs on a bus is no fun. I played through the '70s and early '80s in many bands (Oddssocks/Von Trap Family/Room 13) and eventually had enough of the endless and fruitless gigging. When I recorded my first solo album, I called it The Bevis Frond—you know—a kind of return to the beginning.

**GM:** Do you actually go by the name Bevis Frond, is it a stage name? What is the significance of the name?

**NICK:** No, the band is called The Bevis Frond. I'm called Nick Saloman. Everybody just assumes that I'm Bevis. Kinda like assuming Ian Anderson is called Jethro!

**GM:** Have you played guitar for quite some time? Your style is very reminiscent of the older '70s players. Who are your early influences, and what guitarists do you like these days? What different types of music do you enjoy?

**NICK:** Yeah, I've been playing guitar for 28 years. My style is reminiscent of the older '70s players 'cos I suppose I am one. My early influences are so numerous it's almost impossible to pick out specifics, but I'd have to include Hendrix, Cream, Beatles, Savage Resurrection, Blue Cheer, Pato, David Ackles, H.P. Lovecraft, Jefferson Airplane, early Jethro Tull, Love, Clear Light, Pretty Things, etc., etc. I suppose I still like that kinda stuff best, but I'm very fond of Greg Sage and the Wipers, the Damned (with Capt. Sensible on lead), and present day Grandhogs.

**GM:** The label Woronzow seems devoted to the very



OUTSKIRTS OF INFINITY - Nick Saloman far right

cool, '70s hard rock guitar style with releases like Bevis Frond, *Outskirts of Infinity* and the *Acid Jam LP*. How are you involved with running this label, and how did its formation come about?

**NICK:** Yeah, I run Woronzow with my mate Dave Haar. It was formed in 1980 as a vehicle for the Von Trap Family because no one else would release our music.

**GM:** Is there a big interest in the UK in this type of music, or is it just a small pocket of people who keep it going, as seems to be the case over here?

**NICK:** The interest in the UK for Frond-type music is pretty healthy, but I suspect the potential for wider exposure is pretty limited.

**GM:** Do you perform live very much? If so, what areas do you get the biggest response in, and do you ever see yourselves coming to the U.S. to perform?

**NICK:** I don't perform live at all. I always get very nervous, and after years of horrible gigs, I decided to pack it in. At the moment, I can't see me changing my mind, but you never know.

**GM:** Have you gotten much response to your records (or any of those on Woronzow) from the U.S., or is the interest generally confined to Europe, or even England?

**NICK:** Response to Woronzow has been brilliant. All the punkers and fanzines love it, but the problem is reaching the people. Europe is very keen, and the U.S. is now beginning to show a lot of interest. The UK is all right, but the scene over here is pretty dead.

**GM:** How do you feel about the current heavy metal scene? Are there any bands in this area that interest you? I'm especially interested to know your reaction to the big explosion of the thrash/hardcore style.

**NICK:** I'm afraid I don't know very much about the current HM scene. At the risk of alienating all my potential HM/thrash fans, most of it leaves me stone cold. I'm always knocked out by the musicianship, but I detest all that sexist posing, the pathetic lyrics and the sheer lack of imagination. I always reckon that if '77 punks could have played like '87 HM musos, we'd have had the perfection combination. Except I like a bit of the light and shade to my music as well.

**GM:** The type of stuff you do has often been put under the name of "acid rock" by many people. To your knowledge, is there a great deal of, er, ... hallucinogenic materials used by people who play this stuff?

**NICK:** 'Rugs? Who me, gunvor? Yeah, I think there's a lot of drugs involved with the current acid rock scene. But, drugs are always gonna be associated with any kind of slightly dangerous music. I mean, a lot of stuff is written by stoned-out freaks for the other stoned-out freaks. It's a kind of membership card, isn't it? Having said that—I don't use drugs at all. Honest.

**GM:** Back to your songs, again, what does your material usually deal with lyrically? Are you interested in escapism or more real-life ideas?

**NICK:** Wow! Never ask a writer to explain his lyrics. For some he'll go all self-conscious. I take a lot of trouble over my lyrics. I try to make them mean something. I never write about love, girls, etc., or, if I do, it's never about 'wanting you so bad' or some other puerile garbage. I like my lyrics to sound like you could

say them conversationally. You know—I never invert sentences, e.g. 'My love I would send' instead of 'I'd send my love'—to make it fit. Besides I never write about love, do I?

**GM:** What are your future plans? Is there a new record coming out under the monicker of The Bevis Frond? What can you tell us about it—style-wise and title-wise?

**NICK:** Yes, it's called *Triptych*, and you've now got a copy. Listen to it and make up your mind.

**GM:** Do you ever see the day when the type of stuff you're doing will become reasonably popular, or do you think it'll always be more or less a cult-type phenomenon?

**NICK:** I never saw the day when the kind of stuff I'm doing would be a cult-type phenomenon—so God knows?

**GM:** What are your impressions of the music industry in general?

**NICK:** My pen doesn't contain brown, lumpy ink.

**GM:** For our more technically minded readers, what kind of guitars, accessories, and backline do you have?

**NICK:** My equipment is as follows:

**Guitars:**  
Fender F30 acoustic (1973)  
Epiphone solid (1968)  
Vox semi-acoustic (c. 1960)  
Burns semi-acoustic 12-string (c. 1964)

**Amp:**  
Carlsboro Stingray 130 watt  
4 x 12 50 watt speakers in one very heavy cabinet

**Keyboards:**  
Vox Continental double manual  
Farfisa Bravo

**Bass:**  
Hofner semi-acoustic (c. 1963)

**Drums:**  
Maxwin kit, held together with string. £30 off a mate.

**Accessories:**  
Hofner blues harp, glockenspiel, xylophone, recorder, Pearl distortion unit, cheap chorus pedal, Vox wah wah, echo unit.

**GM:** If there was one band you could sign to Woronzow Records, who would it be?

**NICK:** The one band I'd sigh, eh? I guess I'd ask Ollie Halsall to do a solo album, and let me select the material and produce it. But, that's just a dream. I mean, I'd like to select the material from a bitch of his stuff. But, I'd really love to let the world realize what a genius he is, as it often doesn't come across that way on record, does it? Right ho, then, Ray. I hope that's okay. If you want to get *Bucketful of Brains*, write to Jon Storey / 70 Prince Georges Ave. / London SW20 8BH / ENGLAND. I'm in issues #20 and #26. It's \$5 inc. airmail. See you, mate — keep well and in touch.

# "Help me fight the Religious Right."

"Several years ago I left Christian fundamentalism. I consider myself fortunate to have found a way out.

As a Pentecostal minister, I was part of a national missionary movement to take control of local public school boards 'for Jesus.' I believed the credo, 'Serve the Lord by running for public office.'

The movement has come a long way. During the past decade the Religious Right has made great strides and gained national recognition. While they have yet to reach their goal of a Christian America, the Religious Right has instilled *fear* in the hearts of many Americans — *and for good reason*.

As leaders of the Religious Right cleverly focus national and local attention on such topics as 'pornography' and the 'evils of secular humanism,' their real line of attack is on something else — our distinctly democratic values of diversity, dissent, and debate.

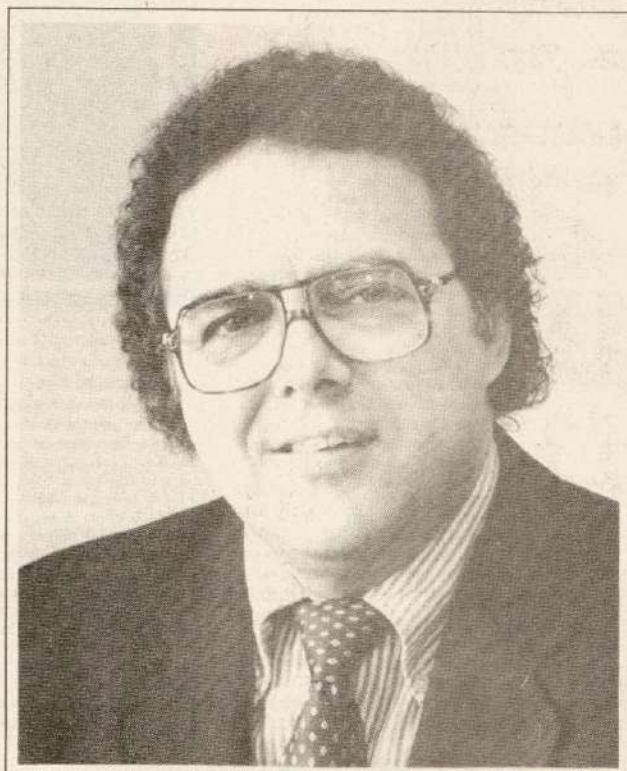
***The attempts by the Religious Right to 'Christianize America' should be of concern to every American. If they are successful, it will lead to the abolition of our First Amendment freedoms.***

In the next decade, the Religious Right may win its greatest victories on the local level, through a highly organized grass-roots movement. Ultimately, they hope to capture the schools, the media, the Congress, the Courts, and the Oval Office.

In 1984, I helped organize our own grass-roots movement — to counter the Religious Right. Now, Americans in every state read our newsletter, *The Freedom Writer*. In it, we present an inside look at the motives and goals of the Religious Right.

We staunchly defend the First Amendment's guarantee of religious freedom, and we speak out against the intolerance expressed by the legislative agenda of the Religious Right. There are signs that we are winning the battle — **but the battle can't be won unless we join together in the fight to keep our freedom intact. Together, we can make a difference.**

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Skipp Porteous

## "Together we can make a difference."

**Skipp,**

*Enough is enough!* It's time to put an end to the intolerance expressed by the political agenda of the Religious Right. Here's my tax-deductible contribution, made out to *The Freedom Writer*.

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**The Freedom Writer**

**P.O. Box 589**

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# IT CAN'T HAPPEN HERE

An interview with Skipp Porteous of THE FREEDOM WRITER

by Chris Orloski

It can't happen here. A Christian America. No religious freedom. No freedom of speech. No freedom to think. This scenario is the goal of an expanding network of Christian fundamentalists and ministries. The Freedom Writer organization exists to counter this possible disaster that has the potential to rewrite the U.S. Constitution according to "Word of God."

Skipp Porteous, a Pentecostal minister for ten years, "defected" from the movement of the religious right to confront what he saw as a threat to our basic freedoms. Porteous publishes *The Freedom Writer*, a national newsletter, circulation of 20,000, that is the watchdog of the religious right's activity and stands to defend our basic freedoms and the separation between church and state.

**GRAY MATTER:** Please give some background about yourself. I understand that you were behind the pulpit before you decided you had had enough "fighting for Jesus."

**SKIPP PORTEOUS:** Your expression, "fighting for Jesus," reminds me that when I was a Pentecostal, I referred to Fundamentalists as "fighting fundys" because they were always fighting to protect God and the Bible. We Pentecostals/Charismatics thought we were spiritually superior, but we just fought for God in a different way. Fundamentalists, generally staid and lifeless, worship the Bible. Pentecostals and Charismatics, who are generally more enthusiastic, can get pretty spooky when it comes to the Holy Ghost. Now, of course, I lump all Bible thumpers and Ghost chasers together as fighting fundys.

At eleven, I was "saved" in a fundamental Baptist church in upstate New York. Almost immediately I became a fanatic. A few years later, though, I happily backslid just long enough to appreciate Elvis, beer, cars, and sex—not necessarily in that order.

Unhappily, fear and guilt, the prime instruments of Christianity, haunted me until I went back to Jesus. At 21, and just married, I entered L.I.F.E. Bible College in Los Angeles. L.I.F.E. is a Pentecostal school with the Foursquare label. The late Aimee Semple McPherson founded the school. She was a Jim and Tammy Bakker and Jimmy Swaggart all rolled into one. Besides the time she roared down the aisle on a motorcycle, her other famous episode was when she faked a kidnapping in order to hide an affair with a worker in her Angelus Temple Church. Later, she died of a drug overdose.

**GM:** What made you decide to leave behind your role as a minister, make a 180 degree turn, and use your experience as a weapon to battle the spread of right wing Christianity?

**SP:** Most people assume that one has to have some kind of traumatic experience to "abandon the faith," as Jerry Falwell has accused me of doing. There was an event, though, that helped ease me out of the ministry. My marriage of twelve years broke up, leaving me with three kids. I took some time to think about my situation and how I would resume my pulpit and radio ministry. Being deeply involved in fundamentalism doesn't leave one much time to think. That, of course, would be dangerous! No pastor wants his flock to think. In this case, I was the pastor, so I could set my own priorities. After much careful thought, I gradually stopped being superstitious. It was like a child's realization that Santa Claus is make-believe.

Over the years I had rationalized all the inconsistencies I observed in Christianity. The Bible contains hundreds, perhaps thousands of errors, inconsistencies, and just plain nonsense. It is cruel, sexist, and potentially damaging to children and grown-ups alike. Most ministers know this, but just choose to overlook these things. For years, I thought I witnessed miracles when people got saved, filled with the Holy Ghost, spoke in tongues, had demons cast out, or were divinely healed. Now, I realize it was all deceptive bullshit. Everything I witnessed could be easily explained in a logical, reasonable way. There was nothing supernatural about any of it. What you see is what you get, and, sometimes, what you think you see is what

you get.

**GM:** When was *The Freedom Writer* organization formed? What does it represent, and what are some accomplishments to date?

**SP:** It was only after I found freedom from religion that I found real peace of mind. Religion is a convenient way for some to explain what they can't understand otherwise. Mankind has always attributed what he couldn't understand to the supernatural. Religion can also put one into a self-imposed cage. People often think that I am critical of fundamentalists because I'm mad at them. Does a child crusade against Santa Claus when he finds out it's make-believe? Of course not. But, if we found out that millions of people believe that Santa and his elves were going to take over the world, and it was their job to prepare the way, then we'd do something about it.

In 1975 and '76, while still in the ministry, I worked on a project called "If My People." The idea was to use two touring companies to bring a "God and Country" rally to about thirty capital cities across the country. The purpose of these rallies was to urge Christians to vote and get involved in politics, essentially, to Christianize America. Pat Boone, the milk man and singer, and Dean Jones, the Disney actor, each led a touring company. I was the New York State coordinator for the project. In 1967, Dean Jones addressed a rally of 2,500 born againers that I was able to get to come out in Albany.

As a Pentecostal minister, I believed the credo, "Serve the Lord by running for public office." I ran for a seat on the school board. My supporters and I felt we could get God into the school. The campaign got so vicious that I didn't want to win. I even refused to campaign, and voted for my opponent. As it turned out, I lost by only a narrow margin.

It was during that episode that I first heard the term "the separation between church and state." When I heard it, I said, "the what?"

When I finally broke away from all the fanatics, I was just happy to be free. I had no interest in going after them. My philosophy was "live, and let live."

Unfortunately, that's not the born againer's philosophy. They'll never be happy until everyone is doing things their way. In 1984, my wife and I (I had happily remarried by this time) became alarmed when the Republican National Convention in Dallas was practically taken over by Jerry Falwell and other fundys. Having studied Rev. Tim LaHaye's books, and being an alumni of the religious right, I could see their long range plans about to come to pass. I knew that if these people had their way, they would find a way to abolish the First Amendment, and that would be the end of our traditional American freedoms.

As a responsible American I had no choice but to say, "No way!" That's when we started *The Freedom Writer*. We had no money and no mailing list. We've taken a second mortgage on our home to keep *The Freedom Writer* going.

Basically, *The Freedom Writer* defends the separation between church and state, to use Thomas Jefferson's words. If we keep the government out of religion, we can maintain religious freedom. If organized religion stays out of the government we can maintain political freedom. Although I don't practice religion, I believe in religious freedom.

In many cases, though, the Swaggarts, Bakkers and Falwells of this world are fucking others so much that the government is going to have to step in just to protect the American people. Then the TV evangelists will cry, "What about the separation between church and state?" But, they're going to bring government scrutiny upon themselves.

Also, *The Freedom Writer* takes a strong stand against any kind of censorship and other infringements of our constitutionally protected freedoms.

Our accomplishment aren't always visible. This is because of the way we operate. What I mean is that *The Freedom Writer* organization often does not receive credit for what it does.



Our work is two-fold. One, we do research on right wing groups and leaders. Sometimes, this entails infiltrating fanatical organizations. For instance, for six months we operated a bogus chapter of Rev. Wildmon's Tupelo, Mississippi-based American Family Association. At the time, it was called the National Federation for Decency. We learned a lot about the operation of that group. At the culmination of that project, I spent two days undercover in their Tupelo headquarters. My cover got blown, and I was almost arrested. Wildmon's got people reporting for him from the inside of just about every government agency or group they target. I can't say much about this aspect of our work, but I will say that we have people in every state who work with us and are secretly involved with the religious right.

How we use the information is as equally important. Some of the information we gather is reported in *The Freedom Writer*. I've been on a thousand radio stations in the United States and Canada in the past three years. A lot of info is given to the national media. We work with four TV networks, and hundreds of radio stations. Additionally, dozens of newspapers, several national magazines use our material. In most cases, we don't receive credit, but that's OK. The important thing is that the information gets out.

One of our biggest accomplishments happened during televangelist Pat Robertson's unsuccessful bid for the Republican nomination for President. Through ways better left unsaid, we obtained a tape of a sermon Robertson preached at a church in Texas in 1984. The sermon was his prophecy of America completely taken over by born again Christians. Robertson predicted that Christians would take charge of every area of American life. This included strict censorship, and even Christian ownership of the most valuable real estate in the land. It was really off-the-wall and scary as hell.

In anticipation of his run for presidency, we'd been reporting on Robertson for three years. The first time *The Freedom Writer* mentioned Robertson's prophecy, it received little attention. Then, in the December 1988 *Freedom Writer*, we offered a copy of the tape to those who wrote. A reporter from *NBC News* called for a copy, but nothing was done with it at the time. The *Los Angeles Times* called and asked for the tape by Federal Express. Then, on the Friday before Super Tuesday, the day many important primaries were held, the *L.A. Times* ran a front page story on the Robertson tape. That brought calls from all over. All three major networks called. *NBC* wanted to send a courier from New York to pick up the tape. I said, "You dummies, you've got the tape!" They were able to find the reporter who had it. *ABC News* did send a courier from New York to Massachusetts that night. Radio stations called, too. One Florida station recorded the tape in its entirety over the phone, and aired it on Monday, the day before Super Tuesday.

As a non-profit organization, we cannot oppose or promote candidates. So, what we did was let Robertson say in his own words what he believed. It didn't help him any!

We've been very involved with the Swaggart scandal and some stuff on Falwell. *Penthouse* and *Playboy* use our material regularly.

Our mailing list is a big part of the key to our success. You'd be surprised who reads *The Freedom Writer*, and who we can reach.

**GM:** Exactly who composes the religious right, and what other groups, individuals, or organizations are indirectly helping them gain strength?

**SP:** Who are the religious right? That's tough. There is, of course, no organization called The Religious Right. Basically, they are born again Christian leaders of various brands who feel they have a mandate from God to take control of America, to bring it "back to God." I say "leaders," because the 60 million born again Christians in the country have no say in what their leaders do. Like sheep, they blindly follow. This is obvious just by looking around. Look at Swaggart, Bakker, Robertson. Thinking people

would have run that bunch out of town a long time ago.

There are hundreds of groups which make up what is called the religious right. It used to be that Falwell's Moral Majority was the main group. Now, it's not so easy to define. James Dobson, Ted Bundy's Father-Confessor, through his Focus on the Family ministry, has organized coalitions in two dozen states to fight a united battle against our constitutional freedoms. Then you have Florida's D. James Kennedy, Tim LaHaye of Washington DC, and Don Wildmon of Tupelo. There are many more. Swaggart and Bakker are has-beens, as far as political power goes. Falwell is probably through, too.

The religious right also contains many radical fringe groups such as some Neo-Nazis, and other hate groups. Most of the religious right groups believe in various conspiracy theories. They believe that either secular humanists, atheists, Jews, New Age groups, witches, or the Anti-christ are trying to take over the world, and especially the United States. I mean, the religious right is super-paranoid and really loony.

Right now, there is a very serious, growing anti-Jewish movement among many groups and some main-line Christian denominations. They're producing videos and publishing books that are unbelievable. Many will believe that shit, though.

**GM:** What new social and political landscapes could someone expect to see if the religious right were to completely Christianize the United States of America?

**SP:** Bible-believers have always stood in the way of civil rights and scientific advancement. If they were to take over, we'd see some of these changes: A woman's right to an abortion would end; adult erotica would be totally banned. Not only would porn be outlawed, but also many music zines, or anything that portrayed a philosophy that wasn't Bible-based; concerts would come under greater control, such as minimum age for attendance; a number of unapproved religious beliefs would be condemned, and people, such as New Agers, would not be able to practice their religion openly. Public school would be open to missionary activity through Bible reading and prayer.

As leaders of the religious right cleverly focus national and local attention on such topics and "pornography" and the evils of "secular humanism," their real line of attack is on something else—our distinctly democratic values of diversity, dissent, and debate.

**GM:** How far along is the religious right in attaining their goal of a Christian America? Are there any indications that the advancement has slowed since so many televangelists have been morally shot out of the sky?

**SP:** Since I began working with them in 1967, the religious right has come a long way. Fortunately, they have been opposed at every level, by us, and other organizations concerned about our First Amendment freedoms. TV evangelists have been their own worst enemy as they continue to make assholes of themselves. Their antics are nothing new, they're just being observed more closely than ever before, which is good.

The movement has not really been slowed down as much as people think. In fact, as they move underground, and work through grassroot coalitions, our work becomes more difficult. I'd rather see them out in the open where we can keep an eye on them.

**GM:** Have you gotten any direct response from the Christian fundamentalists as a result of your activities?

**SP:** Yes, lots of responses. We have a file called "BULLSHIT." In it we keep all the crank letters. These include letters from some of the Aryan Nations people, the KKK, religious tracts, and fundys who address us as "Cunnilingus Breath." On the more serious side, we received a scathing letter from the Rev. Tim LaHaye, one of the religious right's most prolific writers. He didn't like what we said about him in *The Freedom Writer*. We printed his letter, but didn't back down or apologize.



# INK ARRAY

The Ink Array section is devoted to readers' letters and opinions. If there is something pressing on your mind that people should beware of, write. GRAY MATTER \* 4510 Duval St., #108 \* Austin, Texas 78751 \* USA

A short note: Not many people are taking advantage of this section—in fact, none so far. I am having to print pieces of letters that I find interesting and worthy of being printed. These letters have been directed to me. But, it's perfectly OK to write letters to the readers and to respond to a letter you find printed here if you have anything to add. Please title the letter yourself if you do not want me to make one for you.

—C. Orloski

## FILM CENSORSHIP IN WEST GERMANY

Hi Chris,

Here in Germany it's not so difficult to get the records you want, but it's difficult to find good horror/gore films. Many films are not published here in Germany, and, if a film is published, it's usually censored. So, e.g., *Evildead II* has 18 cuttings (*Evildead I* is absolutely prohibited in Germany). The German version of *Day of the Dead* is 13 minutes shorter than the original, but *Dawn of the Dead* is entirely uncensored. It's really horrible. To see them uncensored you have to go to The Netherlands. I think in the U.S. you can see all films you want and uncensored? Take care, and fight all kinds of censorship.

Peter Jannek  
Düsseldorf, West Germany

I must say that the U.S. is not free from film censorship. Films are heavily edited before they are released for TV viewing. I think that less violence and "loul language" is being edited out as the television networks soften their stance—they realize that this stuff sells. I think that there is still much self-imposed censorship going on with the major films, not the underground gore flicks. The large film makers have to get a certification from secret behind-the-door panel that assigns ratings. The film must be cut and hacked in a trial and error fashion until the film makers get the certification they want—G, PG, PG-13, R, or X. Obviously, there's no problem if you want X.

—C. Orloski

## CENSOR

Dear Chris:

I have just picked up a copy of "Gray Matter" #4 at a local store which had happened to be selling your zine. Overall, I really enjoyed it! Your zine seems to cover the most different and underground bands I've seen and is very informative. I like the interviews a lot, but "Underground Views" is an excellent idea! It's great! I do have one bone to pick, though. It involves the review on the band "Mortuary Drape" from Italy, reviewed by Georg Loegler. This review especially bothered me because of the fact that Mister Georg Loegler failed to include the band's address because (quote) "...I don't want people to waste their money to serious Satan worshippers." Unquote. I thought the whole idea of zines like "Gray Matter" was to avoid censorship!!! Now, what the fuck is Georg Loegler's problem?!

Is Tipper Gore your fucking mother, or are you some kind of fucking wimp?! Who cares if their demo sucks and they worship Satan. Some people might possibly like Satanic music? Sure, the review is your viewpoint, but you have no fucking right to review a tape and not include the address! Especially after a group goes through the troubles of sending you their fucking tape for free you fucking son of a bitch. I'm sure other people feel the same way I do and think this is bullshit. Pretty soon even underground zines will be censored because of people like Georg Loegler. Please think about what I've had to say and open your minds up. To reality. I also hope you apologize to "Mortuary Drape" and print their address.

Ryan Holland  
Kelowna, British Columbia  
CANADA

Ryan, you are absolutely right. Georg has, in a sense, censored *Mortuary Drape* from people who read *Gray Matter*. But, it would also be censorship for me to alter a reviewer's opinions without their consent. The only thing I feel I have a right to change in someone's review is the grammar, spelling, or sentence structure—not the content. Therefore, Georg's opinions stand, open-minded or not. If I had the address, I would print it. The fact of the matter is that the demo was channeled through Georg, and he lives in West Germany—not exactly a phone call away. If someone out in the void is willing to provide an address, I will print it for the benefit of those interested in the tape.

—C. Orloski

## CHILEAN GRAPES

Dear Chris,

About fruit, the last night our Minister spoke through TV and radio telling us that USA found some Chilean grape with a bit of cyanide!! I can't believe that our farmers use cyanide in the fruit; they only use import chemicals like you can see in the ads enclosed. I think it's terrorism who try to give us only troubles in the world...

Eduardo  
Santiago, Chile

## GERMAN UNDERGROUND

Dear Chris,

Chris, you asked me if I would distribute *Gray Matter* around here. I would if I gave the mag any chance to reach the mind of the people—but I don't!!! Please let me explain. I showed it to some people I know—the reactions were ridiculous—they missed interviews with already well-known groups, couldn't handle with the political topics (they absolutely don't care what is going on in the world), and too much hardcore. I am not surprised by this 'cause at the end of last year I tried to distribute *Escaza*, and reactions were the same. Most record stores around here don't want to sell fanzines, especially English written ones. It's a shame, I know, but most people I know are absolutely intolerant to things that



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suelo cultivable y, por ende, obtendrá una mayor rentabilidad de su tierra.  
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Krenite es un herbicida de Du Pont para el control de malezas arvustivas de hoja caduca, siendo altamente efectivo en el control de zarzamora o murra.  
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do not fit into their normal/usual horizon/view. I also have to admit I am fed up with trying anything to do against it. All the things I try to make clear to you above contribute to my view on the whole scene as being commercial. Being open-minded and tolerant to other views, unusual tastes—most people do not care. In this mess you find the reason for Escape giving up. Is it really so different in the U.S.?—Stop—I talked about the metal scene, not hardcore. You see, it wouldn't make too much sense if I tried to distribute Gray Matter to the people I know, but I guess if you tried to build up contact to some people out of the hardcore scene here in Germany, then Gray Matter may reach people who know what's behind it.

Good luck,

Oliver Thierfelder  
Duisburg, West Germany

## POLAND'S SITUATION

Hi Chris!

Thanks a lot for your letter. To tell you the truth, I did not expect receiving an answer from you. You made a mistake sending your letter by sea-mail. Your letter was arriving extremely long: you sent it on the 17th of October 1988, and I got it only on the 16th of February 1989, i.e., after four months.

You wrote you'd like to know what the situation in Poland is like and whether the things shown on your TV are true or not. Well, I don't know what you're shown in the States about Poland, but I'll do my best to be objective and to show you what is going on over here. I'll start with saying that since the declaration of the state of war, over eight years have passed, but not too much has changed. Well, it's obvious that tanks are no longer in the streets, and, I'd say we have improved a little the matter of liberty (freedom), but the economic situation is terrible. Today meat is still bought with cards. The same thing was with gasoline, sugar, and sweets, and it's changed only recently. Month after month everything is getting more and more expensive, and usually, with 100 per cent; it often leads to absurd prices. In fact, buying food takes the whole monthly wages. For this reason, people often protest and organize strikes, demanding higher wages. If it is about fights against police, before the state of war it had been very hot—people were killed. Nowadays one can still 'hide and seek' with police from time to time. Especially in Wrocław where I learn. It usually looks so: people gather together, and police.

At the moment, there take place negotiations between the government and opposition. They discuss how to take Poland out of the hole. I think it's worth a shit after all. Especially youth has had start in life, e.g., for a flat [apartment—ed.] one has to wait ten or more years. Everything is expensive; with average wages being 40 thousand (Zlotys) a colour TV set costs 700 thousand; I'm not even going to mention the prices of a car, music equipment, a video, etc. 'cos I don't want to terrify you. So you see now what it is like here? Funny isn't it? Many persons go abroad to earn or to stay

there forever. It may surprise you, but to tell the truth, this is the situation over here.

I said I'd spread your flyers among foreign friends from West Germany, Switzerland...Here nobody would buy [Gray Matter]. Four dollars cost on the black market 14 thousand (Zlotys), whereas average wages is 40 thousand.

Tadek Klimala  
Glogow, Poland

## CORPUS SCENE

Dear Editor,

I'll start off with a basic overview of our scene. Corpus has grown from a dream in someone's mind to reality. I can remember when the only punks we knew of were the stereotypes on TV. In a relatively short amount of time, we have expanded into a large scene with the average show attendance being well over 200, and the largest being somewhere between 500 and 700 folks. That seems to be pretty good if you count the fact that we just basically started two or three years ago with a Die Kruezen show. Of all the local bands, Angkor Wat seem to be the most popular by far, although they seem to be rather controversial among punks now because they seem to have changed directions musically and have alienated early fans like myself and others. Nonetheless, they are a good group and should be credited with being one of the reasons C.C. grew so fast as well as should be blamed for the amazing amount of trendy punks that have sprung up because they know a member of the band, and it is cool to be hardcore 'cause their friend is in a punk band. Next, we have the local favorites, Pure Hate and The Krayons. Pure Hate seem to have made a name for themselves by doing dozens of out-of-city shows including a mini-tour with Vomit Spots of Ala.. The Krayons (my band) have gone through a series of ups and downs with our scene, and we finally won over a following with our latest appearance after a year of shows that ranged from great to shit. Other bands would be Joywax (7 Seconds?), Brutal Poverty (heavy, thrashed out HC), Poetic Noize (A return to 70's punk, good style, no originality), Aggravated Assault (stupid thrash), and others like Decomposed (the name says it all), Anialator (doesn't your town have one?), and others, but I'm too tired to say.

Richard Guerrero  
Corpus Christi, Texas

#1--OUT

# SUBURBAN DEATH

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Global Communique is provided for zines, tape traders, penpals, independent distributors, etc. who need some space to advertise a service or a need. Please submit a (SHORT) message for print.

# GLOBAL COMMUNIQUE

I'm into any kind of original, well-played metal, esp. Warlord (r.i.p.), old Manowar, Jag Panzer, Watchtower, Hades, etc.. I want to trade live/demo tapes or vinyl, so send your lists! I will pay the most for: SA-TAN'S HOST: *Metal from Hell*, WARLORD: *Deliver Us* (Jap). I also look for some Jag Panzer varieties. BE OPEN-MINDED, and write now: Manolis Papiannakis / Solomou 35 / Halandri 15233 / Athens, GREECE.

Mortuary, a band from Mexico, would like people to write. Send letters to Joel Alanis / Gelatti #2120 / Col. Florida / C.P. 64810 Monterrey N.L. / MEXICO.

Hey Scum! I'm looking for the following things: demos (copy or original) of South-American, French, Italian, Swedish and Belgian thrash/death bands; clear live-pictures of Napalm Death, Possessed, Ripcord and (the Dutch) Pestilence; flyers, stickers, tourposters (only thrash) and other nice shit (trade or purchase). I'm also looking for new thrash demo-bands that want to be on next Obituary-compilation tapes. You can write to: San / Baerdijk 79 / 5062 HS Oisterwijk / THE NETHERLANDS.

INTERNATIONAL hardcore demos, live tapes and records for sale at cheap prices inc. such groups as CONCRETE SOX, DEFORMED, OI, POLLOI, DOOM, DEVIATED INSTINCT, and more. Send SASE for list: DESPERATE ATTEMPT / 5510 E. Winston Dr. / Indianapolis, IN 46226 / USA.

Attention! I'm a metal freak from the Iron Curtain. I guess somebody will be interested in swapping albums. I offer metal/punk albums from the East Bloc. Write in English or German to: TADEK KLIMALA / Swierczewskiego 4A-14 / 67-200 Glogow / POLAND.

BLACKTHORN #6 out now! As usual, 36 pages of high quality printing as well as layout and with a full color cover. Written in English. Features interviews with: ANTHRAX, DESTRUCTION, ARTILLERY. Reviews of: ATROPHY, HELLHOUND, PROTECTOR, MATRICIDE, POLTERGEIST, MORBID ANGEL, FORMICIDE, FORBIDDEN EVIL, VIOLENCE, INSECTICIDE, MENTAL DECAY, PRIME EVIL, AGRESSOR, DEATH SQUAD, PESTILENCE, LETHAL PRESENCE + several others. And, of course, the usual number of record reviews, news, and notes. Issue #5 still available featuring: SADUS, AGONY, VOIVOD, TESTAMENT, CRIONIC, MEFISTO, HEATHEN, DEATHRASH, SOOTHSAYER, HALLOWS EVE, MORBID ANGEL, INFERNAL MAJESTY, METAL ONSLAUGHT, POSSESSED, and others. Issue #7 will be out with: DEATH ANGEL, TESTAMENT, FLOTSAM & JETSAM, NUCLEAR ASSAULT, and WARGASM. Reviews of: FLAMING ANGER, SNEAK ATTACK, MEZZROW, INVOCATOR, FORMICIDE, ATRO CITY, EPIDEMIC, ARCANE, SOLITUDE, THE SPUDMONSTERS, CHILLING VISION + of course tons more! Each mag is U.S. \$3.00 (or the same value in your own currency-notes only!) + 1 IRC. Thrash/death metal bands welcome to send material for review. NO hard'n heavy! BLACKTHORN / c/o Esben Slot Sorensen / Carl Bertelsensgade 4 - 3 tv. / 8000 Aarhus C / DENMARK.

RIPPIN' HEADACHE is a monthly review/publicity sheet. So, anyone wishing to send their products, please do so. It's a print run of 2000 and goes out free. Anyone wishing to obtain copies, send SAE/IRC. Send de-

mos, vinyl, and artwork—all is used. Thanx, Dave. RIPPIN' HEADACHE / c/o Dave / 20 Keble Grove, Leigh / Lancs, WN7-5LQ / ENGLAND.

INSANITY #3 features interviews like Slayer, Dark Angel, King Diamond, Sepultura, Mucky Pup, Bloodfeast, Necrophagia L.A., Morbid Angel, and much other stuff on bands...Lethal, Cruise Missile, Sindrome, Process Revealed, Yogsototh's, Warpath, Lastregus Nosferatus, Wicked Angel, Anarchus, Cyperus, Oblivion Knight, Department of Corruption, Impetigo, Misery, Estigia, Kaoz, Hadez, Arsenic, Atheist, Psychic Possessor, Kraze, Adonis, Kinetic Dissent, Beleth, Nimrod, Invocator, Abomination, Mutilated, Exmortis, Disharmonic Orchestra...and many more, news, Chilean notes, LP reviews. It is now available for \$3.00, great and professionally printed, featuring posters of Sepultura and Slayer. Check it out!! INSANITY / c/o Fernando Mujica / P.O. Box 16732 / Santiago 9 / CHILE.

JOIN THE TRADE MAFIA! TRADE MAFIA #1 is out now! Indulge yourself by reading 26 complete demo reviews, 48 classified ads by people who want to trade anything with you, and 39 'zine ads from around the world! It's a catalog of people who want to trade anything and everything from video to audio tapes, to flyers and stickers. Get your copy now for only \$3 U.S. or \$4 overseas. Send U.S. dollars only to Andrew Fredrick / 617 Park Ave. / Columbus, WI 53925.

Yo! NO EXIT ZINE #2 is out now!! It features interviews with: REALM, ATROPHY, NO FRAUD, NECROPHAGIA L.A., and EVICTION. Plus well written and thoughtful reviews, poetry, art, and a few other goodies. All this packed in this killer second issue. Send \$1.00 and two 25¢ stamps to: NO EXIT ZINE / c/o David Alston / 909 Glamis Circle / Signal Mountain, TN 37377 / USA. ATTENTION: bands send demos to get an honest review and a free zine. Thank you. Free stickers with orders.

ATTENTION READERS: THE UNDERGROUND REVIEW, Canada's unique power metal television program, seeks live stage footage on VHS and BETA format. Based on a system where you even get the original tape returned within 45 days, you have nothing to loose, and a lot of free promotion to gain! I also distribute records, tapes, and other merchandise through UNDERGROUND DISTRIBUTION. Send sample. Andrew Drouin / General Delivery, Station A / Kelowna, B.C. / V1Y-7N2 CANADA. Telephone: 1-604-769-6016 for further information.

ENLIGHTENED CHAOS #17 now available! Histories of ULJ JON ROTH, early RUSH and early THIN LIZZY, plus new and classic LP reviews, demo reviews, a contest, "bests for '88," and more. Send \$1.50 to: E.C. / c/o Ray Dorsey / 401 Walcott Rd / Raspeburg, MD 21206.

METAL OVERDOSE #1 out now! 18 interviews—Watchtower/Anacrusis/Realm/Hades/Dream Death/Dream Theater/Aftermath/Vomit/Sodom/Syrus/Powerlord/Tyrant's Reign/Thanatos/Hellwitch/etc. All in English. Reviews/stories on many bands—Cyber Kultur/Solitude/Extrema/Titan Force/Rigid Domain/Prophets of Doom/Sanctus/etc. Plus many LP reviews, gig reviews, and info on Greek bands, such as Danger Cross/Acetic Void/Sadistic Noise/Sarissa/etc. Any bands that wish to appear in future issues should send all the essential stuff (tape/

bio...). Objective review and free copy guaranteed. Get it for only \$2 (Europe-  
rest add an IRC), along with lots of freebies (photos/flyers...) from: Manolis Papiannakis / Solomou 35 / Halandri, 15233 Athens / GREECE.

METAL-CORE #9 out with: DESTRUCTION, DOMINATINO, DARK ANGEL, DEATH, THE LOG, WARGASM, plus record, demo, and show reviews. Send a zine or \$1 plus two stamps to: METAL-CORE / 13 Carriage Ln. / Marlton, NJ 08053 / USA.

SLUDGE premier issue out now! Interviews with Violence, Num Skull, Zyklon-B, Overkill, Outcasts, Cerebral Compression, Danzig, and Agnostic Front. Reviews of S.A.T., Squachek, The Doomed, Stygian, Doomsday, Bloodcur, Recipients of Death, Uncle Slam, and more. Plus show reviews, live 8x10's of Motorhead and Violence, editorials, artwork and anything else I forgot to mention! If you live in the U.S., send \$1 and two stamps. If you live outside the U.S., send \$2 U.S. currency to: SLUDGE / P.O. Box 2214 / Bridgeview, IL 60455 / USA.

SCREAMS FROM THE GUTTER hardcore/crossover/thrash/speed/black/death metal zine. Written in English. Descriptive album and demo reviews, metal news. Write to: SCREAMS FROM THE GUTTER / c/o Dave Rohrbach / 365 Hillsborough Rd. / Belle Mead, NJ 08502 / USA. \$2 each (\$3 overseas). #'s 3,4,5,6,7,8,9,10,11,12 still available. Bands please send demos, bios, pix. All bands who respond receive a free issue, etc..

VOMIT demo *Mechanic Abomination* out now! \$4.00 U.S. (cash only) + 1 IRC. VOMIT / P.O. Box 31232 / Athens 10035 / GREECE.

What if...DIE KILLING Magazine had been around during the 1800's?



- Would the Salem witch trials include editors Dave and Marc?  
- Or would young kids pay to see Dad and Mom under the guillotine?  
- Better yet, would you send \$2.50 + 1 stamp to: DIE KILLING / 926 Fanley Ave. / Louisville, KY 40222 / USA.

OUTRAGED #4 out. \$2 in U.S. or \$3 elsewhere. Includes Vacant Grave, Jackal, Iced Earth, No Excuse, The Lead, Titan Force, Kat, N.O.S.S., Omen, Paramoure, Rage of Eden, Tigertailz, Jaded Lady, Ripchord, Zed Yago, X-Piracy, Cyber Kultur, Dead Conspiracy, David La Duke-Sinbad, Imperator, and tonz more bands. Address is P.O. Box 3547 / Lantana, FL 33465-3547 / USA.

BEDROCK BASHER is finally out!!! The debut! It's got interviews with TESTAMENT, VIOLENCE, FORCED ENTRY, EXECUTIONER, SCREAMER, and KRAZE, plus lots of demo, LP, and show reviews. Also (if that weren't enough) issue #2 will be out very soon and will feature interviews with Death Angel, M.O.D., Overkill, Nuclear Assault, Rigor Mortis, Torment, Siren, Watchtower, Annihilator, Adonis, and maybe even a few



# GLOBAL COMMUNIQUE

more...all this for free!! Just send two 25¢ stamps (U.S.) or \$1.00 (overseas) for postage to: **BEDROCK BASHER** / c/o Becky Mickle / 326 Springfoot Court / Ocoee, FL 32761 / USA. Bash 'til ya bleed.

**NO GLAM FAGS #2** has tons of LP, demo, and live reviews. Also, as an added bonus, there are interviews with Forbidden, Nuclear Assault, Autopsy, Death, Epidemic, and Atrophy. If you would like a copy of this zine, send \$1.50 (worldwide) to: **NO GLAM FAGS** / P.O. Box 4905 Stockton, CA 95204-4905 / USA. The premier issue is still available featuring Sacred Reich, Hexx, Pestilence (U.S.). It could become a collector's item? And, if you have a zine or a band, let us know. See ya!

**THE METAL CREST** newsletter. Free publication. Just send SASE. Features Cerebrus, Wicked Angel, Druid, Kraze. Bob Schimelpfenig / 2904 "R" St. / Vancouver, WA 98663 / USA.

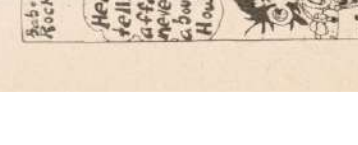
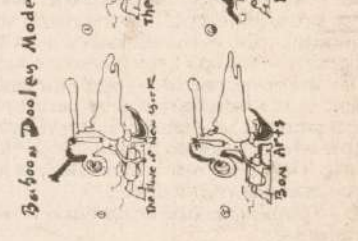
**BLITZKRIEG MAG #4** has two full-length stories/exclusive interviews: one with Queensryche, another with INC. We also interview Forced Entry and Excalibur. Plus we have articles on Roxx Gang, Num Skull, Druid, Hades, Oblivion Knight, and Trouble...just to name a few! You also get all the various Blitzkrieg features, lots of pictures, artwork, and tons of well-written, intelligent, LP, EP, and demo reviews on: **TESLA, ARMORED SAINT, KREATOR, SANCTUARY, DRIVE, NECROPHAGIA**, and much, much more! Intelligent, thoughtful writing, and smart, sharp-looking layout. You won't be disappointed! Send \$2 (U.S.) or \$2.50 (elsewhere) to: **BLITZKRIEG MAGAZINE** / c/o Jason Olcott / P.O. Box 312 / Chelan, WA 98816 / USA.

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**MFTU**



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## Interview by Marcus Greiner

Some of you may know Bill Steer from the band Napalm Death. Deciding that one band and a fanzine (Phonix Militia) were not enough, he formed another band. Since Bill tells you more about the band in the interview, I will keep this intro short and end with an attempt at describing the sound of the band. First, it has to be stated that these guys are above average musicians. I know that most of you are laughing now. But, that just shows that you are extremely *prejudice*, judging the band simply by the name because I am sure most of you laughing haven't even heard this band. OK, back to the description; they combine the sounds of Repulsion, Master and some of the newer grind-core bands with the more metal sound of old Death. Need I say more? Everybody interested read this interview and then go out and get the album.

**GRAY MATTER:** Can you tell me something about the history of the band?

**BILL:** Various attempts at Carcass lineups existed from September '85 onward, although none of them lasted long. Carcass, as it is today, began in early '87. We had a vocalist at that stage, but thankfully he left before we were due to record our first LP.

**GM:** Are you satisfied with the album? How is the response to it?

**BILL:** No, we're not satisfied with the album at all. Some of the songs are still decent, but the drum sound is terrible, and the actual quality of the pressing leaves a lot to be desired, too. On the other hand, the LP has a very heavy sound which is essential for us. As for the response to it—well, the sales have been great for a record that's been banned by certain large shops and distributors. OK, it could've sold much better if we'd had the support of those people who refused to handle the LP (due to the cover), but there's no way we'll alter our record sleeves just to cater to someone's pathetic narrow-mindedness.

**GM:** You play in two bands and have a zine. Is there time for anything else?

**BILL:** Playing in two bands is extremely time-consuming, so much so that I haven't been able to put out a zine in over a year. If I'm not recording, rehearsing or playing live, I'm busy at home trying to keep up with all the mail I receive...so, being unemployed suits me fine at the moment! I have no time for a job.

**GM:** Are you still planning on releasing an EP on Earache?

**BILL:** Yeah, Earache may be releasing our John Peel session (which we recorded in December '88) as a 12". I hope that works out, although I hear that the BBC (who broadcast the J.P. show) are pretty slow in handing over the master tapes—even when a record company's bought them. That's a shame if it's true because we don't want another record to be released six months after it was recorded (as happened with the LP)...

**GM:** How do you go about writing your lyrics?

**BILL:** At the moment, Jeff writes most of our lyrics, tho' generally we all share the responsibility. The ideas come from anything grotesque or morbid that we learn about (diseases, injuries and so on), or sometimes we just expand upon sick concepts that form in our heads. Needless to say, we often refer to medical books to ensure that our lyrics are as graphic as possible—if there's one thing I hate, it's inarticulate lyric-writing!

**GM:** The whole metal-HC bonding seems to have died down lately, I feel, due to the fact that people into HC labelled metal as being satanic, drug-crazed musicians only in it for the money. Would you agree with me on that?

**BILL:** I partially agree with you there. It's unfortunate, but there's certainly a lot of narrow-mindedness and bigotry within the hardcore scene. In some ways, it seems that the old rivalry between punk and metal has emerged again—except that this time a lot of hardcore distance themselves from metallers because of their supposed "attitude problem." Obviously, there are a lot of metalheads who are ignorant and apathetic, but that's no reason to discriminate against anyone who likes metal or has long hair. Besides, everyone deserves a chance—and, none of us can pretend that we were born vegetarian, anti-fascist and generally "right-on" can we? I feel that both "scenes" have a lot to learn. Open-mindedness is the key.

**GM:** Do you feel that Tom Warrior had the right to release a glam album under the name of C.F.?

**BILL:** Yes, he had every right. It's his name and his band, after all. Personally, I don't like the new C.F. LP judging by what I've heard from it, but I can't see why people get so worked up about the thing. C.F. is only a band—I mean, if they change their style, it's hardly the end of the world. I can't really understand what's going inside Warrior's head, but I respect the fact that he's been honest

enough to play the sort of music he likes, even if it makes him a lot of enemies.

**GM:** If you were in the shoes of M. Thatcher, what would you do to help your country?

**BILL:** A difficult question to answer! For a start, I have no wish whatsoever to be prime minister of Britain, or anywhere else for that matter. Secondly, I've never claimed to know the solution to Britain's problems. However, I feel that the conservative government has some very twisted morals and values. For example, they're more concerned with keeping our economy "thriving" than the welfare of the British public. I know it's an over-used cliché, but the rich really do seem to be getting richer while the poor get poorer. I'm also disgusted by the amount of power that the police have—let's face it, most of them aren't what you'd call geniuses (genii?), so it's not unusual to come across policemen with prejudiced attitudes against minorities. Many of the police are only too eager to resort to violence, and it's fair to say that they tend to be full of contempt for those of us who don't wear uniforms or don't think like "normal" people. Then, there's censorship (which I utterly detest)—jeez, I could go on and on...

**GM:** Do you feel that one should be as involved in politics as possible?

**BILL:** It depends what you mean by "should." There are people with no political interest at all wherever you go—it's no use just telling them to "get aware"; they'll only sit up and take notice of what's going on around them if it happens to capture their interest.

Most people appear to regard politics as a rather boring subject that should be ignored, and I felt the same way up until a few years ago. Now, I find it hard to understand how anyone can't take an interest in what's happening to our planet. I won't pretend that I'm living and breathing politics 24 hours a day, but I do my best to stay aware of it all. In a way, my eating habits are political (i.e. I avoid eating anything that involves animal exploitation), and there are certain companies whose behaviour I don't approve of—therefore, I don't buy their products. I also like to think that Carcass has done its bit (however small) to bug the pro-censorship types by putting out an album with a so-called "offensive" cover and "obscene" lyrics. I guess most of us are too busy getting on with our everyday lives and trying to enjoy ourselves to get too heavily into politics, but we have to remember that enjoying ourselves and living everyday life as we want becomes harder as the government starts making even more of our decisions for us.

**GM:** If you had a chance to tour the States, what band would you take along?

**BILL:** God, there are so many bands to choose from! I'd love to tour with Macabre...or Nihilist from Sweden...or Morbid Angel...or Immolation...or perhaps Master, Repulsion, or Insanity would be kind enough to reform!

**GM:** OK, thanks for the interview. Any last comments?

**BILL:** Thanks for some interesting questions. Sorry if my answers tend to get rather long-winded! I'd just like to add that if anyone reading this enjoyed our *Reek of Putrefaction* LP, they should check out our more recent recordings (i.e. the *Symphonies of Sickness* demo and radio session) as they're far more representative of our style. Our new material is infinitely more brutal and complex than anything on the album.

So, there you have it, the new U.K. thrash gods. Anybody writing to them please include an IRC (avail. at your friendly neighborhood post office).

**CARCASS** / c/o Bill / Thornwood, Tower Rd. North / Heswall / Wirral / Merseyside / L60 6RS ENGLAND.



# DREAM THEATER



□ □ □ □ □ □ Interview by Chris Orloski □ □ □ □ □ □ □

They used to be called Majesty. They are from New York. Intricate and volatile are two words that describe them. Inspired and inspiring, Dream Theater radiate a new wave of music—the next generation of hard rock that combines the melodic hooks wielded by learned musicians with the uncompromising pace of "technical" speed metal. The quintet: John Petrucci on guitars; John Myung, bass; Kevin Moore, keyboards; Mike Portnoy, drums; and Charlie Dominici doing the wineglass shattering. Without further ado, I shall allow Mike Portnoy speak.

**GRAY MATTER:** Your '86 and '87 demos yield a wide variety of music, from the more subtle "Vital Star" to the energy and quick pace of "The Ytse Jam." With so much material to choose from, what types of songs are going to represent Dream Theater on this first release?

**MIKE PORTNOY:** The album consists of a combination of new and older material. We've chosen four tracks from the '87 instrumental demo and have four new ones for the album. Nothing from the '86 demo will appear on the album because we feel that our writing style has matured a lot since then. The majority of the songs are well over five minutes in length, and the newer material is heavier and more progressive than anything we've written in the past. There is one new track called "Status Seeker" which was remixed from the album by Terry Brown to be used as our first single.

**GM:** Out of curiosity, what other labels approached you before you signed to Mechanic?

**MIKE:** Before we signed to Mechanic, Metal Blade made a few offers to sign us, but we felt that the Mechanic deal was a better offer.

**GM:** Will the song titles on the '87 demo change with the writing of lyrics? What kind of literature are people going to be reading when they pick up *When Dream and Day Unite*?

**MIKE:** Only one song title from the '87 demo was changed after lyrics were added. "Death of Spock" is now called "The Ones Who Help to Set the Sun." The title "Death of Spock" was only a working title inspired by the mood that was created while writing the song. All of the lyrics on the album were written by Kev, Charlie, and John Petrucci. The topics range from song to song and deal with faith, truth, dreams, fiction, death, and relationships.

**GM:** About the new singer, Charlie Dominici: what's his background and who are some of his influences? Does he fit within the framework of the band, considering the rest of Dream Theater are schooled musicians?

**MIKE:** Charlie has traveled around the country in various bands prior to Dream Theater. His influences range from various metal singers to various pop and soul singers. Because he plays other instruments, he understands the nature of our music and fits in perfectly.

**GM:** How did you feel about recording at Kajem Studios in Philly and having Terry Date at the mixing boards?

**MIKE:** Working with Terry at Kajem was a great experience. Terry is a great guy, and we had a really good time doing the album. We feel that the album is a solid debut and a proper representation of the band at this stage. Kajem is a beautiful studio with great facilities and a great staff of engineers.

**GM:** How did you manage to get this far as a band? Wasn't it frustrating knowing you were musically more competent than many other metal bands getting signed to

major labels?

**MIKE:** The reason this band has managed to get this far is through sheer dedication, faith, and love for the music we play. We went over a year without a singer and not even once ever dreamed of giving up. We had complete faith in the band and knew that things would come together, and they did. It does get frustrating at times knowing that so many bands that are successful aren't very talented, but as long as our music keeps us happy—that's all we care about.

**GM:** A little politics: U.S. voter participation ranks somewhere near the end of the list when compared to other democratic nations across the globe. The impression I get is that a lot of people strictly into metal are not politically active. Did you people vote in '88?

**MIKE:** I would not consider any of us political experts, but we try to be as conscious as we can. And, yes, we all did vote this past November.

**GM:** There's a big concern among the hardcore and metal audiences that musicians playing heavy metal are just in the "business" for the money. What do you think about this? And, if it's not true, why must people still plop down ten bucks for a metal album when HC albums are available for five bucks through the mail?

**MIKE:** That is true to a certain degree. There are some bands who are obviously "cashing-in" by playing trendy music. But, you cannot stereotype it strictly to heavy metal music; it's always been that way. The record companies are not stupid! They realize that rock and roll is a convenient source of income. The fact of the matter is, it is a "business." It's sad, but it's true. It would be fair to say that it is the labels that are in it for the money, not always the bands. But, then again, it gets very hard for a band to go anywhere without a label.

**GM:** Has your attitude changed (in any way) about the music scene since you have been signed?

**MIKE:** Well, we are now very aware of how much of a business it is and that you have to be very careful not to get screwed. You also have to keep your integrity by doing musically what you want to do and not what the label thinks you should do. Luckily, Mechanic Records understands what we are trying to achieve with our music, and they do not want to change our style in any way. They are very flexible and generally let us make our own decisions when it comes to the music.

**GM:** What kind of listening audience do you think you'll bolster in the next couple of years? Who is going to buy your new LP?

**MIKE:** I think that our music has something that will appeal to everybody, and that anybody with an open mind will find our style of writing interesting. It's hard to pinpoint or categorize our music to a specific audience. I think any musician will enjoy what we are doing. Because we have so many different influences, I think the music will appeal to many different listeners.

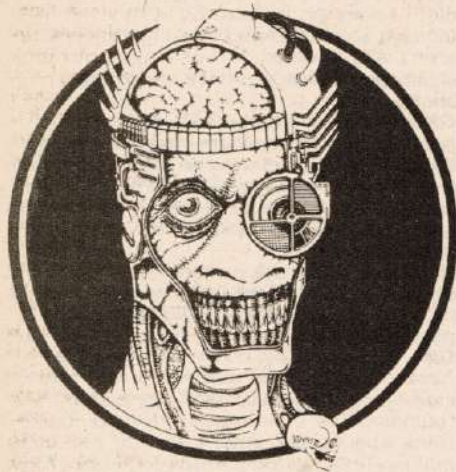
**GM:** How did the showcase at U.S. Blues in Manhattan go?

**MIKE:** It was a very cool show. It was our first time playing in Manhattan and there was a great turnout. (Especially considering that it was on the same night of the deciding playoff game for the Mets!) We've been playing in the area a lot lately. We are basically getting our live show down tight now so that we'll be ready to tour when the album is released in February.

**GM:** It seems like image is still a big thing these days. People judge by image;

Continued on page 59

# VINYL REVIEWS



**MUDHONEY**  
7"  
(Subpop)

Rising from the crypt where Seattle's late Green River lay buried are Mudhoney, a primal rock and roll band held akin to the Stooges and MC5, a comparison which means almost nothing to we children of the eighties. Just conjure up lots of volume, plenty of strategically used feedback, bloodcurdling slide guitar work, and a drone low end heaviness that will blow you away, and you've got in your hands the good points of the eerie "Sweet Young Thing Ain't Sweet No More" (side one). Ominous, foreboding, it's that, and it's incredibly modern electric blues rock with depraved vocal whelps that'll make you say "WoW!" The other side of this brown disc, "Touch Me I'm Sick," is more of the same but with the ominous and forebodingness traded in for extra distortion and rocking-out power. This isn't really metal, by any standards, but it definitely captures the force of a band like Celtic Frost in a new, solely American way. Four guys wearing old sneakers, old Levi's, and old faded sweatshirts—that's what they are, and hopefully, their first album will match up to this outstanding debut in every way. I mean, this is like what Blue Cheer would have sounded like if they knew they would someday have Metallica to contend with. Heavy, intense, and great. Come soon, album, come soon.

Ian Christie

**DAG NASTY**  
*Field Day*  
(Giant) LP

Dag Nasty have strayed even further away from their hardcore roots with this, their third album. Flirting with a number of different styles but never quite adhering to any establish sound, they have developed a very unique style of their own. *Field Day* is a diverse album, taking you from the mystical atmosphere of the opening number, "Trouble Is," to the hard pop of "Field Day," to the bluesy "Ambulance Song," to the remake of their classic "Under Your Influence," and back to the straightforward hardcore of "12XU" (only available on the CD version—what a bummer). Each song takes you in a different direction, but the common threads of Brian Baker's smoking axe and Peter Cortner's smooth vocals keep the album bounding very nicely.

It is the vocals which have improved most noticeably

from the previous album, *Wig Out at Denko's*. Because the vocals on that album were somewhat lacking, Pete took some lessons and seems to have gained a tremendous amount of confidence. This confidence, along with the improved production, has given him a quite unique singing style. Yes, he actually sings on this album. This is something unusual in the world of hardcore these days—and it works very well for Dag Nasty.

Brian Baker tries all different kinds of things on *Field Day*. He conveys a multitude of different moods with his guitar: from the subtle, syncopated rhythms of "Never Green Lane" to the out-and-out metal leads on "Staring at the Rude Boys." My only criticism is that the guitar is too subtle in some songs. I find myself wanting a little more self-indulgence from Baker—maybe a little more "fretboard fury." I know he can do it. However, since I do feel it is better to leave the people wanting more than it is to make them nauseous with excess, I guess I should not complain.

This is a very different album. Dag Nasty are exploring new territory here. It is certainly not thrash, and it's not really even hardcore. *Field Day* will not thrill you if you're into noise, but if you are interested in hearing some new, unique music, try it.

David Smith

**HIGH TIDE**  
*LP Sea Shanties* LP's  
(Psycho/Liberty '70, '71)

Strange. Weird. Deranged. Progressive. Nerve-wracking. Gnawingly heavy. These are all terms that go a long way in describing the sound of early 70's British band High Tide. Honestly, this stuff has got to be heard for oneself. Composed of Tony Hill (guitar/vox), Simon House (violin/organ/piano), Peter Pavli (bass), and Rog Hadden (drums/piano/organ), High Tide delivered three LP's of the utter madness, only two of which I've been fortunate enough to find. The first LP, *High Tide*, includes only three selections clocking in at 8:25, 9:25, and 14:25, respectively. That should give you some idea of how interested this band was in radio play! All three cuts here involve a very unique blend of progressive rock, metal, and literally indescribable music. The side-long "Saneonymous" takes the cake. Hill's voice is like a combination of John Kay and Jim Morrison as his guitar and House's violin duel constantly in the long instrumental sections.

*Sea Shanties*, however, is where High Tide really get motoring. One of the most INTENSE records I've ever heard, the highlights are the two nine minute epics, "Missing Out" and "Death Warmed Up," total exercises in chaotic, jarring and, at times, totally discordant guitar/violin jamming. The guitar tone on this album is Iommi-like in its abrasiveness, and the vocals are wonderfully droning. It is as if Black Sabbath, King Crimson, and the Dregs met in a dark laboratory and decided to experiment!!! I recommend these albums to anyone who likes extremely heavy metal, but who doesn't mind going out on the edge occasionally.

Ray Dorsey

**HONOR ROLE**  
*The Pretty Song* LP  
(Eskimo/No Core)

1. "Throwing Rocks"—Music is a patient strut. Robert Schick does talk/sing. Definite 70's influences. Relaxed anxiety. Good guitar work.
2. "Early Grave"—Jumpy. Gets Angry. Punchy music

- and vicious vocals. In your face. Tight.
3. "My Place"—A great beginning which sets a sad mood. Melodic bitterness. A search for identity is agonizing, and this song does a fine job at depicting the frustration involved. Fine guitar. Strong. Reminds me of an angrier and grindier U2.
  4. "Go Places"—Kinda weak. Some fine guitar, but too simple.
  5. "Shuffle"—An unleashed beginning. A rhythmic chorus. Good song structure. Honor Role is complete on this track. Did the Edge take lessons from this guy, Pen Rollings?
  6. "Six"—Dark, gloomy. Depressed. Disciplined and ferocious. Grinding segments. A haunting rhythm. Spooky. Doomcore? A great song!
  7. "Anonymous Cave"—A feedback intro. More interesting guitar work. An angry song. A tune that forces you to move.
  8. "Purgatory"—Beginning riff is awesome. It's simplicity makes it even greater. Tight. Has a lot of heart. A song with guts and many layers. Structured so well. Everyone, buy this record. Oh, I'm not done!
  9. "Clockwork"—Powerful, pounding, intro. A hungry song. Riffs galore. We are made apprehensive, and then Schick screams "Justice!" Relief? No, the tensions builds again. These guys are on!
  10. "Observation"—Melodic rock. Kinda drags. A little dry. Cool guitar.
  11. "Present Conditions"—A sad, hurt song. This song envelops. Pained and bitter.
  12. "Caretaker"—Gray and melancholy. Punchy rhythms, but the power is in the lyrics. This shit overwhelms.

Joy Carreño

**SKINNY PUPPY**  
*Vivisect VI* LP  
(Capitol)



Dogshit. This is the title of the first song. Ask me with what style Skinny Puppy perform their music, and my answer will be a firm Skiny Puppy. No fitting single description is available now that they have five+ albums/EP's, each release being a much different flavor of their own uniqueness. *Vivisect VI* is a natural leap from *Cleanse Fold*, with percussive sounds that rape the mind, synth sounds whose wave forms wrap around pleasingly with a strangling sensation. Skinny Puppy are a sound and rhythm library for musicians who want to learn how to become digital sound sculptors.

Change in musical density? I think not. *Vivisect VI* is textured with layer upon layer of activity just like *Cleanse Fold* and *Mind*. The style, however, is at a far, far distance from material like *Remission*. A casket full of white noise has been appended to certain key sounds that make up the main song structure. The sparking, discharging, industrial aurora remains

intact. Electric guitars are still present in places to provide extra distortion. Two of the songs, "VX Gas Attack" and "Testure," are representative of Skinny Puppy's softer side, while "Dogshit," "Who's Laughing Now," "Human Disease," and the instrumental "Punk in Park Zoo's" all radiate their unrestrained method of song assembly. "Fritter (Stella's Home)" is another "modern sound track," a sample-constructed piece similar in style to "Draining Faces/The Mourn" on *Cleanse Fold*. A suitable atmosphere for listening to these pieces is absolute silence and darkness.

Skinny Puppy make extensive use of digital samples for percussive sounds. In fact, the rhythms often present themselves as the foreground element on this album. The vocals are at times in the back and act as support, as do the keyboards. And what would a Skinny Puppy album be without video and TV samples? (So there is a use for television after all!)

Lyrics. Angular, sharp, jagged prose. Intensity levels peak on my socio-political-philosophical measuring instruments. Poetry in naked form, precise, each song practically drowning itself with ideas and images. Phrases are thrust together in rapid-fire succession, and the reading of a song quickly in one stream produces an oddly amusing satisfaction and understanding. Excerpt from "Human Disease": "Whatever painted part taught deeply enclosed in mother earth life born addict breathe angel whatever paint it up so closer to farther apart meat seeking misle consuming rain forest infested veins the river flow urban needle inject carcinogen chemicals relieve the stress slows consumer rotting sight no taste odorless clear seeping water poisoning all producing nothing intelligent to cause disease human breed in self perpetuating—"

After listening to the CD many times (CD contains about five extra tracks including those on the maxi-single), I find that I really like the new sound. The vocals have changed, but there is enough pure aggression in songs "Dogshit," and "Human Disease" to keep me happy. The obvious lack of ideas for vocal rhythms in "VX Gas Attack" and others is rather disturbing. What happened to the staccato violence that appeared in "Assimilate" and "Gods Gift (Maggot)"? In any case, the vocals have moved to the background, perhaps an unfortunate turn, but the music is faithfully Skinny Puppy.

Chris Orloski

## HOLY TERROR Terror and Submission LP (Roadracer)



Kurt Kiefert, guitarist for Holy Terror, was once a member of the revolving door band Agent Steel. Therefore, I guess it's not much of a surprise that the band comes as a combination of Iron Maiden and speed metal. While this mix does have the potential to prove deadly when done with the correct doses of innovation and musicianship (example: Coroner), here it falls way short. The songs are duds, with "Distant Calling" and "Black Plague" being rare anomalies of interest, and the production (while improved from the LP's initial release) is not very powerful. This is a pretty "nothing" album, but Holy Terror do have a second one, so I guess this might be a better thing. Still, don't hold your breath.

Ray Dorsey

## SONIC YOUTH Daydream Nation LP (Blast First)

Buzzsaw guitars, chiming guitars, ringing guitars, clanging guitars, screeching guitars, muddy guitars, beautiful guitars, driving guitars, swirling guitars, and guitars going nutzoid are just a few of the great moments in sound that this masterful double album has to offer. Recording half a dozen albums in about half a dozen years has given these scruffy New Yorkers the chance to get their custom tunings and sound creating processes down to a science, this record demonstrating a noticeable progression in songwriting and packing a stronger punch than ever before with more variety and effective use of the trademark Sonic Youth styles. The musical ability and emotional maturity shown on *Daydream Nation* are far greater than that of the recent Metallica double album, here combining psychedelic melancholia with energetic classical hardcore approaches and perfecting and expanding on a whole new style of music. The instrumental passages here are complex in composure and structure, while Metallica has regressed to the same self-indulgent blues-based immensity of tedium that killed off hard rock in the late seventies. The quintessential modern American guitar band is fast becoming Sonic Youth, as more and more strictly metal bands water their attack down for one reason or another, and you owe it to yourself as a serious music enthusiast to see what they're all about, beginning with this wonder creation.

Ian Christie

## REVENGE First Blood LP (R.E.I.)

Revenge are a hard-working trio from Florida, and they have managed to independently press their first LP. The music is primarily hard rock with the distorted guitars, a little more punk (sound-wise, not chord nor style-wise). The band has two vocalists, one male and one female, who seem to swap every other song on the LP. The male singer barks and screeches a bit much for me to enjoy his vocals, and, although the other singer, K. Chanté, has smoothness and feeling, her vocals are a little weak.

The lyrics are typical hard rock love crap that took little thought and minimum effort to pen. I will, however, acknowledge that the cover symbolizes their stance against the P.M.R.C.. Revenge have also played many benefits for different organizations (Special Olympics) and useful causes such as helping raise money for a child who needed a liver transplant.

The album is self-produced, so, needless to say, the sound is a little thin. Please do not consider this a negative attribute, because it retains a rawness that appeals to me. The drumming is quite simple and unfurnished with a very odd hi-hat sound. The leads are messy, not very articulate, but at least in key. Overall, the music is very straightforward heavy rock with that alternative, college radio station feel. The guitar sound is the thing I favor most. LP's are \$8.50 ppd. from: R.E.I. Records / P.O. Box 10525 / Bradenton, FL 34207.

Chris Orloski

## LIVING COLOUR Vivid LP (Epic)

David says: Who is this guy Vernon Reid anyway? When Living Colour came to D.C., all the ads referred to the band as "Living Colour with Vernon Reid" or "Vernon Reid's Living Colour." I had never heard of him at the time, so I skipped the show. I read reviews saying they put on an incredible performance and now, after hearing *Vivid*, I wish I had seen them. This guy Vernon Reid plays a mean guitar. His diverse and often aggressive guitar playing works in a

very interesting way with Living Colour's funky pop metal. However, to me, some of the best songs on this album are the ones in which Reid's guitar is used most subtly. Yes, the man can blaze away with the best of them, but he can also be rather self-indulgent at times. With his overdriven, chorus-laden sound, he comes off as somewhat of a modern-day Frank Marino. While Reid is never as blatantly masturbatory as that 70's axe demi-god, I find the similarities at times quite startling. Anyway, I may be misleading you somewhat here, so let me make it clear that Living Colour's music, though derivative of many styles, is totally original—and much of this is due to Reid's varied approaches to songwriting and playing. It is also easy to compare him to Joe Satriani or Steve Morse. While maybe not as "technically proficient" as either of these two masters, Reid is successful in evoking a good number of distinct moods with his guitar.

Reid's guitar is the standout element of Living Colour, but mention must also be made of the rest of this very talented band. The bass work is creative and impressive, and the overall production of the album brings it to the front on many of the songs. Corey Glover's voice, though at times a little raunchy, is very smooth and soulful. I see a lot of similarities to Stevie Wonder (no fooling). Though I appreciate his obvious power and ability, I don't really like his singing style. (This, of course, is just a matter of taste. The man can definitely sing.) This is a very unique album, and there's really not too much I can say by way of comparison. I would like to say, though, that the drumming throughout *Vivid* is absolutely fuckin' killer. Powerful and funky as hell. Just check out "Broken Hearts." Awesome. The more I listen to this album, the more I like it.

David Smith

Ray says: Yee-ha, this is some pretty wailing stuff! I didn't even know what to expect when I got a promotional copy of *Vivid* in the mail, but I must say, it was a pleasant surprise. Side one is the more immediate of the two, and I instantly liked it. Filled with brash, heavy, funk-influenced riffs, the songs here totally rock and are catchy, but certainly not too polished. Vocalist actually sounds a bit like 70's god, Marcus Malone, and axeman Vernon Reid goes crazy on cuts like "Cult of Personality." This guy uses some flashy moves, but there's underlying soul to his playing that's fresh and welcome. The second half of the record I wasn't initially overjoyed with, but after repeated listens, I'm hooked! Extremely funky rhythms pervade the tunes here, and, yes, lots of this stuff is even danceable, so beware! Still, the open-minded music fanatic will find a load of cool songs, commanding vocals, and ripping lead guitar work. Living Colour won't be a band for everybody reading this magazine, but should. I think most people should at least give 'em a try. I might add that a lot of the lyrics here are well-written and concern themselves with relevant social issues.

Ray Dorsey

## WEHRMACHT Biermacht LP (New Renaissance)

To this day, I am convinced that Wehrmacht's debut album, *Shark Attack*, was sped up "artificially." The guitars and bass were recorded at a slower speed and accelerated in the studio. The weird thing is, they didn't even try to cover it up. Just listen to the intro to "Shark Attack"; I think it is obvious. The unnaturally high pitch of the guitars not only supports my theory, but resulted in a very thin overall sound. I like speed OK, but it was this lack of power that was my main reason for playing the album so sparingly. With *Biermacht*, however, these guys have realized that they can play plenty fast without any artificial enhancement—or at least they've done a better job at concealing it. The improved production (maybe New Renaissance is getting their act together?), heavier guitar sound, and somewhat slower (!) compositions thrown in with the frenzied speedcore have made Wehrmacht's second album a great improvement over the first. Don't get me wrong, this album is as fast as anything around, it's just that they've learned

that a *little* moderation doesn't hurt. Tito's vocals are much improved. (Tito has developed quite an excellent screeching death metal yell.) There are several songs about drinking. My favorite cut is "Night of Pain (Part One)." Also, I must say that "Balance of Opinion" and "Radical Dissection" are two of the tightest, most complex, and totally awesome speed-core songs I've ever heard. There's not too much more I want to say about this album. Although I do recognize their improvements since the last album, *Biermacht* still doesn't really hold my interest. I guess the speed is just a bit much for me to handle at times (and this coming from a guy who can listen to Napalm Death's *Scum* all the way through). If you enjoyed the last album, then check this one out.

David Smith

**MINISTRY**  
*The Land of Rape...* LP  
(Sire)



Quintessential rock. This material *defines* aggression. It is abrasive, cruel, violent, harsh, and grotesque. A wonderful paradox accompanies this LP—never before have I heard a record be so raw with individual sounds so refined. Ministry's *The Land of Rape and Honey* is a masterpiece on which coexist brutal guitars and ultra-fine-tuned digital samples. Perhaps Motorhead meets Depeche Mode is an ample description to which most can relate. The drum and synth rhythms vary in complexity, but the drums are always unbelievably powerful, "perfect sounding," and dense. *The Land...* tends to have a split personality in that the material lies in one of two musical paint pallets—thrash style drumming and guitars overlaid with coarse, explosive vocals, or frenetic, avant garde progressive dance à la Revolting Cocks. Both styles are a culmination of Alain Jourgensen's effort to blow away the crap that saturated the disco scene years back (and still does).

This release is a step forward in the name of aggression for Ministry and the entire progressive dance scene. Ministry's previous LP's/12's contain an obvious disco approach. This newfound aggression no doubt has something to do with "The Tribe," a collective of angry, freelance musicians who interchange in bands and projects to suit the feel of the project. 1000 Homo DJs, Pailhead, and Revolting Cocks are a few of the other creations, with A. Jourgensen and Paul Barker being the brainchildren.

With tunes like "Stigmata" (heard in progressive dance halls everywhere), "The Missing," "Deity," "You Know What You Are," "Flashback" (best tune I have heard since Skinny Puppy's "Gods Gift (Maggot)"), and the title track, Ministry transcend all boundaries and redefine power and severity. The anti-religious and violent overtones in the lyrics are apposite and fit like surgical gloves. "He comforts me. Deity. Resurrection coming in stereo...if you say so!"

Although the album (CD) sleeve says produced by Hypo Luxa and Hermes Pan, do not be fooled into thinking that someone other than Jourgensen and Parker were the prodigies involved. The production is perfection to the root of the word. This is a paragon of how an album should sound, and "Everybody's gotta die some time."

Chris Orloski

**KREATOR**  
*Out of the Dark...* EP  
(Noise)

It was kind of a surprise seeing this in the stores so relatively shortly after the release of *Terrible Uncertainty*. "Cool!" I said. "A brand new song, another NWOBHM cover, and three live songs for only 7 bucks!" Of course, being somewhat of a thrash connoisseur (meaning I buy any album with a skull or scary face on it), I just had to have it. Having seen Kreator on stage, I'll tell you that I wasn't too optimistic about how this live stuff would come across on vinyl. In a live setting—and I am not the only person to have witnessed this—Kreator are ridiculously fast, very sloppy, and constantly out of tune. (Though, I understand they *are* improving.) While the stuff on *Out of the Dark...Into the Light* isn't really out of tune, it is somewhat sloppy and much too fast. Probably the coolest part of any song that Kreator has ever done, the awesome two-minute bridge in the middle of "Awakening of the Gods," is just totally ruined in this version. Played at twice studio speed, the song loses all its power. The other live songs, the classic "Riot of Violence" and "Terrible Uncertainty" from the latest album, are mangled in a similar manner. This didn't really upset me, though, as I hadn't really gotten my hopes up.

The Raven cover, "Lambs to the Slaughter," is also pretty much a throwaway. It's OK, but there's not much I can say about it. Kreator have added nothing significant. I say: if you've never heard the original (which is the way it was *meant* to be done), go out and get *Rock Until You Drop* immediately. I've got friends that insist that that album is the true origin of thrash metal. They've got a good argument.

What I had looked forward to most of all was the new song. This song, "Impossible to Cure," sees Kreator combining the best aspects of their new, complex style with the utter raunchiness of their older stuff. The result is the best thing Kreator have ever done. "Impossible to Cure" begins with a totally off-beat intro, and, with the most sickening screams of Mille Petrozza's career, it blasts into some state-of-the-art mayhem. Killer buzz-saw guitar and some brutal riffing. The vocals are completely different from anything Kreator have done in the past. Sounding like it was recorded in a garbage can, Mille's voice is given a bizarre, muffled quality. And, it works great. If this is an indication of what the next full-length album is going to sound like, I'm excited as hell. I say *Out of the Dark...* was well worth seven bucks.

David Smith

**MEGAHURTZ**  
V/A (Epic) LP

*Megahurtz* is a sampler album. By that I mean that it is actually four different bands, all on Epic, so that you can get a taste of what each of them is like. This album features Fifth Angel, Sanctuary, Riot, and the Slammin' Watusis. Fifth Angel starts off the tape with "In the Fallout." A great song—fast, powerful, and melodic at the same time. There is a long vocal line at the end that *everyone* who has listened to this tape and tried to sing it, runs out of breath. "Call Out the Warning" is their other song. It is also great. This fella's voice is so powerful. They are very melodic and extremely tight. The next song, "Die for My Sins" is by Sanctuary. Their style of music is very different, very new-sounding. This guy's voice is so catchy...sounds like a demon. "Battle Angels" has the same style as the first, but the tempo is slower. The chorus is more of that crazy voice. The third band is Riot, who many Texan's follow because Bobby Jarzombek, the drummer, is a fellow Texan—Ronny Jarzombek, guitarist of Watchtower, is his brother. Riot's first song, "Thundersteel," is a "heavy metal" song. I say HM because that's more of what it is, as opposed to speed metal. Power metal, maybe. The next song, "Flight of the Warrior," is even *more* heavy metal. The beat, especially. It's the beat this makes

this differ from speed metal. And last, making a 180° turn, we have the Slammin' Watusis. Their first song, "Won't Sell Out," is about exactly what it says. It is basically telling their non-success story, and how the music counts more than the money. [Never mind that they are on Epic—ed.] "King of Cha-Cha" is a funny song because of the harmonica in it. You just aren't prepared for it. The last song on the tape is "Skt, Skt, Skt." It is a different, instrumental version of the one appearing on their album. To me, though, it sounds like the exact same song with the vocal track taken out.

All together this tape is a sample of four very different types of music. Melodic metal, schizo, heavy metal, and jazz hardcore. If you like many types of metal, and you like compilation tapes, then keep an eye out for *Megahurtz*.

Jeir Thomas

**NECRODEATH**  
*Into the Macabre* LP  
(independent)

Scary stuff here, Maynard! This little gem has death written all over it. And, I mean the band. I also hear what sounds like the earlier *Septultura* stuff. It's OK; but, I tire of it really quickly. It's the same Slayer riffs and speed for the sake of speed. Wait till you hear the vocalist. He sounds like a clone of Quorthon. Not good 'cause Quorthon sucks, to put it bluntly. This is the type of stuff Jeff Vanderklute, who writes *Metal Meltdown*, would thrive upon. The band certainly is powerful, but I'm bored with music like this. I'm surprised they put that little kiddie toy sound at the beginning of the LP. I do like the last song "Mater Tenebrum" a bit because it reminds me of Cryptic Slaughter in places. I can honestly recommend this tape to the death metal weenies only. NECRODEATH / c/o Nicola Ingrassia / Fermo Posta 16038 / S. Margherita Ligure / ITALY.

Andy TerHaar

**RIOT**  
*Thundersteel* LP  
(CBS)

Wow! A new Riot album! In 1981 these guys released what will always be known as one of the first definitive heavy metal albums. *Fire Down Under*, along with Maiden's *Killers* and the Tyger's *Spellbound*, was state-of-the-art metal in the early eighties. Yes, 1981 was a great year. That is, until the new metal movement was infiltrated and ultimately contaminated by the likes of Venom. Nothing was to ever be the same again. What a bummer.

The vocalist Guy Speranza was such an influential force behind the Riot sound (Sandy Slavin, too, for that matter), that there is really not much comparison between that classic lineup and the new, streamlined version. Mark Reale, however, was also a very influential member, so *Thundersteel* does sound somewhat like the Riot of old. The catchy hard rock arrangements and the thoughtfully-structured guitar solos are still there.

From start to finish, *Thundersteel* rocks. Always a great guitarist by my standards, Mark Reale has improved a good deal since the old days. I believe he puts more thought into one of his solos than Mille Petrozza (Kreator) has put into all of his solos combined. Reale obviously pays a great deal of attention to how the solo works with the rhythms within the song, forsaking blinding speed for genuine feeling. Don't get me wrong, he can play fast when he wants to, but will do so only when it fits well into the song. His guitar work is the highlight of the album—like a breath of fresh air. The album contains one killer metal song after another. It demonstrates very well the much-ignored fact that metal need not be ridiculously fast or distorted to be powerful as hell. Rather than do as a good deal of today's bands do, that is, squeeze as much noise into a song as they possibly can, Riot choose to trim their sound down to the bare

essentials. However, with the carefully-placed power chords, the silky-smooth vocals, and the catchy hooks, they end up saying so much more. I like the current metal as much as the next guy, but an album like this makes you wonder if things would've been better had there been a more gradual transition into thrash. Now it seems like the whole scene is in over its head, and if we're not careful, it is very quickly going to burn itself out.

Hardcore thrash fans will not like this album, as it sounds somewhat commercial in places. While there is some pretty mild stuff on this album, I don't think any of it will get played on the radio (at least not where I live). Riot have definitely not sold out. If you're into metal the way it used to be—and maybe the way it still should be—give *Thundersteel* a listen.

David Smith

## ATTACKER *The Second Coming* LP (Mercenary)

Attacker are a pretty hot power metal band. Never quite attaining thrash speed, Attacker, with their mid-paced heavy metal rhythms and technically proficient guitar duo, have created a decent album with *The Second Coming*. Now this album rocks for sure, but I can take the vocalist for only so long. Side one has got some great shit on it—they've come up with some original power riffing, awesome lead work, and a killer overall sound—but by the end of the fourth song, "Revelations of Evil," I've had just about enough of the vocals. John Leon's voice works pretty well in its mid-range, but his screaming gets really excessive and annoying with an irritation rating surpassed only by Wrath's Gary Golwitzer. At the risk of sounding condescending, I'll say that I think he may just need some training to learn to control his voice a little better.

The complexity of some of the arrangements and the overall tightness of the band has Attacker sounding somewhat like Liege Lord. But, while the guitarists are almost as good, the sound isn't nearly as polished. Attacker are opting for more sheer, ass-kickin' power. Highlights for me are "Zero Hour" and "Emanon." These songs do not have so much screaming, and the latter has an absolutely killer guitar solo. If you enjoy metal without all the speed and can deal better with these vocals than I can, you may think this is one of the greatest records of all time. It's kind of a difficult call for me. To me, listening to this album is kind of like listening to old Mercyful Fate—the songs and musicianship are superb, but the vocals just gotta go (no offense to you King fans). I hope I've given you some idea about *The Second Coming*.

David Smith

## NOMEANSNO *Small Parts Isolated...* LP (Alternative Tentacles)



## NOMEANSNO

I have found a label that describes this music. It will not hurt anybody's feelings, integrity, or isolate

this band in some particular corner of style. Nomeansno sit with their brothers and sisters Victims Family, 'th Inbred, and Porn Orchard in the caverns of creativity known as change-core. I discovered Nomeansno after the release of their *The Day Everything Became Nothing* EP. This album takes the EP, expands it in about five more directions, stretches it to several new musical dimensions, and doubles the number of songs! *Small Parts Isolated and Destroyed* is full of change and movement. NMN have retained that element of surprise and sophistication that segregated their *Sex Mad* LP and their EP from the rest of the heavy HC/metal influenced music.

Avant garde is a good term for Nomeansno. They experiment. They dabble in music of many styles and make it unite meaningfully in songs that span the range of light and dark moods. Hardcore, rock, some kind of metal, and jazz all fused into heavy music. With unusual and sometimes haunting lyrics, Nomeansno break enough ground to sever the West Coast from the mainland. "Real Love" is testimony.

This LP has a fantastic production job, excellent drum sound—check out the kick and toms in "Victory." It has guitar textures beyond belief. Guitar chords beyond belief, too. And, a full, thumping bass sound is available. Vocals take a while to get used to if you have never heard Nomeansno. They are as emotional as they are unique. Eight tunes of musical ecstasy await.

Chris Orloski

## ASSASSIN *Interstellar Experience* LP (Steamhammer)

Assassin's first album, *The Upcoming Terror*, was a decent thrash metal album. They didn't really break any new ground, but they were very good at what they did. With their second album, Assassin have gotten better but have still not progressed beyond anything that's already been done. *Interstellar Experience* has the absolute heaviest guitar sound I've ever heard. Assassin have attained the fullest, crunchiest thrash guitar of all. Now, if we could just get them to slow down to something below a thousand miles an hour, these guys would be incredible. There are no slow or even mid-paced songs on this album. No mosh parts. No tempo changes. Nothing except total, out-and-out, no-holds-barred thrash. To tell you the truth, it gets old after a while. Thank goodness there are only eight songs and the total running time is around 30 minutes. I don't think I could take more. There is somewhat of a break at the end. On one of the album's better songs, the instrumental title track, there is a synthesizer part that is supposed to, I guess, evoke images of sailing through space (you know, an "Interstellar Experience"). It's a synthesizer solo, and, while the first two thrashing minutes of the song are excellent, this part is quite mundane. So, as it turns out, the only break you get from the total headbashing is a boring one. Oh well. Like I said, these guys are good at what they do. They are probably the best of the "new breed" of German thrash bands. While Assassin are certainly better than Tankard or Deathrow, one cannot help to see the obvious similarities. Let's hope that on the next album they try some new things and completely break away from those bums.

David Smith

## SHADES APART LP (Wishingwell)

Holy Buh-Jezuz, this stuff is great. I never saw this in any record store, including the independents. A deep, fleshy punk metal sound, solid mid-range singing, logical, tight bass playing, and occasional drum wizardry give Shades Apart the tools to execute the speedy, riff-laden and ringing chord sections.

A couple of songs sound a little like the Descendents and Scream—especially the vocals. The steady background vocal holds give it punk feel. The words

are very nihilistic and bursting the banks with questions. In "Heaven Falls" we lose god and ask what happens next. "Cold War" slits open that wound we keep trying to stitch and forget, the ever-important and ever-ignored *problem* (there needs to be a stronger word than this) of the hydrogen bomb stockpiles. "Frozen talk won't stop for sure. What's buried in the ground. A limit for tomorrow doesn't save the here and now...The only thing I really fear is what I can't control, this fear has grown a part of me, I've lived it for so long...What good is it to protest? It's like screaming at a wall."

The guitar sound is very heavy; the thickness is comparable to Metallica. The music is very upbeat, energy-filled, and launched by emotional lyrics. A valuable addition to the millions of LP's released in 1988. Seek this if your taste is progressive, heavy, metal-spiced HC with strong rock vocals.

Chris Orloski

## METAL CHURCH *Blessing in Disguise* LP (Elektra)



Darryl Easthe

Massive Metal Church. Mighty Metal Church. Heavy metal Metal Church. Musical Metal Church? Enough. Alliteration kills in quantity. The most noticeable similarity this LP has with any previous Metal Church LP is that Terry Date produced it—he has magical fingers. The new Metal Church is one that has been reconstructed after suffering heavy casualties—the two appendages that I thought made Metal Church were lopped off. In all candor, I was unimpressed with the softened, generic tone of *The Dark*, and had not expected such a regression. I think that, still, on this album, Metal Church have yet to gain back 100% of that uniqueness that kept them out of that sound territory patrolled by the Big Three—you know who I mean.

John Marshall certainly chops with the best. I know, cliché statement, but in all sincerity he does a fine job. New vocalist Mike Howe is a pleasing replacement for D. Wayne—more than adequate, with a similar style of (screaming). Howe's high falsetto is much different than Wayne's, however, and does not attain the Udo gurgle that Wayne could emit; Howe, when doing his dutifully mellow vocal lines, sounds very feminine, a little like Geddy and unlike Metal Church of yore—this doesn't bother me. But—that's right—but, the infrequent Hetfield voice gratings do grind with platform drilling bits into my nerve endings.

The Ghost of Vanderhoof still hangs heavy over the Church like an iron shroud. The lyric credits are lined up in his name like cannons on the 18th century battlefronts. Vanderhoof has penned some above average words. And, Kurdt also wrote some of the material and provided guitar work in the studio. Is he in our out? His vapor will probably stay with Metal Church to the finish.

This album surpasses the last. It certainly does not match up to the hard-to-believe-it-exists debut. There is a divided waterfall of boring and stimulating

lead guitar parts. Some of the music moves me. Some is mundane, but set aside "The Spell Can't Be Broken," a spontaneous, riff-based thrash tune as a glimmering of hope for those demanding a return to the old Metal Church style of uncompromising sonics. In fact, the entire second side compensates for a weak A-side. About half of the tunes are a little rocked out for me (think Accept). I say: listen before shelling out the *dinero*.

Chris Orloski

**D.R.I.**  
**Four of a Kind** LP  
(Enigma/Metal Blade)

*Crossover* was a big hit for D.R.I. Every magazine raved about it, and many carried full-page ads for it—you wound up seeing that "moshing dude" symbol *everywhere*. However, I never liked *Crossover*. I thought it was unimaginative, "formula" thrash. Certainly nothing special. Everyone else, it seemed, was going ape-shit over it. So, being the reasonable, open-minded kind of guy I am, I figured there was a chance that maybe I was just missing something. It's happened before. But, on my own behalf, I'll say that I've listened to *Crossover* time and time again, and I still have not the foggiest notion why it was heralded as "the ultimate 'crossover' album." (For my money, I'll take *The Accused* or *Agnostic Front* any day.) Oh well, there's no accounting for taste.

*4 of a Kind* got some positive reviews initially, so I picked it up. "Why not give 'em another chance?" I said. As it turns out, I had these guys pegged right from the start. All the cool thrasher skate-dudes who embrace D.R.I. as their saviors may disagree, but this new album is boring. Boring, boring, boring. With directionless arrangements, a muddy guitar sound, and utterly dismal, tuneless voices of Kurt Brecht, these

guys have shown once again that they have no creativity and, worse yet, no character. I thought *Crossover* was bad, but with *4 of a Kind*, D.R.I. have brought new meaning to the word "bland." These guys must be content. I mean, they have their name plastered on so many skateboards, hats, T-shirts, wristbands, and key chains, that I think if I see that symbol one more time, I'm gonna barf. Undoubtedly, they're raking in some bucks, so who can blame them for being complacent? Me, that's who. I'll tell you, I've taken chances on a lot of shitty albums in the past, but *4 of a Kind* is the first I've ever sold to a used record store. I guess I just want something more from a band than a cool name and a trendy symbol. D.R.I. have proven—once and for all, without a doubt—that they have nothing more.

David Smith

**MINDSTORM**  
LP  
(Aquarius)

*Mindstorm*, originally identified by the name *Kutthroat* before their reformation, released two demos, *Whispers*, and the other untitled. They are from Brandon, Manitoba, Canada, and are lead by vocalist Travis Mitchell. The band underwent minor changes in personnel in 1986/86, split up in 1986, and Travis traveled to Montreal, Canada, where he met up with producers/arrangers, Bill Szawłowski and Gary Moffet of S.C.I. Productions. The group reformed in early '87 and the self-titled LP was released on the Canadian label Aquarius Records of Quebec.

The debut features Travis Mitchell, vocals; Al Rodger, guitar; Bruce Moffet, drums; Russel Boswell, bass; Bill Szawłowski and Gary Moffet, keyboards. Side one opens with "See the Future," a powerful, driving song of seduction, both mentally and sexually. Not a standout track, but enjoyable. "Find My Way"

contains soft guitar work and delicate vocals. It is a tune about afterlife experience. Dynamics are the key part to the intro to "End of the Line," a song containing acoustic guitars and more soft vocals. All together, there are nine tracks—well-done hard rock music with rock lyrics (with a small gothic twist). For information on pricing, write to: AQUARIUS RECORDS LTD / 6265 Côte De Liesse / St-Laurent, Quebec / H4T-1C3 CANADA.

Andrew Drouin

**SINEAD O'CONNOR**  
**The Lion and the Cobra** LP  
(Chrysalis)

OK, Ms. O'Connor, where are you from? I can't figure it out. It is no where on the album, and this is no language I've ever heard. From where ever she may be, Sinéad O'Connor is a singer's singer. She is powerful, dynamic, and—unlike most singers—she focuses on her ability and not her range. She purposely makes transitions from head to chest voice. Sometimes the effect is almost a yodel, always clean and crisp.

"Jackie," the song starting the album, is a dramatic song with powerful lyrics and an interesting theme. "Mandinka" is when she starts her unique vocalization. With the chorus she jumps from head to chest voice, brilliantly. The next song, "Jerusalem," is even better. I won't bore you by reviewing every song on the album, but I will tell you which songs are, in my valued opinion, the best. "Mandinka," "Jerusalem," "Just Call Me Joe" (in my ears this sounds Jesus and the Mary Chain-ish), and the video track, "Troy." "Troy" tells the story of two lying lovers. It includes a full orchestra in the background and very dramatic volume changes...this song can send chills up your spine. She will go from a whisper to a near scream, all the time keeping it very clean, very neat.

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I think what I'm trying to say is that this is one sharp lady. All of these songs are very different in style, structure, and every aspect of music. Any person into any type of music could appreciate her album for at least one song, and if the whole world could hear more of Sinéad O'Conner—and realize she's not just another skinhead—they would be pleasantly surprised.

Jeji Thomas

**EXODUS**  
*Fabulous Disaster* LP  
(Combat)



Gene Ambro

Bands change from album to album, and Exodus is no exception. Their latest is not *Pleasures of the Flesh II*. Their second LP raged (there were some reviews to the contrary). There were some great songs on *Pleasures*. The fact is—bands change—whether it is for the better or the worse is up to the listener. Now to the disc.

1. "Last Act of Defiance"—We get a speech concerning the problems inherent to the prison system. The riff is OK. A change in Tom Hunting's drum sound. The song is nothing special. I'm shocked at how basic this song is. Expected a tortuous riff. A cool solo with lots of effects.
2. "Fabulous Disaster"—This is more to my liking. Mind-bending riffs so reminiscent of their past two efforts. Typical Exodus brilliance. This is fuckin' untouchable. I sense a move from the galloping Exodus of old to a bashing, crunchy style. A very good song. Souza's vocals flow with the song.
3. "Toxic Waltz"—A flat riff. Crunchy. More violent lyrics. Do we need more? More flowing vocals. Souza is very strong on this album. Guitars are kinda in the background. Great guitar solos don't make OK songs great.
4. "Low Rider"—The old War cruise tune. I like the extra percussion and the thick guitars. Alright!
5. "Cajun Hell"—A frog intro. Harmonica? Is this U2? Gets chunky. No divine riffs. Where are all the great mind-altering riffs? Too simple! If Souza's vocals were removed, I would not guess that this is an Exodus song. Sounds almost generic. Though we do get some vicious soloing from Holt and Hunnolt. Another alright song.
6. "Like Father Like Son"—The change in style is again obvious. We get some god riffs here. It gets quick, but there is something missing. And, then I get slapped with a great rhythm. Pheew! But, Exodus' over-the-top aggression is nowhere to be felt. Segments are almost laid back. I'm shocked!
7. "Corruption"—Short, compact riffs. Mid-paced, but in your face. Guitars are busy (finally). Still seems restrained. I want manic Exodus. These killer solos belong in killer songs. The tune has its moments. A cool change mid-song. Better.
8. "Verbal Razors"—A complex, yet non-toxic riff. Souza's vocals are up front and aggressive, but they are not matched with the same intensity on the musical side. There are more raging solos, but where is the rest? I'm getting pissed!
9. "Open Season"—Quick and punchy? Now wait a minute! Since when has Exodus been punchy? *Bonded by Blood* and *Pleasures of the Flesh* ripped at me and nearly broke my not-so-firm grasp on sanity, and

now they are driving me crazy with passive and nearly boring rhythms. The hungry fire is dim, to say the least.

Joey Carreño

**CALDERONE**  
*A Fistful of Yen* mini-LP  
(n/a)

I got a promo tape of the German "high classic speed" metal band Calderone here, which I would like to mention; the mini-LP is out or will be out soon if you live in Japan or the States. Yes, it will come out in Japan, entitled *A Fistful of Yen* with a different cover. Sorry, I have no info on which label it will be Stateside. There are only short outtakes of some songs interrupted by spoken info about the band (good idea), but they should have taken a girl who speaks English without a German accent! The singer reminds me of Chris Boltendahl (James Rivera's favorite, by the way). The playing is tight, yeah, if you like Grave Digger's *Heavy Metal Breakdown*, you'll enjoy Calderone.

Georg Loegler

**SLAYER**  
*South of Heaven* LP  
(Def Jam)

To tell you the truth, I didn't really get into Slayer until *Reign in Blood*. I was never really impressed with *Show No Mercy*, *Hell Awaits*, or *Haunting the Chapel*. I still think these albums are mediocre at best and pale in comparison to the awesome *Reign in Blood*. That album, as many people agree, is the greatest thrash album of all time. Nothing even close has been released since. After the success of *Reign in Blood*, Slayer, I read, had made a conscious decision to do something different. They did not want to simply do "RIB II." With *South of Heaven*, Slayer have demonstrated a remarkable amount of artistic integrity. They have taken some chances by forsaking (most of) the blinding speed and (most of) the death and gore lyrics and have created something quite different. This difference is evident from the opening track, the title cut, as the slow, haunting riff just kind of eases you into the album. This song never really takes off into the thrashing mayhem that has become Slayer's trademark. Yet, it is probably one of the heaviest tunes Slayer have ever written.

In this opening track, you immediately see the difference in the lyrics. Tom Araya, due to Kerry King's marriage (and subsequent incarceration), has taken on the responsibility of much of the lyric writing. Actually, he said he has had these lyrics "for quite some time" (my guess would be since around junior high school), and he jumped at the opportunity to use them. Now, I'm trying very hard to reviews this album on its own merit without comparing it to *Reign in Blood*, but I've got to mention the sharp decline in the lyrical quality. One of the striking things about *Reign in Blood* was the straightforward, blunt nature of the lyrics. Concrete images (unvaryingly horrible) pervaded every song, even when the actual subject matter was somewhat ambiguous. While King's language is powerful, effective, and often strangely poetic, Araya's writing style comes off sounding more often than not, childish. On albums to come, I hope they will return the writing duties to King. Slayer have said that the lyrics are always secondary to the music—they write all the tunes before they even consider the words—and, admittedly, the lyrics do not really detract from the excellence of this record. I can't hold anything against them. But, I must say that powerful lyrics are a nice surprise on any thrash album, and I was somewhat disappointed with those on *South of Heaven*.

From "South of Heaven," Slayer rip immediately into "Silent Scream." This is a much faster song than the opener and features some incredible drumming. It also features some pretty cool double-tracking on the vocals, emphasizing Tom Araya's new

"singing" style. (All in all, Rick Rubin and Slayer have done some really inventive things with this album.) While I wouldn't say Araya actually carries a melody, he is definitely using his voice in a more creative way. Go for it, Tom. This is another example of Slayer not being afraid to explore new territory. Next up is "Live Undead." This is one of the best thrash tunes on the album. Some killer riffs. Stupid zombie lyrics, though. "Behind the Crooked Cross," penned entirely by Jeff Hanneman, is the headbangingest song on the album and features more double-tracking on the vocals and some of the most incredible drumming I have ever heard. Yes, Dave Lombardo has shown again that he is the most awesome drummer in thrash. One can listen to this album while concentrating on nothing but the drumming and be fully entertained. I've done it numerous times. Amazing. "Mandatory Suicide" is the final song on side one. Though it features a good deal of Tom Araya's seventh-grade poetry, it is my favorite tune on the album. It is a totally original song with some of the heaviest off-beat riffing I've ever heard.

Side two opens with "Ghosts of War," the sequel to "Chemical Warfare." Starting with the riff from "Chemical Warfare" (a pretty neat idea, I guess), "Ghosts of War," about warriors rising from the dead

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to seek revenge, is a more typical, fast Slayer tune with a cool mosh part at the end featuring some totally incongruous lyrics. "Read Between the Lies" is a heavy-as-hell headbanger with probably the best lyrics on the album. (While songs about less-than-honest evangelists aren't exactly new these days, I must say that Slayer say some pretty cool things here.) "Cleanse the Soul" is another fast Slayeresque tune, and, while it would be a killer on any other album, it doesn't really stand out here. It does have some killer riffing by King and Hanneman, though. There's really not too much I can say about "Dissident Aggressor," except that it is a pretty unique song to cover and that it differs significantly from the original. (Personally, I think this version absolutely *pales* in comparison to the Priest classic.) "Spill the Blood" starts with some clean, picked guitar, and has some eerie vocals (doubled again) and cool lyrics about becoming one of Satan's disciples. (Oooh, scary. It was after hearing this song that I skinned my first baby.) This album is a somewhat daring step for Slayer, and it may take some of the more hardcore fans a while to get into. If you are a thrash fan and for some strange reason you haven't picked up *South of Heaven*, I strongly recommend you do so.

David Smith

## REPULSE KAVA 7" (Buttrag)

Most people who use expensive cologne and styling mousse think that people who listen to Slayer and Metallica are weird. Most people who listen to Slayer and Metallica think that people who listen to Butthole Surfers and Sonic Youth are weird. Well, even those terminally strange people could find cause to point the finger of wacked-out weirdness at this little piece of vinyl. "Coercion," "Sabotage Time," and "Value of His Own Simplicity" are three funky post-hardcore noise tunes that can't sit still long enough for you to put your finger on what they sound like. So, put that finger to use by pointing and saying "weird." There's a trace of Big Black to be found and lots of shouting and forceful playing, but by concentrating on the sheer artistry and keeping down the neat guitar wanging and heaviness factor, this EP misses out on lots of my enthusiasm. It's jazz, it's noise, it's hardcore, and it's neat; but, too mellow for my two ears. Buttrag Rec's: P.O. Box 14724 / Chicago, IL 60614. REPULSE KAVA: 1714 N. Wolcott / Chicago, IL 60622 / USA.

Ian Christie

## S.A. SLAYER Go For The Throat (Under Den Linden) LP

It has been how many years since San Antonio Slayer split up? Five years, it seems, when musical differences and d-d-drugs smashed this talented band apart. A monumental set of songs was recorded in '84 to procreate *Go for the Throat*, but the release never transpired. Tenth generation copies have been floating through the underground ever since the few sparse copies were dubbed off for eager, international listeners who were captivated by Slayer's first EP.

2,300 copies of this first vinyl pressing exist—it was produced by Chris Leibundgut and Dinosaur. This is Leibundgut's first release on his new Under Den Linden label, based in Hollywood. The mix leaves the rhythm guitars a little in the back, perhaps, but the production is a little better than on the multi-generation tapes. People will most likely want to purchase this LP because of Ron Jarzombek's incredible guitar work, a preview of what was to come in his Happy Kitties project and his latest endeavor as Watchtower's electronic treble. This musician is destined to be the next Satriani and Vai.

To pick apart this LP and analyze what is going on would be a cumbersome task because the guitar and bass phrasing in every song is insurrection against mundane arrangements—just look at the

date of this material; and the stuff is obviously timeless because I still enjoy listening to it. The instrumentation is very strong; the speed and technicality are ahead of their time, and the vocal lines are constructed thoughtfully, with melody in mind.

If there is a skeptic amongst you that perhaps has not yet heard S.A. Slayer, a convincing blow to your preconceived opinions will be struck upon listening to the tunes "Off with Their Heads," "TLO 22"—a Jarzombek gem, and "The Witch Must Burn." This is a progressive album that would have launched S.A. Slayer into the ranks of bands like Metallica, Anthrax, and other majors had it been released when it was recorded.

Chris Orloski

## SABBAT History of a Time to Come LP (Noise)

I had heard a lot of positive stuff about this band and, having never heard their demo, was pretty excited when I finally got my grubby mitts on a copy of their debut album. Upon first listen, however, I thought, "What's the big deal?" They play moderately-paced, relatively simple thrash. I'll tell you, though, this album grows on you. And grows and grows—like a fungus from hell. *History of a Time to Come* has probably seen more time on my turntable than just about any other debut album by any other band (except maybe Testament).

Opening with some weird, eerie chanting and a deep voice (presumably that of the Prince of Darkness himself) proclaiming "So, it is done," *History of a Time to Come* launches into some killer up-tempo thrash with "A Cautionary Tale." This is probably the most instantly memorable on the album. Immediately, you are introduced to the most striking quality of Sabbath's music: Martin Walkyier's singing style. His deep growls and hellish screeching dominate every song. With each listen to this album, my appreciation of his unique style grows. His voice is extremely powerful and, while not possessing the widest range, he uses it to its greatest potential. Also with each listen, my recognition of a certain habit of his also grew.

He has a tendency to overemphasize his constants resulting in a grunt being added to the end of every line. Although this was initially annoying, I became accustomed to it and hardly notice it anymore. The fantasy lyrics, delivered in a dialogue form in several songs, are very imaginative and thoughtful. Most deal with religion and battles between good and evil.

Each song is constructed of many simple riffs arranged with some rather complex changes. The guitar sound is very powerful, and the lead work is far better than that of your typical thrash axe-bozo. Though not always memorable, Andy Sneap's leads are clean, tight, and well-constructed. It's great to hear a speed metal guitarist put some thought into his solos. While I like to recognize particularly talented drummers and bassists, all I can say about Simon Negus and Fraser Craske is that they are adequate.

I'll admit that I don't really know why I enjoy this album so much. Sabbath are not doing anything really original (but, then again, few bands are), and this album does tend to get a bit "samey" after a while. However, I will say that they are talented musicians with a unique vocalist and an original approach to their songwriting—and, that's exactly what is necessary to stand out.

David Smith

## GARGOYLE LP (New Renaissance)

This debut LP by Gargoyle is a New Renaissance release, and, unfortunately, a victim of the same one-two-whammy that plagues most of the label's albums. That is, the band themselves are mediocre at their style, and the recording is poor. In Gargoyle's case, the style in question is Iron Maiden/Savatage-

inspired hard rock. The songs are very typical, musically, hitting the listener with those "heard-it-all-before" blues. The only exceptions are "The Burning" and "Look Homeward," a bit different in the riff department, but still nothing special. To complete the picture of Gargoyle, the vocals are grating and relentless, the guitar work is so-so, and the lyrics are clichéd. I can't recommend this, except to someone who wants to own every metal album released.

Ray Dorsey

## GUNS 'N' ROSES Lies (Geffen) LP

Boy, this was a pretty well-kept secret—at least here in Virginia. I was searchin' the albums in the new record store in town (the second of two), and suddenly I see the new LP. I thought it was an EP or a 12" or something. I took a closer look. And a closer listen.

If you flip it over, you will see a picture on the back sleeve that looks awfully familiar. That's because it was the cover for the EP *Live Like a Suicide* released in 1986. If you were lucky enough to hear it (hard to find), then you already know what the first side of *Lies* is...insane live covers. It's all live and very good live. It only makes me want to see them in concert more and more. They do a crazy cover of "Mama Kin" (an Aerosmith original). And "Nice Boys"? Aha, another cover. Rose Tattoo. All are done very nicely.

Side two is the new material. It begins with "Patience," all acoustic guitars. The great thing about this whole side is that Axl uses so many different voices. Ones we didn't even know he had. In this first song he sings in a sad, quiet bass range until the very end when he returns to the falsetto for which he is known and loved for. The second song, "I Used to Love Her," is very different from the (old) version. He sings: "I used to love her, but I had to kill her." And, so on. It's a joke, of course (or maybe I'm assuming too much), and it's short and funny. Once again, all acoustic. The next song, "You're Crazy," (familiar?) is the old one; only it's the original, slow acoustic version. Something pretty fun to do with this song is sing the *Appetite* version with the *Lies* one playing. The last song, "One in a Million," is the only song on the whole album I have any problem with. It seems to be a little prejudiced. This surprised me; I read this warning on the cover and didn't think twice, but, nevertheless, even though they asked me (us) to not be offended, I was. I guess I assumed they were above that. What sucks is that the song itself is really good, but the words aren't pleasant. I can't for the life of me get why the chorus is "You're one in a million." Maybe it's just going over my head. Maybe there's nothing to get.

This album is yet another piece of god work done by GNR. It will sell thousands of millions, and soon we will see eleven year olds with Guns 'N' Roses backpatches. That's OK, though. Guns 'N' Roses got popular without selling out. And, they kept all of their original listeners. Good for them. Hey, they've still got me.

Jei Thomas

## BRITNY FOX LP (n/a)

Britny Fox got me so excited. I thought they were going to be the next big heavy metal band after seeing their video "Long Way to Love." So, I bought the album.

The cover is four separate pictures of them, dressed in their glam cowboy outfits with the name Britny Fox written in silver, Old English lettering that's so popular now. I was psyched. I was ready. I put the tape in...

There are only a few selected subject you are supposed to write about when you're in mainstream heavy metal. You have love, sex, partying, fighting, and the mighty anthem-like "Texas song." Britny Fox

hit them all. Even the mandatory slow song. Lyrical-ly, this tape is nothing but metal stuff. (I guess that would be a brillo pad.) Pure and simple.

Britny Fox pull it off brilliantly! You don't even notice how typical the words are when you listen to it.

The lyrics are a minor, *minor* part of this band's overall performance. The music is, generally, really great. It is Cinderella/AC-DC type, and it's very well produced. The singer for Britny Fox has a great voice with a lot of scratch. He also goes into a deep, clearer voice that is even better—you can understand him.

God, this album is so good. If it just didn't have so many lyrical clichés. Words are the only thing that is missing. Otherwise, this tape has got it all.

Jei Thomas

## DANZIG LP (Def Jam)

Glenn Danzig is a bit of a legend, having fronted horror-punk bands Samhain and the Misfits and inspired many younger acts, most notably the Metalligods. On this latest effort, with his new, self-dubbed ensemble, Glenn plays it a little closer to the vest musically and lyrically. The music is not as fast as the Misfits, nor as haunting as Samhain, and the lyrics are not as graphically violent or upsetting as either of those units. This is more of a raw, rock and roll format, much like the last Cult effort, although Danzig's resonant voice still prevails. The lyrics are more general and deliver a feeling of forboding, rather than an eyewitness account of terror. A lot of people are viewing this release as something of a sell out on Danzig's part, but I like it overall. (I do think John Christ couldn't have thrown in a little more guitar lead.) Hey, it's tough, basic, but damn honest rock, and that's pretty welcome these days.

Ray Dorsey

## FLOTSAM AND JETSAM *No Place for Disgrace* LP (Elektra)

*Doomsday for the Deceiver* was a good album, but *No Place for Disgrace* leaves it in the dust. Flotsam and Jetsam have eliminated the annoying screaming and pointless, noodling guitar solos, written some killer tunes, gotten a heavier-than-hell sound, and released the best thrash album of 1988. Yes, this album surpasses *Persecution Mania*, *Refuge Denied*, and *The New Order* with one mighty, crushing blow to the cranium. It's difficult to even begin saying how much this band has improved since their first album. People, myself included, were somewhat concerned about how this band, possessing incredible amounts of God-given talent, would fare without the guidance of their wonder-boy bass player. At this point, these guys owe nothing to Jason Newsted except a thank-you for some valuable publicity. With this album, the band spits in the face of any and all doubters, and I, for one, will gladly and joyfully wipe off the phlegm.

The improved sound and new-found energy is evident from the first song on, as the title cut leaps at the listener with incredible ferocity. This perfect combination of melodic subtlety and serious ass-kicking is state-of-the-art thrash metal. Both Michael Gilbert and Ed Carlson have improved 100%, and Troy Gregory's superb bass work left me asking, "Jason who...?" I must also say that Eric A.K., in my book, is the number one vocalist in thrash today. He has combined the natural ability evident on *Doomsday...* with his raunchy, punk attitude (I've seen him on stage twice, and something tells me he's not always much fun to be around) to create a style that is totally unique. His vocals are much less self-indulgent and overbearing than on the first album, yet they are so much more powerful. No where is this better exhibited than on the second side opener, "Hard on You." Though the subject matter is somewhat outdated, this has got to be the ultimate anti-P.M.R.C. thrash metal

song. It will make you fall down laughing at Dave Mustaine's ridiculous attempt. In this song, Eric A.K. sings utilizing guttural growls and spine-tingling screams.

Despite such killer new stuff as "N.E. Terror," "P.A.A.B.," and the awesome "Hard on You," the best tune on the album is the classic "I Live, You Die." It's a superb song, and this is the best version I have heard. It is clean, crisp, heavy, and once again, Eric A.K.'s vocals are the highlight. I've got to hand it to him. I am not much on vocal effects, but the effects he uses fit the song and complement his voice really well.

I've never written anything with so many superlatives, but *No Place for Disgrace* deserves every one. Maybe Flotsam and Jetsam do owe something more to Newsted since he wrote some of the music and lyrics, but they have done the important things on their own. I have a newly-revived respect for them. Great job, guys.

David Smith

## LEGION OF DEATH LP (independent)

With this release, Denver's L.O.D. are one of the first of a new front of underground heavy music to surface for permanent engrainment upon vinyl. These are sounds of sludge and grunge; heavily distorted and predominantly low-ended in sound; and delivered at both slow, pounding speed, and flailing ultra-fast pace. The band refer to themselves as "deathcore," and by that, you'd be correct in inferring a blend of the "heaviest" elements of S.O.D. and Death. The zombie-voiced vocals are reminiscent of concentrated death metal, while the absence of guitar solos and heavy, shifting rhythms are more akin to some evil, mutated form of hardcore. As bands like Kreator and Death are finding themselves moving into the mainstream, the underground is being filled by a more intense sort of music, dished out by brutality kings like Napalm Death, Morbid Angel, Necrovore, and, obviously, L.O.D.. The point is that many folks could conceivably find this album to be just *too much*, and it is an angry, forceful record. But, a few objective listeners will result in appreciation of L.O.D.'s tightness and their somewhat innovative approach to playing heavy music. It's got a lot of variety, makes you move your feet, carries loads of realism, and shows that when a lot of people were saying that music couldn't get any faster or heavier without becoming a complete farce, they were wrong, wrong, wrong. By the way, if you can't find this record in your local vinylshop, you can get it by sending \$8.00 (\$10.00 overseas) to: John Gottschalk / P.O. Box 6042 / Denver, CO 80206 / USA.

Ian Christie

## OPERATION IVY *Hectic* 7" (Lookout)

Now here is something refreshing. Operation Ivy are the type of band that can mix hardcore and ska together and come out with a great combination. The EP, which is roughly ten minutes, contains six songs which deal with homelessness, working, male standards, and the human limit. Although most of the songs are punk sounding, such tunes as "Junkie's Runnin' Dry" and "Hoboken" are very much hardcore. The bass player is quite versatile, as is the guitarist. Back that up with frantic drum beats and your Ian McKaye meets Ray of 2Day vocals, and you have one h-h-hot single. One thing that is a little funny (yet sometimes ridiculous) is the little yips and yups (raggae-style) thrown in throughout the songs. The 7" comes packaged with a lyric booklet which explains the lyrics and gives some biographical information, too. If you can't find it in your store, send \$2.50 to: LOOKOUT RECORDS / P.O. Box 1000 / Laytonville, CA 95454 / USA.

Andy TerHaar

## VERBAL ASSAULT *Tiny Giants* (Giant)

## T I N Y G I A N T S

How interesting to release a 7" after their debut LP, *Trial*. This Rhode Island foursome has compromised a thin sliver of musical precision for an incredible burst of courageous anti-mediocrity—the result is extremely positive. Their boldness to expand their style of music to its present sound must be lauded. To understand the change, think Bad Brains. Most critics will probably draw the same parallel between Verbal Assault and the D.C. band after hearing "Tiny Giants," the title cut. The reggae overtones are not a debatable matter. The lead style is different, melodic and appealing. And, the sheer power of the main riff is a deluge of creativity in Brains tradition.

As usual, Verbal Assault articulate their beliefs about people being honest with themselves and being positive. "Tiny Giants" uplifts every human being to his true size and discards that fear of standing up and succeeding. "More than Music" is a precept that equates Verbal Assault's music with their lives. "An act of love, an attempt to give. We have seen a lot of kids drift away, and now they're gone. But, new blood and old ideas help keep our vision strong. It's more than music; it's our life."

Doug Earnest is back on drums while new bandmate Darren Mock has filled the bass slot after the Gorman brothers' short stint in the band. The changes have obviously affected the rhythm section of the band as I feel the tightness is about 90% of that on *Trial*. But, opinions are opinions, and, like I said before, the compromise is a very exciting instrumentation that makes Verbal Assault even more unique. If you can't find the 7" anywhere, write to: VERBAL ASSAULT / c/o Christopher Jones / 20 Bateman Avenue / Newport, RI 02840 / USA.

Chris Orloski

## AGONY *The First Defiance* LP (Combat)

I am trying very hard to write something interesting, something that will tell you what this album sounds like. I will start by saying that Agony are a thrash metal band from Sweden. These guys are pretty good musicians—the rhythm section, in particular, is quite good—but, to tell you the truth, this album does not really go anywhere. Sure, they play about a zillion different riffs, but most are interchangeable. Because of this, there is not any one song that stands apart from the others. It's not that the album is bad, it is just that I've heard it all before.

OK, I'm listening to the whole album again. "Storm of the Apocalypse," "The First Defiance," "Execution of Mankind," "Mass Manipulation." That's side one. A lot of death and destruction. That is fine; this is a thrash album, but it's the tenth time I have listened to it, and I still cannot remember a single passage. Side two: "Night of the Emperor,"

"Shadow of Fear," "Madness Reigns,"...hold it! "Madness Reign" is pretty cool. Great riffs. Great tempo changes. As soon as it ends, though, this song, like all the others, is gone from my head. The album's final cut, "Deadly Legacy," has probably the catchiest hook on the album, but by that point in the LP, I'm usually asleep.

I believe that truly great thrash music has something special about it that makes it stick in your head for a while. This, however, is a very subjective and personal thing. So you may disagree with what I am saying. I say there is nothing special about Agony. If you must have every thrash album (I do), go ahead and get this. Otherwise, save your money for the Slayer albums.

David Smith

**SONIC YOUTH**  
*Master=Dik*  
(SST)

12"



This is a slab designed to appeal to all Sonic Youth fans: past, of which there are none; present, who can delight in almost twenty minutes of noodling, fuddling, and careening; and, the Sonic Youth initiate—who will take a crash course in the amazing S Nik Beatbox rap machine, how the Youth treat other people's songs (in this case Ramones' "Beat on the Brat"), how S.Y. can make guitars sound like anything from a peaceful backyard to Big Ben, and other such excursions into the world of having too much time available to spend thinking up things for your band to do. For the paltry price of this EP, you can take the test of endurance. Without having to plunge head-first into the world of new guitar tunings and industrial machinery you can sample their waters, as you big toe will only have to bear with some hip hop, a little punk rock, and a splashing of musical tinkering. I'm not gonna say everyone should buy this, but if the stuff sounds good, you should snap up that copy down at Recordland. At the very least, you've got a better neck popper to groove to than "I'm the Man," and at best you've found yourself something new to do.

Ian Christie

**CLOWN ALLEY**  
*Circus of Chaos*  
(Alchemy)

LP

This is a rather old release (two years to be exact), but I have to review it to let you in on a great thrash band. I emphasize thrash because these guys and girl do a great job of creating within this style. However, this album also has some tunes that are rap-like such as "On the Way Up." This album has one of the best drum and guitar sounds I have ever heard. The snare drum is especially thundering. I must give credit to

the guys in Tyrannicide (Mike and Rich) for turning me onto Clown Alley.

*Circus of Chaos* rips from start to finish with such tunes as "The Lie" (the best on the album), "In the Cartoon," "Pet of a Pig," and "The Second Day." The production is superb with everything mixed perfectly. Lyrically speaking, the band brings into focus such topics as lies, being yourself, jealousy, and a uranium miner's daughter (you guess the title). I can't stress enough how much this record needs to be on your turntable.

Andy TerHaar

**DANTON**  
*Way of Destiny*  
(Kriitik)

LP

The kind of music I dislike: boring, clichéd formula rock which sounds like Accept from their bad times. For the readers outside Germany, Danton is fronted by Udo Dirkschneider's little brother, and, although they don't want to be compared to them, it sounds exactly like Accept/U.D.O.. I received only this test-pressing here, but if that's the final version of the record and, if I calculated correctly, it has a length of just, wait for it, 29 minutes and 48 seconds, which is a rip-off to me. Are you kiddin', guys?! I don't know why our big mags here hype them while at the same time slag MP, who play similar music, but much better. Maybe because MP are from the South! Really terrible "Black, Red, and Gold."

Georg Loegler

**PRONG**  
*Force Fed*  
(Spigot)

LP

Have no fear of sophomore slump here, brethren; Prong's second album delivers the goods all around. As with their *Primitive Origins*, these lesser known members of the New York hardcore scene grind out powerful, tasteful, slow and fast tracks marked with metallic riffing and experimental noise instrumentation. The band further explores the world of noise with their intense lyrics, most of which use elements such as repetition and abstract vantage points along with the depressing and realistic topix found often in the music of Big Black and Swans. This is partially explained by the presence of ex-Swan Ted Parsons behind Prong's drum set; however, this doesn't account for the many dissonant guitar storms and feedback duels. Melding this destruction into a cacophonous soufflé of the classic N.Y.H.C. sound—early Discharge (particularly the raw vocals), the speeding guitars of Kreator, and Prong, *Force Fed* is a delight for fans of heavy music. Without any light moments, without overly repetitive or derivative material, and offering plenty to appeal to a wide range of heavy tastes, this album stands out and is worthy of a spot in the collection of anyone who considers themselves to have such tastes.

Ian Christie

**TESTAMENT**  
*The New Order*  
(Megaforce)

LP

This is one album I have been waiting for with much anticipation. After releasing what will probably endure for years to come as the best thrash metal debut in history, Testament had their work cut out for them. To create a thrash masterpiece of even greater magnitude than *The Legacy* would take some doing. They have done the job.

*The New Order* is everything I hoped for. Chuck Billy's vocals are more powerful (make that *incredibly* more powerful); Alex Skolnick's lead guitar is even more brilliant; the lyrical content is much improved; and Alex Perialis has given them an awe-

some, crunching sound. Never mind that he made them sound just like Anthrax. I feel very comfortable saying that there is not one weak song on this album, although I could do without the instrumentals (see below). Such songs as "Into the Pit," "Trial by Fire," "The New Order," and the totally devastating "Disciples of the Watch" are some of the best thrash metal tunes ever written. Testament have combined the power riffing and catchy hooks of their first album with a new maturity in both songwriting and musical ability. The result is a masterpiece of thrash metal.

However, the band seem to have thrown in some unnecessary things. I am referring specifically to "Hypnosis" and "Musical Death: A Dirge," which close each side. It is unique to have two instrumentals on a thrash album, but these two are boring. Alex Skolnick is one of the premier guitarists of speed metal; however, his soloing here gets somewhat tiresome. I think his style works much better within the context of a complete song than it does in either of these instrumentals. Yes, he is an awesome guitarist, but I, for one, do not need the fact rammed down my throat. This is a very minor point, though, as the strong parts of this album far outnumber any weaknesses.

With *The New Order*, Testament have emerged as the cream of the "new wave of thrash metal" crop. This album is excellent, and I can't wait to see them on tour.

David Smith

**NAKED RAYGUN**  
*Jettison*  
(Caroline)

LP

This is the first I'd ever heard of these guys, and, to tell the truth, it took me a long time to get into this album. On *Jettison*, Naked Raygun play a strange amalgam of punk, metal, and straightforward rock and roll with huge, sweeping power chords and basic, mid-paced rock rhythms. The strong rhythmic quality of the songs is enhanced by the raunchy guitar sound and the total absence of guitar solos. Jeff Pezzati's vocals are quite eclectic. He shouts most of the lyrics, keeping strange, slightly flat melodies, sounding not unlike a less emotionally tormented Ian MacKaye. However, at different times he employs a "spoken-verse" style reminiscent of Lou Reed or a heavily-reverbed low key voice à la Ian Curtis. Admittedly, it does take more than a few spins of *Jettison* to identify and appreciate the diversity of his vocal style—but, I think it's cool as shit. This very original album is quite a refreshing break. It may take you a while to get into it, but I have found it to be well worth the effort.

David Smith

**MEKONG DELTA**  
*The Music of Erich Zann* LP  
(Aaarrg)

This is the band of bands! Mekong Delta have mastered the realm of creativity and uniqueness that Celtic Frost were trying to master. This album is weird, yet great; different, yet talented; and, above all, it is very original. The band (or studio project) is made up of some very talented musicians. The vocalist, Keil, uses well his voice range to accommodate each different level of speed, melody, etc. in the music. The twin guitarists, Rolf Stein and Vincent St. John, as well as the bassist, Björn Eklund, are very flexible in their guitar work, and they have leads that could make Jeff Hanneman and Jason Newsted drop their instruments and join the Soviet army. Yes, amazing is *the* word to describe it. The drummer is probably the "creme de la creme" of this LP. From his double bass and original fills in "Age of Agony" and "Prophecy" to his slow, almost trance-inducing drum work in "I, King Will Come," drummer Gordon Perkins never loses the listener's attention.

A couple of noteworthy songs are "Age of Agony," "Intermedium" and "True Lies." "Age of Agony" begins with some great thrash with a few complex changes thrown in. The backup vocals (chants) fit the

song perfectly, making it a very interesting listen. The winner of "the most original tune on the LP award" is an instrumental called "Intermedium." It contains a classical guitar introduction, then background orchestral music; this background element is heard throughout the entire song. You have to hear to believe! The other tune, "True Lies," is good because of the lyrics. It is about the U.S./Contra affair and the "honest" lies of the prez.

Steamhammer and SPV are doing a great job of picking the bands. Everyone, musician, punk, hippie, thrasher, death metal weenie, etc., etc., needs to hear *The Music of Erich Zann*.

Andy TerHaar

## STEEL VENGEANCE

*Prisoners*  
(Giant)

LP

From looking at the band's name, one might assume that they are your typical power metal band. Well, they are power, or even heavy metal, but not too typical; and, they are not my bag either. This band sounds somewhat similar to Liege Lord or Gargoyle, but they are not nearly as aggressive. The songs deal with the guitarist's "new" approach to life since his days of drugs, sex, and rock-n-roll. Since Steel Vengeance were formed by guitarist Michael Wickstrom, *Prisoners* focuses on his guitar work. I can see some Malmsteen influences here. The vocalist is also talented with a number of capabilities. Steel Vengeance have the "stuff" required to make it big in the metal world, but they need some aggressiveness and more interesting songs.

Andy TerHaar

## VIRUS

*Force Recon*  
(Combat)

LP

Basically, this LP (or is it an EP?) is the "Lets not sound like Slayer—how about Overkill?"-type. At least they do it well, so I'll accredit them for that. However, do not let the album cover mislead you. They are not as "thrashy" or "deadly" as one might anticipate. They sound more like power metal to me. There are some interesting time changes and tempos; an example is the title track. Other good tunes include "Testify to Me" and "B.S.S.D." Overall, this is a decent album for Virus. But, I bet the band can do a tad better. Let us see on the next album. Recommended.

Andy TerHaar

## HELLION

*Postcards from the Asylum*  
(New Renaissance)

Yes, that Queen of New Renaissance is back. She and her band have mailed out the *Postcards from the Asylum* EP. It features the vocal talents of Ann Boleyn in the her L.A. heavy metal band. This female is no Cyndi Lauper! With vocals sounding similar to Doro Peche (Warlock), Boleyn proves that singers do not need balls to belt out great tunes such as "The Evil One" or the remake of the classic Judas Priest tune, "Exciter." I suppose that Warlock did beat Hellion out as far as being one of the first female-fronted bands to succeed in the new wave of heavy metal (post-thrash/speed). For those faithful Hellion fans who

may have some of their previous material, get this one for sure. Am I starting to take on the qualities of a Xavier Russell?

Andy TerHaar

## CHYLD

EP  
(New Renaissance)

This is a taste of Chyld's forthcoming debut release, *Conception*, on New Renaissance. The band's overall sound can best be described as Led Zeppelin plus the Steve Miller Band plus the Eagles plus Pink Floyd equals Chyld. The song "November" is especially notable for its "Zeppelinish" sound in the chorus. This band is not jumping on the bandwagon. However, unless you are a collector, I would save my money for the LP since all three songs appear there. Get Chyld's LP and relive those days of Zeppelin and Pink Floyd.

Andy TerHaar

## WURZEL

*Bess*  
(Bronze)

EP

Anybody who knows me at all knows I'm not a big fan of the latest Mötörhead lineup. To me, since Fast Eddie left the band, the vinyl output (save for the compilation *No Remorse*) has been shoddy at best. When I saw this strange little four-tracker by current lead guitarist Wurzel, I was more than skeptical. All I can say is that after hearing it, I wish the guy would do a full solo album. The four songs here are all great and one thousand times better than the pablum Lemmy's crew has released lately. The EP opens with "Bess," a beautiful, melodic instrumental much in the vein of Gary Moore's "The Loner" or "Arbory Hill" by Schenker. The thing that's immediately apparent is that this guy is a much better guitarist than he has ever let on. Following are "Midnight in London" and "People Say I'm Crazy," two rave-up rockers that call vintage Bernie Tormé to mind. Even Wurzel's vocals have that rough, endearing Tormé quality I used to love. With "E.S.P.," Wurzel leaves the best cut for last. It's another instrumental, heavy in the rhythm department, featuring lead guitar sections and phrasing so dazzling that it rivals a lot of jazz fusion!!! I know this is only a four-track maxi-single, but it shows Wurzel to be one of the most sadly underrated guitarists in metal/hard rock. If only someone would finance an LP.

Ray Dorsey

## THIN LIZZY

*Vagabonds of the West...* LP  
(Decca '73)

Next to Black Sabbath, Thin Lizzy are my all-time favorite band, and Phil Lynott is my all-time hero, rest his soul. I say that quite comfortably because after thirty years of life (twenty being heavily into music), certain things stand out and mean a lot more to me than others. That said, let's take a look at a rare collector's gem from Lizzy's early career.

*Vagabonds of the Western World* is the third album released by Thin Lizzy and the final of a three-LP contract with Decca Records. It is also the last LP on which Eric Bell was the regular guitarist; after this, Lizzy expanded to their more commonly known dou-

ble-lead lineup. The album opens with the boogie of "Mother Nature Said," fueled by the vicious slide guitar of Bell and Lynott's plaintive tale of nature at the hands of man. Following is "The Hero and the Madman," an epic of folklore, parts of which Phil narrates in an almost Zappa-ish spoken voice. "Slow Blues" is next up and hums along one of the coolest grooves imaginable with Bell's early Billy Gibbons-style licks spicing up the action nicely. Drawing side one to a close is "The Rocker"; it is just that!! A total barnstormer, this song heralded the band's future along side such ass kickers as "Jailbreak" and "Boys Are Back in Town," although I think "The Rocker" is better than either of these two. With side two, Thin Lizzy deliver one of their greatest moments ever, the title cut. Telling the story of a rogue who breaks young girls' hearts, "Vagabonds..." is an absolutely stunning, totally infectious tune making use of great riffs and well-crafted vocal overdubs. A ballad follows—"Little Girl in Bloom." Phil shows his tender side as a writer and vocalist. Then in chameleon fashion, Lizzy get tough and sleazy with "Gonna Creep Up on You," a rugged, funk-laden scorcher in which Mr. Bell unleashes one of his best leads. The album concludes with another mellow moment, "A Song for While I'm Away." Lizzy probably did convincing rock ballads more consistently than any other band. In my opinion, *Vagabonds of the Western World* is a classic album, the best during Thin Lizzy's early era and should be searched for by every rock fan. Believe me, this band did a lot more than just the one song all the "classic rock" radio stations play!!

Ray Dorsey

## HALLOWS EVE

*Monument*  
(Enigma)

LP

Hallows Eve are a band that have been around a while. With *Monument* they have released a furious combination of speed and thrash that is guaranteed to whip the pit into frenzy and chaos. Right from the first track, "Speed Freak," a furious song which has received a lot of air play on Z Rock, to the last track, "No Sanctuary," the music, energy and feel make you want to "Skank to the left, slam to the right." The main reason for the LP's easy likability is that it is very catchy. The great production does not hurt either. Catchy riffs, catchy choruses and verses are here, the kind that you find yourself singing all day because you can't get them out of your head. The only little criticism is that various parts of some of the tracks remind me of other bands' songs, particularly Overkill.

Scott Messer

## HAPPY WORLD

*China Town*  
(Rabid Cat)

LP

Raw. A sound that is not overproduced. Happiness and dissonance are combined in this music. I don't see why everyone else who reviews *China Town* claims psychedelia to be an integral part of this LP. There is a lot of ringing bizarreness in the guitar tracks, but it is still punk to me. There are small funk escapades and complex arrangements. The whole sound is extremely comparable to Porn Orchard from Georgia, and the vocals...I can only point in an inexperienced fashion to Descendents as a comparison.

The kick and bass sounds are blossoming examples of greatness. I love this guitarist Shane. He plays enthralling leads that have momentum and

Outside of a dog, books are a man's best friend. Inside of a dog it's too dark to read.

— Anonymous

feeling. Bassist Dave deserves an ovation as well, as he plods and plunks at a frightening pace with his full sound and rich mix of styles and melodies. I can't leave Gant out, as his percussion rhythms really propel the band and add a lot of density and emotion. The more I listen to this LP, the more excited I become. This is brilliant punk, self-produced by musicians who know something about thick sound.

Chris Orloski

**IMPELLITTERI**  
*Stand In Line* LP  
(Combat)



Glen Leferman

While it might not make me popular with a lot of people, I've always loved Graham Bonnett's vocals. Sure, I know he had a lot of problems with Rainbow, M.S.E. and Alcatraz, but regardless who was at fault, the man has not gotten the credit his marvelous crooning should've brought him. Well, here is another chance from Graham, a new debut with hot-shot axeter, Chris Impellitteri. I am not going to try to kid anybody into thinking this album is incredibly original, progressive, or ground-breaking. It is not, and, in fact, it could be the second album Alcatraz would have released had Yngwie stayed in the band. (Yes, Chris I. sounds a lot like him!) Still, this is damn good hard rock—much better than most things in the genre as cuts like "Leviathan" and "Secret Lover" prove. As usual, Bonnett's vox are sterling, but I will make one closing suggestion: Graham, let's leave "Since You've Been Gone" for dead after this, OK?

Ray Dorsey

**NASTY SAVAGE**  
*Abstract Reality* EP  
(Metal Blade)

Wham!—the sound this EP makes when dropped on the desk next to my computer. The thump resonates in the floor and walls of my apartment, causing my blinds to rattle slightly. The people living downstairs get pissed (as usual) and start poking the ceiling with a broom handle. I drop the EP again. Wham! There's silence.

What I'm trying to say is: Nasty Savage's latest release is heavy (heavy) as shit. Let there be no doubt about the clarity with which the members of Nasty Savage see their musical objective. Their style is unmistakable, and it is as evident as ever. The four tracks on this EP are "Abstract Reality," "Unchained Angel" (remember this one from *Wage of Mayhem?*), "Eromatic Vertigo" (guitarists Ben Meyer and Dave Austin stretch their wings on this harmonically intricate piece), and, of course, "You Snooze, You Lose," which is my favorite from the EP. Although "Y.S.Y.L." is a bit different than the Nasty Savage we've seen on *Indulgence*, it is by no means weaker. It's a double-bass feast of head-pounding thunder delivered by Curtis "Legs of Iron" Beeson who was born with the genetically mutant ability to tap his feet fast-

er than 60 Hz. Thus, his double bassment shows up as a low hum on the tape, making the listener pound himself on the head, light his house on fire, and invest in government securities. And it's all in good fun (hide the Sony Trinitron). Anyway: all of the songs are very good. At first I thought "Eromatic Vertigo" was the best tune on the EP, but I changed my mind, now I think it's "You Snooze, You Lose" (has to be the best song concept in a long while). Next week it'll be the title track, who knows? Who cares? This is Nasty Savage, that's all you need to know. Get this.

Steve Mariotti

**WINTERHAWK**  
*Revival* LP  
(Lambda)

Just about a month or so ago, Phil Baker of King Classic Records (a man of impeccable taste!) sent me a copy of this baby. I still can't believe I never knew about it until now! Winterhawk were a three-piece band from somewhere in Illinois, and, I swear, I wish I knew why they were never huge. Composed of Jordan Marcarus (guitar/vocals), Warren Brown (bass/vocals), and Scott Benes (drums), they fuse together wonderfully on this 1982 release.

In describing Winterhawk's sound, names that come to mind include The Dixie Dregs, early Kansas, early Triumph, plus that all-encompassing word, "progressive," and the timeless words "rock and roll."

The seven tunes here are all completely different, each filled with a myriad twists and turns, laced with melodic hooks and catchiness. Brown's vocals, sort of a cross between Steve Walsh and Gil Moore, are emotional in their upper-range excellence while retaining enough power to be commanding. The real stand-out, though, is Marcarus. His guitar playing is smooth, fluid and versatile enough that I can honestly compare him to The Dreg's Steve Morse. From the hard rock/blue grass crossover picking of "Can't See the Forest for the Trees" to the heavy-handed "Sanctuary" to the searing epic, "Free to Live," this guy is amazing!! *Revival* is, as I stated earlier, a very unknown album, and therefore, not something you just see lying around. I'd recommend that anyone who enjoys melodic, progressive rock with mind-boggling guitar work contact Phil Baker at the following address. Even if he doesn't have any more copies of this gem, he might be able to steer you in the right direction. Phil Baker / 539 Thorndale Ave. / Park City, IL / 60085 / USA.

Ray Dorsey

**DEAD END**  
*Ghost Of Romance* LP  
(Metal Blade)

Japanese metal. Is there much more I should say? I dunno, I guess I could add: good production, talented guitarist with commercial guitar tone. Actually, the whole thing has a very commercial feel to it. The guitar tone reminds me of Tony MacAlpine (although this guitarist doesn't compare). Naturally, anyone reviewing this disc is going to make some mention of Loudness. Dead End are very similar to Loudness, but Loudness never had this kind of production this early on. With this disc you get what you expect. Melodic, commercial, Japanese metal very similar to Loudness. The tunes are: "Danse Macabre" (Celtic Frost remake?—be serious...), "The Damned Thing" (are these guys dayvil wershippurs or what?), "Phantom Nation," "The Godsend" (maybe they're Christian?), "The Red Moon Calls Insanity," "Dead Man's Rock," "Skeleton Circus," "Song of a Lunatic." From the titles you can tell that they're: a) not satanic, b) not Christian, c) not fluent in any form of the English language. The only reason I'm giving these guys a hard time is because I've heard their schtick before. They're riding the coat tails of the likes of Akira Takasaki and making a good deal of money at it. If you like Loudness (especially *Thunder in the East* and since) then this will appeal to you, I'm sure. Personally, I go for the older, more raw, Loudness

sound. There's no doubt about it, this is good, polished, shining commercial metal that has a sort of neutral banality about it that makes it acceptable to those who DON'T listen to music for originality and style. That's all I have to say.

Steve Mariotti

**VIOLENCE**  
*The Eternal Nightmare* LP  
(Mechanic)

This is the debut LP from Bay Area thrashers, Violence, and it's pretty generic, "heard it all before" stuff. Whereas bands like Flotsam and Jetsam and Testament have been able to combine speed with killer songwriting, a lot of groups strike out when it comes to the latter. I'm really disappointed with this LP because Violence's demo from a couple of years back indicated that they had what it took to write stand-out songs. The demo tracks that surface are cool, but, unfortunately, the new stuff is very weak and typical. To make matters worse, the vocalist is much too loud in the mix and terrible, to boot. Smart thrashers will pass on this one.

Ray Dorsey

**BLACK SABBATH**  
*Headless Cross* LP  
(EMI)

I guess Toni Iommi will even in ten years release albums under the moniker Black Sabbath...just look at all eight song names: "The Gates of Hell," "Headless Cross," "Devil and Daughter," "When Death Calls," "Kill in the Spirit World," "Call of the Wild," "Black Moon" and "Nightwing," and, after twenty years, he has not learned to stay away from satanism; the lyrics still deal with Lucifer (as I hear in two songs), and the crucifix, "which should be burned" or something. For me, as a Christian person, I will never be a fan of Black Sabbath, in the same way I totally dislike King Diamond, Venom, etc., etc.. The music—of course—is very well played; sorry, I have no info about the singer, but he is outstanding. If you liked *The Eternal Idol*, you will enjoy *Headless Cross*, although there is no classic song like "The Shining" here, but "Nightwing" is excellent, too. The LP is co-produced by Iommi and Cozy Powell, who quit the Gary Moore band just four days before the tour started! If Black Sabbath was the reason for this, then Cozy is definitely the loser of '89!

Georg Loegler

**WHITE ZOMBIE**  
*Make Them Die Slowly* LP  
(Caroline)



I dig Rob Zombie's dreds. I don't dig the music. Average metal with a touch of thrash and a pinch of spice known as progressive melody. The guitar work is riff-based with power chords planted in expected places. It is a flashback of Sabbath mingling the Bay Area feel of Exodus. The album's sound is empty, and even the rawness does not make up for the lack of

depth in the guitar and vocal sound.

The vocals are quite unique from my point of view. The wailing and squirming of this voice is grafted with the grunge and scratch of the Hetfield genre. It works for a few songs. The lyrics are jagged and hard to follow. From a surface look, they are just more stereotypical mindlessness, but "Godslayer" instills some kind of intelligence in the album. The majority of these words are modified death lyrics.

In conclusion, this is a mediocre LP with an empty, recycled, post-70's metal sound, three chord progressions (at most), and a twist in songwriting here and there. Simple drumming and songs that drag make me look toward greener pastures.

Chris Orloski

## GENOCIDE Black Sanctuary (King Klassic)

LP

The Japanese have a funny way of just up-and-unleashing scorching, metal lead guitar bands. In the mid-70's, it was Bow Wow with their debut self-titled LP. In the early 80's, it was Loudness with *The Birthday Eve*. Now, it's Genocide with *Black Sanctuary*, and I must say, like their countrymen before them, these guys have blown me away.

Genocide are centered around the awesome lead guitar duo of Kazuo Amaya and Koichi Kawakami and the vocal Olympian, Toshihiro Takeuchi. Not to be forgotten are bassist Shigeo Kawasaki and drummer Yashushi Kojimi. The style that these four forge on *Black Sanctuary* is difficult to find comparison for, and that's chiefly due to the unusual scope of songwriting presented here. While it all fits pretty much into the wide, wide category of VERY heavy-yet-melodic metal, that's far too much a damning simplification. On one hand, there are the grinding, tough-riffing rockers like "Doomsday" and "Black Sanctuary." There is the grueling, menacing nine minute "Living Legend" that prowls along vengefully, leaving the listener drained. Still, my favorites would have to be "Silently Falling," "A Bullet in the Wrong Heart," and "Landscape of Life." "Silently Falling" is a short, killer instrumental that is mellow, yet powerful, taken to great heights by the interwoven guitar lines of Amaya and Kawakami. "Bullet..." is far more aggressive, moving through a raw heavy verse and chorus, easing through semi-acoustic breaks and finally ending in a mega-intense, fast paced climax. Last but not least, "Landscape..." opens with a beautiful melodic section, highlighted by Takeuchi's incredible vocals, then easily shifts into a majestic guitar symphony. Kazou and Koichi's double leads scald all in sight. Talk about an awesome song!

In conclusion, I cannot say enough about Genocide's LP. This, my friends, is musical heavy metal, the way it should be written and performed.

Ray Dorsey

## HOLOCROSS LP (New Renaissance)

Something about this album intrigues me very much. A quick look at the sleeve could very well lead to a hasty dismissal of Holocross as just another of New Renaissance's shitty death metal bands. However, if you listen closely, you may find something. I did.

The album opens with possibly its weakest track, "Wolf Pack," and gets only slightly better with "Bombardment." I really wasn't too excited. The drummer, on both songs, plays an incessant, unvarying four count that is obnoxiously boring. However, the album improves steadily as it rips into "Warpath," "B. Hive," and the excellent "Seizure." This stuff is extremely brutal. I should say that their image rather turned me off at first. (P.J. Kacin has a scythe blade stuck on his guitar, and Char R.G. wears some weird glove with sharp things on it. Pretty stupid if you ask me.) But, after hearing their music, it seems at least somewhat convincing.

Side two opens with "Manslaughter." This song, despite the lame guitar solo, is one of the most awesome death metal songs I've ever heard. Char R.G.'s eclectic vocal style works very well in this song. (It doesn't work so well in others.) His menacing yells, eerie chanting, and maniacal screaming complement the brutal riffage quite nicely. The next song, "Murder Cycle," however, is boring, as is "Drill." "Ptomaine" is different, but not really any better. The album closes with a bang, as "Battle Stations," like "Manslaughter," is an outright thrash masterpiece.

With songs like "Seizure," "Manslaughter," and "Battle Stations," Holocross show they have the potential to create intense, original death metal. However, their songwriting needs to be more concise, each band member needs to further develop his style, and they need better production than the "all low-end for the sake of heaviness" that New Renaissance is quickly becoming notorious for. They seem to have some really good ideas, they just need to work on getting them across to the listener in a more pleasing fashion.

David Smith

## JANE'S ADDICTION Nothing's Shocking (Warner Bros.)

LP



Ray says: Without question, 1988 was certainly been a year to bring to the forefront bands who virtually defy categorization. We've seen the fourth (and, easily, best) effort by Canada's Voivod, the striking debut by Mind Over 4, and now the second LP (and first on a major label) by Jane's Addiction.

Brought to my attention by fellow G.M. writer and long-time correspondent David Smith, Jane's Addiction have succeeded in doing two things here. They've released a totally killer LP, plus made it very difficult for me to describe! The band is certainly very metallic, on the basis of David Navarro's rhythm guitar sound, and cuts like "Ocean Size" and "Mountain Song" could even put them in Aerosmith territory. Still, when you move onto the avant garde stylings of "Ted, Just Admit It..." and the funk of "Idiot's Rule," comparisons fade away. Then, going even further beyond, to definitely atypical goodies such as "Summertime Roll" and "Jane Says," it becomes clear that the easiest and best way to describe these cool mo-fo's is simply, "Jane's Addiction." From Navarro's spell-binding guitar to the super lyrics/vox of Perry Farrell, *Nothing's Shocking* is a must for any adventurous rock critic. Buy!!

Ray Dorsey

Note: Also, check out the first J.A. LP, self-titled, on Triple X Records. You won't be sorry.

Chris says: There is a reason this album has infested the college radio charts. The splintering, jazzy drum work of Stephen Perkins, the absolutely controlled grating of vocalist Perry Farrell, the striking, apposite guitar of David Navarro, and the splendid throb of bassist Eric A. all converge into a mass of

musical genius. These songs are so dense and complete, this LP is on the verge of being timeless.

The intensity is constant all the way though. From the dischord of "Up the Beach" to the funk and horns of "Idiot's Rule" to the hard rock nature of "Had a Dad" to the metallic riffing in "Ted, Just Admit It..." the music does not lose power nor confidence.

This Farrell guy is simply a polymath. He scribbles the provocative, below-the-surface lyrics, designs the album cover and innards, sings like a choir, produces the album, and proves his ability as a photographer by taking snap shots of his fellow members.

Jane's Addiction thrust themselves into many musical doors, and once inside they create like magicians in a potion-stocked cavern. This album is extremely addictive, and I shall continue to listen for some time.

Chris Orloski

## HADES If at First You Don't Suc... LP (Torrid)

Hades are a band I always liked, not especially for awesome musicianship, but for their decision to stick with powerful, occasionally complex metal in the face of thrash trends. Their 7" single, *The Cross/Widow's Mite*, of a few years back was a total classic, very much in the Trouble/doom vein, and their debut LP, *Resisting Success*, was great also. It experimented with a bit of speed, but only as an effective tool to give the songs greater depth.

With their second full length release, Hades have stumbled a bit, although not completely. The "let's go fast" factor has dramatically increased on *If at First You Don't Succeed*, and that bothers me for two reasons: first, there is a lot more simple, muted riffing in the speed section and less of the complexity and imagination evidenced on the early material. This can be heard in the album's first cut, "Opionate!" Secondly, the drum sound during the extreme thrash passages is awful; it's that ol' trash can snare sound that can really damage an otherwise good song. In spite of all this, the band does manage to rise to "killer" status at points, the most notable being the nine minute epic "The Tragedy of Hamlet." It is perfect Hades, full of twists and turns, melodic acoustic sections, and great guitar work. Overall, if you've been a fan of Hades, check the LP out. It's mildly disappointing, but cuts like "...Hamlet" will give you hope for the future. On the other hand, if you've never heard the band, rush out and grab *Resisting Success* before this one.

Ray Dorsey

## VICTIMS FAMILY Things I Hate to Admit LP (Mordam)

HOLY RALPH! Hardcoraliafusonicuspsychedelicumrapidos! Round two with Victims Family is like breathing pure oxygen. The musicianship is ominously tight, and they expand still further into acid flash colorings of biting, grinding guitar. I like watching the yellow and black paper label spin while side two plays. Reminds me of the snake in *Jungle Book*.

*Things I Hate to Admit* is an exercise in listening endurance because it presents complicated note sequences, erratic, accented drumming, and funky bass style. Trying to absorb it all in one listen is impossible for an amateur musician like myself. On this LP I hear a lot of Victims Family of yore, mountains of psychedelic influence, heaps of Red Hot Chili Peppers style, and spoonfuls of R&B and jazz. The dynamics of the songs are as extreme as classical music. From full throttle thrash to a style that creates a subtle, dingy bar atmosphere, they dive and twist around, never allowing themselves to be pinned in a particular musical gesture.

There are plenty of surprises and apocalypses on this masterpiece. In "Crap" Ralph humbles (mumbles

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and hums) his guitar solo while he plays it! They have Roadrunner beeping in the first tune. The lyrics are more sources of satanic sacrifice as they vomit more hilarity, seriousness, and pure tongue-THROUGH-cheek wit onto everyone who listens.

To skeptics: this is NOT a repeat of *Voltage and Violets*. The vocals have changed a bit—not as wild and humorous as those spiked yelps. This is pure banging and gnashing with the pearly teeth of HC jazz fusion.

Chris Orloski

**CLOVEN HOOF**  
*Dominator*  
(Heavy Metal) LP

Back in 1983-84, Cloven Hoof were a rather strange band. Composed of four individuals who called themselves Air, Fire, Water, etc., and wearing garish makeup and outlandish costumes, they released a four track EP that was a total masterpiece. Combining the wonderful NWOBHM sensibility of melody/power/catchiness with the complexities of European bands like Overdrive, *The Opening Ritual* was hot! The band received little promotion from a dodgy record label, and what little attention they received was ridicule, directed at their choice of cosmetics (!). By the time they released their great full length, self-titled LP in '85, the thrash scene was expanding, and, again, with no promotion, they went nowhere.

Suddenly, in mid-1988, fans of NWOBHM found themselves with a brand new Cloven Hoof LP. Was this worth the wait? Yes, but it's much different than you might expect. You see, the only remaining Hoofster from the original lineup is bassist Lee Payne (Air), and, as before, he's the principle songwriter. Joining him are ex-Tredegar boys, guitarist Andy Wood and vocalist Russ North, with Jon Brown rounding it out on drums. On *Dominator*, Cloven Hoof are exploring a style of metal that I would call traditional NWOBHM. That is, there is very little of the chaotic, nearly maddening (yet great!!) complexity of the early works here. Instead, all eight songs are filled with punching, raw riffs, heavy and catchy, and melodies aplenty from guitarist Wood. The lyrics center around a strange concept that strays into the science fiction area, and I won't go into it here except to say that it's quite well thought out. Still, strangely enough, my favorite thing about this record is the vocal work of Russ North. Having proven himself to be a god on the debut Tredegar LP, Russ is nigh on superb here, some slight Tate influence, but definitely with his own sound. My favorite cut of North's finest hour would have to be "Warrior of the Wasteland" in which he displays his ability to blend well with both melodic and very heavy musical accompaniment. The only complaint I can voice about *Dominator* is the very thin sound quality, but then again, this is not exactly a major label product, so I'm sure the facilities used were not premium. (Remember the early Leg-end works!)

In conclusion, a fine effort, and I can only ask one question: when the hell is Maiden going to do a U.S. tour with Cloven Hoof and Pariah opening???

Ray Dorsey

**AXEMASTER**  
LP  
(Azra)

Chris says: I like the Mercyful Fate guitar sound. I detest the vocals which are too far above the surface in the mix as is the bass. After that first mandatory, nasal scream on side one, I was pissed. Axemaster's music drifts from a gothic, eerie, heavy metal type to an AC/DC/Accept conspiracy; I would consider it a hair above plebeian. The "born without a brain" lyrics complement the extremely thin sound on this disc to make it the thing to avoid.

Guitarist Joe Simones should part and go his own way, as his writing is worthy of better musicians. The bassist should aim for a better, less farting bass

sound. The singer should continue his life in misery of genericism.

The thing that impresses me most about the band is the hard work and excellent promotion ability of their manager, Cherie Simones.

Chris Orloski

Steve says: Ever heard Metal Church? Yeah, me too, and so have these guys, obviously, as this piece of vinyl, Axe Master's debut, is just thick with Churchishness (sic). Complete with gloomy song intros and electronically lowered voices calling for the impending doom of Golgotha the mystical god, or something, this LP reminds one of M. Church mixed in with a good nostalgic dose of Black Sabbath. Maybe ringing church bells would be a dead give-away, I dunno. I know not if there are any church bells on this album, but there should be. The song titles for side one are: "The Prophecy/Golgotha," "Blood of the Temple," "Rock Forever" (C'mon everyone, clap your hands! Wheeee!), and the side concludes "Without A Trace," which is, I can say, more than it started with. The sound the band gets is thin compared to the twin guitars of Metal Church, and the vocals are very Savatage-ish (for lack of a better way to explain his vocalizations). There's a lot of vocal "yee-hoo's" mixed up with some "owww yeah's" in that sort of gratuitous crowd appealing vocal style that tends to make me want to limp over to the nearest large container and regurgitate my spaghetti-O's. So much for the good side, here comes side two: "Crusades" leads it off. "Death to False Metal!," "Demon Machine," "The Reaper," "Slave to the Blade," and "The Predator" finish it up. The songs are predictable fare, performed well by talented musicians—I'll give them that much. It shows a good deal of hindsight, as these three individuals pay homage to many metal acts from the past (as far back as 1970 even). Yawn.

Steve Mariotti

**SARCOFAGUS**  
*Envoy of Death*  
(Musikkioy) LP

Easily one of the strangest and most obscure bands of the early 80's was Finland's Sarcophagus. To my knowledge, they delivered this LP, another called *Cycle of Life*, and guitarist Kimmo Kuusniemi issued a solo record. Sarcophagus, on *Envoy of Death*, display a style that combines the doomy overtone of Sabbath with a bit more of a straight, hard rock feel. While the songwriting tends to be a bit basic, it is made very special by the outstanding Schenker-esque guitar work of Kuusniemi. He fills every cut with his scalding soloing and is also responsible for the interesting lyrical concept explored on the album. The theme involves the ancient Egyptian idea that, after death, each person must present their life to an Envoy of Death in a mystical court and thereby be judged. Every song included is the account of a different person coming before this court and giving their story. It's a concept that works well, especially in the last song, the nine minute "Black Contract." Here, vocalist Jukka Homi effectively portrays the horror of a cancer victim who sells his soul to the devil for seven extra years of life. Eerie isn't even the word!!!

*Envoy of Death* is an incredibly difficult album to find, but I'd advise anyone into doomy, morbid metal with great guitar work to search for it. Also, anyone who'd like to part with vinyl copies of *Cycle of Life* or Kimmo's solo LP, please let me know. Ray Dorsey / 401 Walcott Rd. / Raspeburg, MD 21206.

Ray Dorsey

**VINNIE VINCENT**  
*All Systems Go*  
(Chrysalis) LP

I've got nothing against guitar-oriented hard rock, even if it is "accessible." After all, I really like the new John Norum album. Still, I think this release from Vinnie Vincent is one of the most disgusting,

fake, rock-starrish, panty-waving pieces of rubbish I've ever heard. First, all of the songs are rehashed, lame rock riffs that have been used 100,000 times. Check out "Dirty Rhythm" as an example. Secondly, the guitar work of Mr. Vincent is the same ol' dime-a-dozen, all flash/no substance stuff every L.A. bar band guitarist has done for years. I can honestly say I don't hear an ounce of feeling in one guitar lick on this record. For thirds, the vocals by Mark Slaughter are sissified, weak, and stupid. I'm not in love with most growlers, either, but this guy makes Vince Neil sound like Lemmy! As a final point, the lyrics here are beyond idiotic. Try this: "Heavy metal cathouse

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queen...like dynamite, she's TNT,...hey little kitten, purr for me...heavy pettin', she's my little passion queen." Guess what. Those are from four different songs!!!! I rest my case.

Ray Dorsey

## TOKEN ENTRY

Jaybird  
(Hawker)

LP



Michael Neal

A strange name for a hardcore band. Nonetheless, Token Entry have released a great album. Produced by Dr. Know (Bad Brains), this album has that Brains sound to it with vocals of a Minor Threat/Dag Nasty quality. I especially liked the rock 'n' roll riff feel in various songs such as "The Fire" and "Windows." Don't get me wrong, this isn't rock 'n' roll. Token Entry are pure hardcore minus the typical hardcore sound of some bands. Lyric-wise, the band's topics range from skating ("Jaybird") to their views on pornography ("Pink Things"). Their lyrics don't preach, which is one reason I like them. A lot of "straightedge" hardcore bands tend to preach the drug-free life bit a little too far, which in this case is almost nil. Dag Nasty, Minor Threat, and especially Bad Brains minus H.R. would dig this, so purchase it. Hell, even Maximum Rockroll gave it a good review, so it's gotta be good, right?

Andy TerHaar

## THE C'NTS

A Decade of Fun  
(Pravda)

LP

No, I'm not bowing down to whoever by spelling this band's name as The C'nts instead of The Cunts. I am only spelling it as they have, so please, no one get upset. If the album title didn't tickle your intuition already, this LP is an archive that harbors some of the best C'nts cuts. This band does not sound too much like their opposite-gender counterpart, The D\*cks, if that tells you anything.

The needle splashes down...and it is doused by the first song's horrible sound. The year is 1978. The song is "Chemicals in the Mail," a rocking tune, take away the static and shittiness of the original recording. By 1980, the sound has improved ten fold, and "Penguins Addicted to Molasses" has yet to deviate from the overall feel and mood set by the first song. Good vocals all around. This stuff is rock with blues, very uplifting and happy sounding. Not my style at all, but I can respect the sincerity of the music and the alternativeness it presents. But, why are they named The C'nts?

The farfisa organ spins this band up like a large carnival ride. The happiness and frivolity is not my snowcone nor stick of cotton candy. I like the title of the last song, "President on a Platter"—and, finally, here is some music that allows the air to transmit useful sound waves to my ear drums which in turn shock nerve endings in my central nervous system for an interpretation of "good." Fluid, beautiful (short) lead work here. "Blow Your Mind" flings flambeaus of notes singed with an awesome R-n-R progression. The C'nts are an anachronism even in the late 70's,

and, huh, the late 80's...you had better get the telescope and start looking toward B.C. down the time line. They are twenty years too late.

This is rock and roll that has somehow slipped through a time hole and landed in the 1980's. To experience this resurrection of the past yourself: PRAVDA RECORDS / 3728 N. Clark St. / Chicago, IL 60613 / USA.

Chris Orloski

## NOMEANSNO

The Day Everything...  
(Alternative Tentacles)

EP

Of all the things to get totally excited over is Nomeansno's newish EP—*The Day Everything Became Nothing*. From the first sounds of the first drum beat accompanied by bass, I knew this was going to be a band of bands. And, it was. The vocals are mostly talked even though screaming and singing are experienced. Lyrically, this band has achieved complete excellence with great tongue-in-cheek remarks with a serious message often hidden beneath the obvious. People who have read Kurt Vonnegut can relate to this, maybe. Let me quote one or two lines from the title track: "There were no miracles at the 7-Eleven, no one screamed, no one even asked why."

If I had to put a label on this glorious band, I would borrow what Jeff Hill said of them: "Led Zepelin meets the Dead Kennedys." This is only a surface view of a band full of musical and lyrical surprises. The second song after the title track is "Dead Souls." It is a quick one and comes as an explosion right after the first. They place the two together very well. Slowing down a bit is the dirge-like, metallic progression of "Forget Your Life." This is a short epic. It asks you: "You are scared, what are you scared of?" Following, we find "Beauty and the Beast." This song builds up to a great climax at the end with (synth) horns.

The last song is "Brother Rat/What Slayde Says." This song is an anthem for people who have so-called friends who shit on them. And, it's so true you know—you'd do it too! This is the highlight of the tape for me basically because of the lyrics. These words describe one brother's battle with his mind-game playing sybbling. For people who enjoy reading lyrics beyond the ordinary, partake!

This EP, in my opinion, is supercalifragilistic. Buy it, or I don't even care to know—

P.S. They have a first LP which is a bit different but still truly outstanding. Love thang!

Steve "Duke" Murphy

## M.O.D.

Surfin' M.O.D.  
(Caroline/Megaforce)

LP



Our favorite racist has returned with an album of complete originality, both in music and concept. I guess Mr. Orloski was right in his editorial note (#4) about joke metal bands being backed by major labels. What's the fuckin' point? What gets me is—how did M.O.D. get the rights to record a Beach Boys song anyway? OK, I'll admit I actually like this version of "Surfin' U.S.A.," but that's the extent of it. I wonder

what made them choose that song. Could it be the fact that the song title has "U.S.A." in it? Back to the album...it contains seven songs, all of which pertain to the album's concept (?) of surfing. Since when have Milano and the boys been such surf authorities? The four songs on the album that are originals ("Surf's Up," "Mr. Oofus," "Party Animal," and "Sargent Drexell Theme"—if you could consider it a song) are pretty boring with a lot of monotone vocal work. Oh, don't worry about Milano not putting any sexist lyrics on it. Check out "Mr. Oofus": "How many of you girls still have your virginity? I knew it, you're sluts, my mother warned me about your type..." Or further into the tune such words spewed forth from B.M.'s mouth include: "You're despicable bitches. We'll screw you and the horse you rode in on, groupie bitch. You probably had an abortion." How's that for cleverness? Actually, I think Billy Milano is an abortion. But, wait, that's not all! On the second side we're treated to talking by Katrina and Bill in valley girl tongue. This is only on the movie side. The sound track side only has the songs. Overall, a rip-off of your money if you pay more than \$4.50 for it.

Andy TerHaar

## CRUEL

Candle on the Water  
(independent)

7"

A punk Jane's Addiction plow into Bad Brains. Psychedelic, ultra-heavy metallic music. The vocals have a certain thinness which does not hinder the music, and the abundant scratch is no doubt a culmination of listening to H.R. (ex-Bad Brains). The similarity is uncanny. The drums trail somewhat below the mix. The production yields that needed raw intensity, and quite a sizable wall of power has been deposited in the recording. The use of dynamics is very good, and the songwriting is moody and memorable. Two songs: title track and "Tarba." They will do wonders for your new-music starved neurons. Contact: CRUEL / c/o Pete Kohl / 206 Glen Hollow Rd. / Madison, WI 53705 / USA. Ring them at (608) 238-7068.

Chris Orloski

## PORN ORCHARD

7"  
(Spearhead)

Steve says: The first song is "Chain Delivery." At first we have a progressive intro that brings out the drums most, then we go into the heavy grungy part of this song called the verse. The vocals are at the peak of yelling and screaming, a full diaphragm attack, if I may. There is a bridge part up next after the verse; a chorus twice through that leads up to a solo. They come out of the bridge back into the chorus in a cool transition. Side B is total speed all the way through with "Desperate Formula" and "Barbie." "Barbie" may be my fave of the three. There are cool, demented lyrics on this one.

This single is only \$3.00, so definitely buy one! PORN ORCHARD / P.O. Box 189 / Athens, GA 30603 / USA.

Steve Murphy

Chris says: Porn Orchard are another band experimenting with the avant garde side of heavy music. Although this 7" is more representative of their "style-of-old," it still kicks some seriousness. "Chain Delivery" is pure awesomeness and tightness. Raw vocals with a perfect amount of reverb. Thick sound and useful guitar noodling over the top. Somewhat metallic, somewhat post-punk. I think "Chain Delivery" should be played a little faster. Even with the great sound and obviously coherent songwriting, the song seems a bit lethargic.

"Desperate Formula" pays a small tribute to the sound created by C.O.C. way back when. Excellent hardcore, progressive. "Barbie" is played much in the style of D.K.'s and S.N.F.U.. Short and rewarding. Like Steve says, this is a sliver of vinyl not to be over-

looked. The cover blows, too.

Chris Orloski

*Postscript from Chris:* Just got a new Porn tape from Curtiss. Immediate reactions are good. In the first tune I hear very versatile musicians mixing tempos, and using a very abrupt, and disjointed style that makes the music choppy. There is much melody in the songs; a lot of higher pitch psychic guitar mixed with the riffs. Progressive bass lines. An instant of psychedelia. A moment of rock. A shade of dissonance. A lot more singing. Yes, I can now hear the experimentation flow all over the place. I am experiencing sheer brilliance in these four newly recorded songs. Nirvana.

**INSTED**  
*Bonds of Friendship* LP  
(Wishingwell)

Insted have combined good production with a lot of cool, upbeat hardcore. With the title of the album and song titles like "Proud Youth," and "United," they seem to be trying to push the positive youth deal, which I suppose is good. They remind me a lot of the first song "Tell Me" and others by Texas' own Offenders (R.I.P.). The singer reminds me of the Raw Power chanter a lot, except you can tell this guy can speak English. Other song titles are "Live and Let Live," "Time to Change," "State of Confusion," and "At Last." So, this may be an LP to check out.

Steve Murphy

**JFA**  
*No Where Blossoms* LP  
(Placebo)

Well, JFA finally put another LP out, and it's much in the same vein as their last single, *My Movie*. I know all the kids with JFA on their skateboards think all they do is play songs at 1,000,000 m.p.h., but this LP proves otherwise. What they are doing is more clear guitar stuff with cool rhythms, and Brain plays a lot more piano. It's more like the old Ventures cover they did on *Valley of Yakes*, yet more modern. Brain still sings a lot like he used to, I don't know about this...on a better note, the original (as far as I know) bassist, Mike C., is back. I dig this because he's a happening bassist. OK, now I will list song titles: "Julie's Song," "Space Brothers," and "Zoo Song."

Your guess is as good as mine. It's different.

Steve Murphy

**TANKARD**  
*Chemical Invasion* LP  
(Combat/Noise)



Martin Becker

'You've got the beer, we've got the time...' Say no more. This album sure is a lot of fun. No songs about Satan. No songs about death. Just a whole bunch songs about beer. Yes, beer. Imagine a cross

between the thrashing madness of Deathrow and the rock and roll riffage of Girlschool (without the tits), and you've got a pretty good idea of how this new Tankard album sounds. Something tells me these guys don't speak much English, except for maybe a few choice phrases like "Gimme a beer!" and "Who stole my beer?" and "Gimme another beer." These guys don't seem to take themselves too seriously, and that's a good thing because I don't think anyone else is going to either. That's fine, though. These guys are adequate musicians with a silly sense of humor and a serious drinking problem. That's all.

David Smith

**MP**  
*Showdown* LP  
(Steps)

The press, well, that one and only ever-so-important mag in Germany, has been very unfair to this band. But, I tell you, they, the new lineup, certainly are not as bad as those guys tell you! I've been following this band for two and a half years now and have seen them get better with each show! *Showdown* is their third LP, the first with two guitarists, and I do like this album. Okay, Thomas Zeller ain't the greatest singer, but his style fits the music, and live, it comes over pretty well. I must tell you, this is one of the best drummers in Germany (I've seen this guy live—incredible!). The instrumental "Touch of a String" is really outstanding. Check it out.

Georg Loegler

**MEGADETH**  
*So Far, So Good, Suck...* LP  
(Capitol)

I've never been a Megadeth fan. Sure, I have all their albums, and I've seen them in concert numerous times. But, still, I don't really appreciate them. Also, Dave Mustaine is one of the biggest assholes ever to pick up a guitar. Seeing this guy perform can make any right-thinking American sick to his stomach. My opinion of the man himself should, however, not interfere with my opinion of his music. So, for the sake of journalistic integrity, I'll do my best to set my biases aside.

I didn't like *Killing Is My Business...*, and it took me a long time to find anything on *Peace Sells...* that I liked. Dave Mustaine's voice and singing style are weak in my opinion, and, sure, he plays some mean lead guitar, but he's never really written a riff that got me excited. At the same time, however, I was kind of hoping—actually, *expecting*—that this new Megadeth album was gonna kill. He had a new band, and, judging by some of the things I had read, a new, improved attitude. What a disappointment. This album, for the most part, is as bad as anything Megadeth has ever done. *So Far...* opens with the monotonous instrumental "Into the Lungs of Hell," and from that point on the shit only gets deeper. I ask: how could someone with so much talent and so many resources available to him produce such bland music? You got me. One good thing about this album is that it just whizzes by—so, you can put it on and go about doing more important things without fear of being interrupted by anything interesting. Well, that wasn't too nice. Um...well...I kind of like "In My Darkest Hour." Kinda moody and nice. They should have asked Chuck Beehler to sing it, though. I used to sorta like the riff in "Liar." That is, until a friend pointed out that it's the same one that's in "Wake Up Dead." Thanks Ray. Oh well. Um..."Hook in Mouth" has a total of about 11 seconds of killer heavy riffing in it. But, I had to make a tape of that song and edit out all the rest. OK, those were the positive things.

Now, what in hell possessed Dave to do a cover of "Anarchy in the UK." This song is so grating on the nerves that I have to pick up the needle and skip right over it whenever I listen to this album. And "502" is one of the most pointless, childish songs I've ever heard. You'd think someone with the brains that Dave is often given the credit for having would be be-

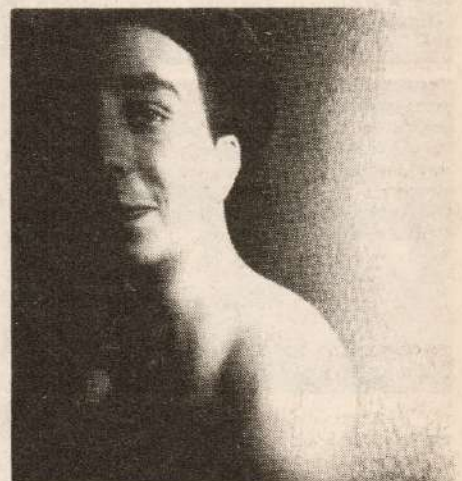
yond this sort of thing. Sure, it was cool back when I was thirteen years old and Kiss did Detroit Rock City (that car crash was better, anyway), but come on, this is the eighties. And, I thought Megadeth was "thinking man's metal." Ha, ha!

I've seen rave reviews for this album, so maybe I'm just missing something. (This is not a possibility I consider very seriously, though.) Anyway, you probably picked up this album long ago and have already decided for yourself, so don't mind me. Dave, I really want to like you and your band—lord knows I've tried—but you just won't let me.

David Smith

**MORE STUPID INITIALS**  
*An Amazing Feat* 7"  
(Bucko-5)

M.S.I. are intrinsic Canadian punk, a five-piece who have the spirit to cover the much revered Village People's "Macho Man." They have massacred the original lyrics as any band should. Sounds good to these cynical ears. They hop from style to style with ease as they strum a folk verse with clever lyrics ("The Border Song"), sand off their fingertips playing psychic chords, saw with metallic riffs, and discover digital delay on the first few seconds of the disc. "Daydream" is happy joyous, punk, with spoken/shouted vox, but background vocals weaken the tune. I like the overall sound even though I cannot appreciate the muddy drum sound. The kick and toms especially hurt. The guitar sound is unfamiliar to me, but I like it—very melodious.



More Stupid Initials are a really fun band to listen to because they have strong, uplifting music, not too complicated nor enigmatic, with the perfect humor recipe. This thing is invaluable punk at a paltry \$3 ppd. from: BUCKO-5 / Unit 144, 253 College Street / Toronto, Ontario / MST IR5 CANADA.

Chris Orloski

**ACID REIGN**  
*Moshkinstein* LP  
(Combat)

These guys are supposed to be part of the cream of the new crop of British thrashers. *Moshkinstein* is a collection of pretty unique thrash tunes, but I think they need some work in establishing some sort of direction. The first thing I noticed about this album is the unusual sound. The guitar is hardly distorted at all, and the bass is very prominent. This results in a strange, but extremely heavy overall mix. Acid Reign play somewhat complex thrash (sometimes reaching blinding speed), but the bass-heavy, "garage band" sound and punk-style vocals make any "techno-thrash" description unfitting. These guys, at times, sound like they just picked up their instruments. At other times, their tightness and complexity are aston-

ishing. A strange combination. The vocal style of H (the guy's name) also adds to the unpolished side of the music. His voice has no discernible qualities, and he just kind of yells the words with a heavy British accent.

I think with a cleaner, crisper sound, these guys could rival Coroner or Sacred Reich in the technical arena, but I'm not sure that's what they want to do. (Actually, I'm not sure that they even know what they want to do.) Some of the riffs and arrangements are brilliantly complex and heavy while also being somewhat catchy. On the other hand, there is a certain humorous air about them, from the silly "Moshkinstein" cover to the declaration on the sleeve that "Acid Reign are the square-danciest band in the world" to the sometimes silly subject matter of the lyrics. These two elements kind of negate each other, and the combination, to me, is somewhat disconcerting. It leaves me wondering just how serious these guys are about themselves. I can't figure it out. It's almost as if they're playing a big joke that I'm not in on. It's OK to have a sense of humor, but not if the music or artistic integrity of the band is at all forsaken. These guys come damn close sometimes to letting their silliness interfere with the music. I will say, however, that they seem to be doing just what they want to do and not caring what anyone thinks. Maybe I'm just perturbed at the possibility that maybe, just maybe, I don't know *everything*. Acid Reign are very original, and they are getting some good criticism from the other mags. More power to them.

David Smith

**METALLICA**  
...And Justice for All LP  
(Elektra)



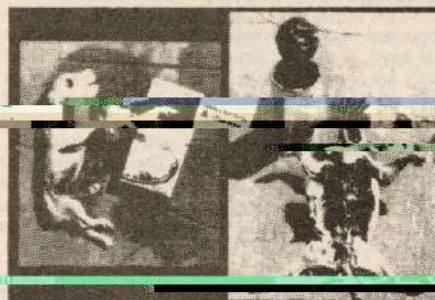
Back a few years ago, before my friend André moved out of town, we used to hang out and listen to music a lot. Didn't matter what it was, old stuff, new stuff, metal, funk, jazz, whatever...if it was good, we listened and would talk for hours about what was good, what was bad; hell, we could go on forever. Now, one of our favorite things was looking ahead, to albums that hadn't been released yet, wondering how they'd be. We had to use very often, only in the most reverent times. When we expected that a new LP was going to be the best of it. My friend André would always say: "It's gonna be the shit." My friends, the newest Metallica album is "the shit," and that's meant in the most complimentary of ways.

As it stands today, Metallica is the best metal band on earth, at least in my opinion. They have taken the torch from the greatest of the original metal bands (Sabbath), and that torch is composed of gut level heaviness, coolness of attitude, wiseness of lyrics, and BADNESS of riff. They have combined all of that in their most highly imitable way with the aggression of the early punk bands and developed a style that is a wonder for all to hear. It's a style that's depicted as clearly and rawly on *...And Justice Is for All* as Vietnam was in *Platoon*. There is enough dash of class to make listening enjoyable and not a trial to be withstood. It is very difficult to try to examine a recording of this length and magnitude in the space of what's usually allotted for an "album review," at least in a song-by-song account. Therefore, I'll simply say that musically, there is speed, carefully measured, in "Dyer's Eve," and "Blackened"; there is mid-paced, seething rifferama in "Eye of the Beholder"

and "Shortest Straw"; there are twisting, indescribable exercises in heaviness and melody, such as "Prayed Ends" and the awesome title cut. Lyric-wise, we see the following topics discussed, among things: ecology, the U.S. Court system, 1950's blacklisting, suicide of Vietnam. We hear the band gelling as never before, and Kirk Hammet emerges as one of the premier metal lead guitarists of all time. (His acoustic work in "To Live Is to Die" is breathtaking.) It's totally impossible and unfair for me to try to explain the masterpiece called *...And Just for All* any further. When it comes to metal albums, this is "the shit!"

Ray Dorsey

**MANNEQUIN BEACH**  
Don't Laugh You're Next LP  
(Mordam)



From the cover of this new Mordam release, many may write this band off as cheap for using such shock power on the cover. To me, it's not the prettiest picture to look at—dead animal remains and fetters—but Mannequin Beach have some very real messages to put out about what's going on in the world. They act upon. In their own words, "Mannequin Beach is out to illustrate the emotional motivations behind a society that is ignorant by choice." Pretty strong words, but how many people do you know that really care past the music, the skate boards, and other consumer crap the corporate elite want you to buy?

Now, on to the music. It's wonderful; yes, a heavy, thrungy guitar with many touches of progressiveness. This can best be illustrated in the first song "Leech," which is dominated by a verse with a driving rhythm. Next be the more upbeat, yet none less powerful "Behind My Back." It starts with a really jazzy drum rhythm with the guitar screaming in a siren-type fashion, and, if I may, I'd like to quote a great line out of this song—"This is really what I am, this is really what I want. Too bad I stabbed you in the back, but competition taught me to attack!" Sounds like they're talking about yuppie demons from hell! "Way and Means" has a cool breakdown part between guitar and drums. Bass is in there, too. "Sudden Death-wish" has a good chorus that chants the name of the song over it. Works well for me. For anybody who is

the They Might Be Giants singer. "Send Me Flowers" is a slow, urge-driven song that talks of the "vulnerable side we are." "Mannequin Beach" is our Dr. Know a little on vocals with a heavy, near-constant guitar riff along with a... "Sudden Death-wish" has a good chorus that chants the name of the song over it. Works well for me. For anybody who is

I think this is the start of side two, and "LPD" is the first song. It starts with a drum and bass combination that, for some insane reason, reminds me of the "Stray Cat Strut." It soon builds to a fast part with much energy. Well, I'm running a bit long, but I'm going to quote a part of this song—"But, it's all neat and righteous to the baby boomer clones, who work out in sterile health clubs, then lock themselves in their homes. You take credit for "cleaning up" a town with a slum, an overkill ten times too big, in spotless cars and guns. Art is dead in your head, you're washing it down the drain, caught up in a daily rut, trying to make us all the same."

Anyway, I don't know if I brought this out, but the music is a rich blend of hardcore, metal, jazz, funk, etc. influences that should delight anyone with

an open mind, plus some. And, from all the quoting you can tell I dig these lyrics to Pluto and back. Buy and try.

Steve "Duncan" Murphy

**UNCLE SAM**  
Heaven or Hollywood LP  
(Skeller)

OK, OK. I bought this album because of the picture on the cover. Sometimes you get a gut feeling about a record, and you have to buy it. Other times, an advertisement that features a picture of the album convinces me. Anyway, this album is not great. Not even close, actually. But, to tell you the truth, I rather like it. Behind the horribly thin production and the nasal vocals is a rockin' band of fun-loving party animals. Drinking, doing drugs, and fucking chicks. Yup, that's what rock and roll is all about. A lot of people seem to have forgotten that. Every once in a while it is good for a band like Uncle Sam to pop up and remind us all of rock's sleazier side.

I've heard this album called "sleazy shit" (and by someone who had not even seen the cover!), but that assessment, no matter how accurate, is rather unfair grounds on which to dismiss a rock band. These guys are no more sexist than any other band. Hanoi Rocks (whom Uncle Sam sound quite a bit like, incidentally) thrive on being raunchy, self-indulgent womenizers of the urbane universe. As for the cover, Uncle Sam has neither the talent nor the brains to become as big as either of these bands, but they are nearly as much fun. Songs like "Alice D" (oddly?) and "C'mon and M... are really cool party songs. They're funny, all right, but sometimes that's just what I am looking for.

Uncle Sam's album is a rock album jammed full of tunes to do drugs to. While I wouldn't actually recommend this album to anyone, you may want to pick it up to try something different. Just don't get your hopes up.

AMPLIFIED ASSAULT, Issue 3, (36 pages) is out. Featured in this all glossy mag is a full color TESTAMENT cover/interview and features on MANOWAR, SACRED REICH, RAGE, SANCTUS, HADES, DEATH, HERETIC, HELSTAR, QUEENSRÛCHE, ANTHRAX, KING DIAMOND, CRUMBSUCKERS, an ANTI-GLAM commentary, and much more. This is one of the few zines with a magazine look and quality, but written with the feel of a fanzine. No metal fan should walk away disappointed. For a copy of issue 3, send \$3.00 (U.S.) or \$4.00 (Elsewhere) to AMPLIFIED ASSAULT, c/o Darryl J. Keck, 7014 E. Golf Links Rd, Suite 172, Tucson, AZ 85730.

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Featuring the Wild 760 - an independent metal magazine published monthly. Over 40 pages of interviews, photos and news from the local and national scene. Only 3.00 per issue. CLOTHING CATALOG 3.00

**METAL MIXES LIVE WIRE**

COME ON, UNCLE, and how cheap!!! Come see the 15th issue of Metal Mixes Live Wire with some pretty swell interviews with Ted Vea, Kreator and some other surprise-album stuff with Heavy Metal, Deepthroat, Death Bone and more to review. Now act, now super-duper fun and a FREE pack of rockin' backstraps in each essentially sealed package of Metal Mixes Live Wire, Send for \$1.50 per issue. 200 412 - 8, Seattle, WA 98101 \$1.50 per issue. Overseas add \$50



INTERVIEW BY MARC FISCHER

In *Gray Matter* #3, I was quoted as saying "I love Slayer's music but their lyrics redefine the word 'ignorant.'" Well, being a person who is basically very fair about giving people the chance to redeem themselves, I jumped at the chance to do an interview (more of a conversation) with Jeff Hanneman. When Victoria Strommer of Def Jam said she could arrange to have Jeff call me, I graciously accepted. But the main question now is "Have Slayer redeemed themselves for all of the stupid lyrics they have written for the past five years or so?" No. I believe that they surely have not. I know that their lyrics aren't very important to many of their fans, but this band seems to go out of its way to avoid stating their opinion on any of the subjects they address on their albums. I think that sucks. Anyway, here is a documentation of what occurred:

It was September 30th, 4:05 PM. A ringing sound suddenly screamed through my mind and I was quickly drawn to respond to it's call of death. I had carefully grasped the receiver when it suddenly spoke to me in an evil tongue: "Yo, is Marc Fischer there?" I was frightened, assuring myself that I was actually being invited to the depths of hell. Horrible visions of inverted crosses twirling through my intestinal tract forced me to respond that yes, I am Marc Fischer...and here's the interview!!!

**GRAY MATTER:** Okay, on South of Heaven what made you decide to go like a slower and heavier route?

**JEFF HANNEMAN:** Well, just after playing *Reign in Blood* for touring and doing *Reign in Blood*...the album was like so fast it came to the point...like we'd be listening to the album and playing the album and we'd be going "The best part of that song was the slow part," so it was like well, "Why don't we write a couple slow songs?"

**GM:** Uh huh.

**JEFF:** So that's how that came about. Plus I had a lot of slow riffs 'cause I have like home recording stuff, and like I'd program my drum machine, and I'd just make up stuff for the hell of it and had a lot of good slow riffs that we wanted to use on the album.

**GM:** Uh huh. I think it's more effective.

**JEFF:** Yeah. We love the album.

But then I realized that my morbid curiosities were not being satisfied. I was suddenly enveloped with fear; knowing that to ask Slayer about their lyrics would just be an invitation for the frightening creatures from below to come to me. My heart thumped loudly like the sound of stakes being repeatedly driven through my eye sockets. Sweat ran down my forehead

like the tears shed by a virgin being prepared for a satanic sacrifice. But understanding that Jeff Hanneman probably knows as much about death, Hell, and Satan as my pet dog, I decided to go for it!

**GM:** I was kinda curious about the song "Silent Scream." Is that an anti-abortion song or is it just a song about abortion?

**JEFF:** Well, Tom wrote the song but what he's always said is, ya know, it's neither...it's like, it states the shit; you choose.

**GM:** Is it that basically the way you write most of your lyrics?

**JEFF:** Yeah, it's like we write it and you figure out what it means to you.

**GM:** Where do you come up with the concepts behind your songs? What kind of stuff inspires them?

**JEFF:** Well, let me see. I don't know. Like Tom's stuff...he's a pretty sick guy. I mean, there's been a lot of shit that inspires him; but on my stuff, it was like...uh on "Behind the Crooked Cross" I'm like into history and into the whole Nazi era and stuff like that, so I read a lot of books. So, I'll be reading this chapter and all of a sudden I'll just like write down some shit and that's how "Crooked Cross" came out. 'Cause I was reading about the killing squads and how they were going crazy 'cause they were getting sick of killing people and killing babies, and they like are going crazy, ya know, "Why are they doing this?" And I started jotting down the shit, and that became the lyrics to "Crooked Cross."

**GM:** Okay, I guess the logical place to go from there...I was curious...in "Angel of Death," is that just talking about Joseph Mengele and not really presenting an opinion?

**JEFF:** Yeah, just before I wrote that song, I had a couple books on him, and I was reading it and about the shit that went on, and like some crazy shit. If you're like into reading, those are some books to get about Joseph Mengele. He's like fucking crazy—the shit that went on. So it's just like telling stories and like explaining what goes on.

**GM:** Do you think some people might assume that as glorifying him...

**JEFF:** Oh, of course! (Laughs.)

**GM:** But that's not what you're trying to do?

**JEFF:** No. (Personally I still would find it very very hard to write a song about Mengele without blatantly calling him one of the biggest bonehead, asshole morons to ever live—Marc.) Even on the new album, ya know, that song "Mandatory Suicide?"

**GM:** Uh huh.

**JEFF:** Well, when me and Tom were hanging out at Geffen Records, they said they got a lot of calls from people calling up and saying "What's this song 'Mandatory Sui-

cide?" Why are you telling kids to kill themselves?"...

**GM:** (Much laughter.)

**JEFF:** ...And our people at Geffen Records were even going like "Why don't you just read the lyrics? What is your problem? Read the lyrics. It's an anti-war song. It's about war. Instead of mandatory draft it's called 'Mandatory Suicide.'" And they're like, "Oh! Well I didn't think about that. We'll read the lyrics!"

**GM:** I thought it was pretty obvious.

**JEFF:** Yeah. All you've gotta do is read. It's in there.

**GM:** Uh huh. Um, Where did you guys come up with your artist Larry Carroll, who's done the past two Slayer album covers?

**JEFF:** The artist?

**GM:** Yeah.

**JEFF:** Rick Rubin found him for *Reign in Blood*. He saw some of his work, and he goes "This guy's really sick. I think you're gonna like it." So, he gave me his number and I called the dude up for *Reign in Blood* 'cause I had an idea for the album cover, and I just told him my basic idea, and then he sent me a rough version of the album cover is, and I was like, "Oh my God!! This is sick!!"

**GM:** Yeah, that guy's great!

**JEFF:** And I thought, "Man, this guy's really cool." So, we're gonna keep him now.

**GM:** Have you seen the newest *Accused* album cover?

**JEFF:** Uh uh. Haven't seen it.

**GM:** Oh. R.K. Sloane does some great stuff—real sick and disgusting.

**JEFF:** Yeah, I think we're gonna keep this guy 'cause, obviously, he did the new album cover plus we just made a tour book, and like we had in the background some of his paintings and we put our pictures over them and it looks really cool.

**GM:** How do you feel about seeing warning labels on your past two records and knowing that they wouldn't be there if it wasn't for the P.M.R.C.?

**JEFF:** Those labels?

**GM:** Yeah.

**JEFF:** Oh man, shit, they don't bother me at all. It's just like...it's backfired on them 'cause I think kids who've maybe never heard of Slayer, and they go up and see those stickers...I mean to me, if I went into a store and didn't hear this album and it says: 'this album contains offensive lyrics or whatever,' I'd be like interested. Like "Wow! I wonder what it says?" So, to me, that's like making them...ya know what I mean? It's like drawing them to...

**GM:** Yeah. Have any stores decided not to carry your records because of like seeing the stickers and thinking they might have a problem with that?

**JEFF:** We haven't had problems with the stickers; it's like you had a couple

stores...it's like Kerry was in one—a local store down here, and the owner of the place pulled out the lyrics to the songs and started reading them, and he took all the albums out of the store...I mean, Kerry actually saw this happen.

**GM:** Which store was this? I'll list it in my 'zine [*Primary Concern*] so people can boycott them.

**JEFF:** Um...shit, I don't remember what it is. This was like a couple of years ago. But, I thought that was pretty funny that he just read the lyrics and was like "Oh my God!" and started grabbing all the albums. (Laughs.)

**GM:** Yeah, I did an interview with Jenifer Norwood from the P.M.R.C. a couple of months ago...

**JEFF:** Yeah?!? (Both of us start laughing.)

**GM:** ...Just because I got hold of their number, and I thought "This would be hilarious." (Jeff starts laughing hard again). "I'll just have to call them up and interview

them." So, I was asking her about what their intentions are, and she said that now it's basically just...they're trying to get bands to put the lyrics on the backs of the album covers. So, that's what they're going for now. But, we were talking about the warning label issue, and she was saying basically that they saw it was just too unreasonable to have to listen to every single song and come up with labels like 'V' for 'violence' and all that crap, so they decided to go for the generic thing which the record companies came up with: "Explicit Lyrics - Parental Advisory."

**JEFF:** They wanted to rate them?

**GM:** Yeah, that was whole thing they wanted to get going with the PTA. They wanted to have like 'V' for 'violence,' 'O' for 'occult,' 'D/A' for 'drug and alcohol' references, but it was concluded that it's just ridiculous to spend all the fucking time, and money too, and listen to all those records and come to conclusions about every one of them.

**JEFF:** I wonder if we'd get an 'N' for 'Nazi,' 'S' for 'Satan'? (Laughter.)

**GM:** (I babble a little bit more about the P.M.R.C.. Jeff just listens.)

**GM:** I'm kind of curious because I know this happens to a lot of bands—have record companies ever forced you guys to change any of your material like any of your art or your lyrics?

**JEFF:** Nope. Not at all. The only problems we've had was that CBS deal with *Reign in Blood* where they took a look at the lyrics and just dumped it (laughs). Didn't argue, didn't say anything, just said "Uh, we're not gonna put this out—go some place else."

**GM:** That's better than staying with them and going along with it.

**JEFF:** Oh! Definitely!

**GM:** Yeah, because even Nuclear Assault...like I did an interview with Dan Lilker, and, obviously, they're against censorship, but then they go and change their album cover (for the record company), and I think that that's really succumbing to it.

**JEFF:** Yep.

**GM:** So, are any of you guys politically active at all? Who did you vote for in November, or did you vote?

**JEFF:** Nope. We're not really political.

**GM:** Hmmm.

**GM:** I heard that you guys bring that barricade (between the stage and the floor) all the time for your shows.

**JEFF:** No! The club puts it up. That's the promoters that are doing the shows locally that use the barricades. Not all of the shows, but most of the shows.

**GM:** Uh huh.

**JEFF:** We had problems, ya know, because the bouncers...like all across the stage there'd be dickhead bouncers that were just having fun beating on kids, and we've had to stop and say "Hey, c'mon man, fucking leave 'em alone! What are you doing?"

**GM:** Yeah, that's fucking ridiculous. Pulsations...I thought they were fairly reasonable.

**JEFF:** Yeah.

**GM:** But, my friend got kicked out before you even went on stage!

**JEFF:** (Laughs.) We played a place, I can't remember where it was, but they didn't have a backstage, so we were using our bus, ya know, to get in and out...we were using our bus for a backstage, but we'd go to get into the gig, we were going through this one door where they were kicking kids out. And, like the show just started, the first band just went on, and there were like three or four kids sitting outside that just got kicked out (laughs), and they were like

"Oh my God, we were just here to see you guys, and we got kicked out at the first band!" We were like, "Uh, come on, come with us," and they went back in the show. It was like ridiculous.

(We talk about this topic a little bit more. Nothing important is said.)

**JEFF:** A lot of times it's a big scam, like the promoters of the show will tell the bouncers behind our backs to kick kids out so they can let more in. Ya know what I mean, because like kids are still trying to get in, and they can't let them in because of the capacity of the building, so they'll tell the bouncers to kick 'em out so they can get more money and let more kids in. It's like...fucking, a big joke.

**GM:** Yeah, a friend of mine was telling me

Continued on page 59

## BEFORE



## AFTER





# UNDERGROUND ARRAY

Peter, look, it's the Gray Matter demo apocalypse. You certainly point in the right direction to find enlightenment.

You will find a sizable deluge of new bands—the "Promised Land of Music" so to speak. MURPHY 32 : 4-8.

\*\*\* On the serious side, this section is intended to give a cross section of what's been flowing into G.M. mailbox.

**BANDS:** please send all pertinent info when sending a tape. A photo is beneficial. Read on. \*\*\*



## HYSTERIAH

(Sweden)

**Andy says:** Hey, I like this. I have always had a place in my heart for demos that sound raw...like they are recorded on a Tascam 4-track. That would be a fair way to describe the production of this little gem. However, it's better than most, and considering that *Attempt the Life* is their first demo, it is a good shot. The tape rolls, and one hears "To Face the Day," a rather Anthrax-y sounding tune, still retaining originality, especially in the vocals. "Nightmare," another thrash tune with good performances from the drummer and lead guitarist, rolls along. "A World in War" seethes with its power—probably my fave pick of the bunch 'o songs. Closing the demo is the title track which is very fast, with a Violence/Arcane feel to it. This demo is available for \$4 (\$3 in Europe).

Andy TerHaar

**Marcus says:** *Jeremiad of the Living.* Here we have another great demo from Scandinavia, this time from the land of the long-legged blonds, namely Sweden. This band consists of only two musicians, both sharing bass and vocals on the four tracks they offer. I hate comparing new bands to more well known ones, but this is the only way I can make you a picture of the music. So here we go: to me the band sounds like Metallica did in the old days, perhaps a bit faster, without being

pointless. Sometimes going into Slayer territory, sometimes into more straight thrash like old Kreator or Assassin. So, what we have here is a collection of four good songs, with "Iron Cross" being my favorite. That didn't spew with originality (but tell me, when was the last time you heard a band that was *totally* original), but it will satisfy everybody into controlled, well played thrash. Contact: HYSTERIAH / c/o Kronqvist / Sturegatan 6 / 261 32 Landskrona / SWEDEN.

Marcus Greiner

## EMG

(US/TX)

*Free Downers and Handguns.* Recorded and mixed at the Bat Cave in November, 1987. Austin, Texas. Brilliant punk rock. No, these facts (and opinion) were not headlines on any of the nation's newspapers. But this volatile band catapulting themselves out of the home of R&B and alternative rock requires more than a surface listen. Uncompromising rhythms, mature vocals, thought-forcing lyrics, and an industrial dabbling in tape sampling/manipulation ("Hospital Corridor"), all point to a culmination in originality. With a thick drum sound "Light 65" careens with precise, high velocity guitars; it is a short and unobtrusive introduction to what EMG are capable of inventing. "The 4's" is a blunt change in tempo as the meter sinks nauseatingly to a grunge/doom pace. Some kind of Latin (?) and English twist is used as the vocal piece. Very, very intriguing.

Although it is a desperate struggle to find a musical comparison for EMG, a vague and far-removed relationship could be established between the Amebix or the D.K.'s. It is the personal feel that is physically transferred from their bodies into the recording that makes EMG one of the few bands to capture the element necessary to make great, raw music—it's not artificial.

Although the songs are limited in length, they are packed lyrically. From "Smell a Heart" comes: "The waters of Babylon. Down the road from Calvary Hill. Meet a friend who kissed a Jesus. A different Jesus every year. A feast and a sacrifice." Intense. Rick Carney, Mark Ceries, Russ Curry, and Jerry Renshaw must all be saluted for having striven for a different sound and new approach. Finally, some memorable aggression from Austin. Along with Agony Column, Watchtower, Bad Mutha Goose, and Loud Posse, consider EMG to be an asset. No price for the tape given, but \$4.00 should cover costs. EMG / 4406 Jinx / Austin, TX 78745 / USA.

Chris Orloski

## KINETIC DISSENT

(US/GA)

The other day I was lucky enough to receive a demo from an old friend of mine. Rick MacConnell was that old friend, and we used to be in a band together called Eldritch Rite. After E.R. fell apart, Rick went back to Georgia to join Kinetic Dissent. He played on their second demo the band has done called *Controlled Reaction*.

This is a very polished demo with good production. The band is very tight. I would have to describe the music as fast, progressive metal in the vein of such bands as Coroner and Anthrax. The lyrics read pretty intelligently, especially "Choose Your Fate," the first song on the demo. The other song titles are "Cultured Illogic," "12 Angry Men," and "Faces of the Fallen." One last word on the packaging of the demo—it is very professional.

To sum it up, I recommend this demo to people into metal with a progressive twist to it. Write to KINETIC DISSENT / P.O. Box 224 / Avondale Estates, GA 30002-0224 / USA.

Steve Murphy

## BERSERKER

(West Germany)

*Brachial Metal.* "Quicksilver/Rebellion"—Screams followed by some xylophone followed by an Eddie Van Halen solo. Bass riffs. Anthrax-like, moshing mid-paced stuff. Gets quick and thrashy. Flashy licks. Changes mid-song. Gets wild. Cool solo. Seems uncoordinated and loose at times. Back to simple riff. Pretty good. Better than average. "Take It Or Leave It"—Generic, doomy three chord beginning. Takes off—not very heavy. Forced complexity. Choppy riffs. Interesting solo. Odd section in a thrash tune. Different. Ear-piercing scream. Sounds like Schmier of Destruction. Kinda reminds me of St. Vitus. "The Oath"—Flashy riff, à la Jake E. Lee. Not very fast. Smooth. Into a very slow section. Good, sloppy solo. Cool vocalist when he doesn't scream. Side 2. "Arriving of the Hellish Army Troops"—Some title! Takes off on a San Francisco (Bay Area) riff. Aggressive. An OK solo. Into the galloping rhythm. More hammering. Interesting

solo. Song is beginning to drag. More solos and more of that rhythm. Shoulda stopped a minute ago. The guitarist has heard his share of Kirk Hammett. "Berserker"—Bass and vocal intro. Pretty aggressive. Slows down to an OK pace and back to the quick frolic. Best tune. Slow and quick parts flow. A very good song! Cool vocals and guitar work. The slow part makes the song. "Pissed Panther" and "Outro"—A cymbal solo? Original? Ever heard one? Here's your chance. "Pink Panther" bass lines. This is funny. You can't help but smile at this! Speeds up. Some backward masking and some flute. Bizarre ending to a good dose of grungy metal. Send \$6.00 for *Brachial Metal*. **BESERKER** / c/o Mario Lang / Schlob / 6120 Erbach/Odw. / WEST GERMANY.

Joey Carreño

## VIGILANT (The Netherlands)

André Scherpenberg, excommunicated (possibly self-excommunicated) from the Dutch thrash act Thanatos, has, behind cellar doors, created Holland's newest progressive speed metal. It is difficult to convey how well played this debut is. The sound is of clear glass, finely polished, and, in particular, the bass and drums surface with the sound of a band who finally knows what they are doing when they get to the studio (with special help from Frans De Rond and Peter Wijtes).



A very unique thing about the tape is the fact that the guitar sound is purposely thin—yes, that "technical" sound that does not alienate the other instruments. As for song-writing: adroit, artful, highly melodic, and integrated. The leads are notable but ignore chord changes. I also notice that Vigilant are not tapping their feet since some parts of the songs are observably a hair off the beat. The vocals, a grinding, seething set of gutturals, do not exactly jive with the progressiveness of the tracks, but the combination of the melodic rhythms and growls above can be looked upon as something experimental and different. Jelle Andela is not a bad growler, but not good enough to be intelligible. The three tracks on the tape are "Dramatic Surge," "Dehumanized Authority," and "The Sacrament." Vigilant deserve some close attention because of this. \$5.00 should bring the tape across the ocean. **VIGILANT** / c/o André Scherpenberg / W. Hooftstr. 11 / 2614 EV, Delft / THE NETHERLANDS.

Chris Orloski

## PROCESS REVEALED (US/TX)

One of the more unique bands I've had the pleasure of hearing in the last few months is Process Revealed. In their first three-song demo *Of Trine* (others are now available), they combine their punk, metal, rock, and other unmentionable influences to produce a sincerely original musical sound. Their sound is very bass oriented, owing to their extraordinary bassist, Steve Murphy. Over this firm low-end, guitarist Craig Reeves constructs grinding guitar lines to give an edge to the overall sound. The vocals are handled by Mr. Murphy on bass and are spoken in a sort of loose rap style with some phrases growled and some actually sung. The songs themselves are real compositions and move from idea to idea, staying interesting. On *Of Trine* my favorite tunes are "Stream of Conscious" and "Thank you—It's Forgotten." A few parts of "Thank You—It's Forgotten" are catchy and stick in your head, run around in circles, jump up and down with golf shoes on, and pull double back-flips until your brain drains out your nose. The music is full of

speed changes, ranging from thrash to grind to mosh, breaks, solos, and much much more (only for \$19.95, operators are standing by). I enjoy original music played by talented musicians, so obviously I have every "Bon Jovi" album ever pressed (including picture disks of Jon Bon Jovi wearing several colorful hats). But seriously, I get off to Process Revealed, and I see enough talent and originality in this unit to propel them past the ranks of the mundane (see *Axe Master*, last issue). Their music will have a large audience. Have a nice day. Tapes available for \$3.00 (add \$1 for new demo) @ **PROCESS REVEALED** / c/o Steve Murphy / 317 Meadow Creek / Coppell, TX 75019 / USA.

Steve Mariotti

## GET READY (West Germany)

*Live 1987.* "Hunger"—The theme from 2001. Sounds like Great White. Basic, mid-paced stuff. This could be done by a lot of bands: Dokken, early Ratt or modern Ozzy. Nothing special. Laid back. And a solo. The crowd loved it. "Get A Revolution"—Plodding. These riffs are why thrash was born. A wild, unbridled burst of energy was needed. Unexcited, blah "metal" tired us. A very dry guitar. A solo (hammering and all). For someone who enjoys aggressive music, Get Ready may not be for you. "Forever"—Quicker. Alright! This song has balls. It isn't mouth-opening, but it is moving. Good song. Reminds me of Tank. More hammering solos. "Axe of Justice"—back to the basic shit. Very basic. The guitar work is catchy. This is OK hard rock in every "1970's" sense of the term. Mid-paced—"Tesla lovers" rejoice. Get Ready should move to L.A. and make a killing at the clubs. But, that short guitar hook is really good. "Anthem of Peace"—A slow, peaceful beginning. Not bad. It has feeling. If Poison or Van Hagar did this tune, it would sell millions. Now it sounds like the first two songs. These guys are too basic. "Chalice of Death"—Another cool, short melody. Into a mid-paced bashing section. And back to the melody. But, here we go again with the simple bass/snare syndrome. The song does vary. One of Get Ready's better songs. Hurt by its predictability. "Sanctuary"—Iron Maiden cover. "On Stage"—Are we hurting for topics or what? The same. See comments of previous songs. "Party of Death"—More mid-paced stuff. Get Ready aren't original, but the worst part is they aren't very aggressive. Generic hard rock is a term that comes to mind. "Breaking the Law"—Judas Priest cover. Contact: **GET READY** / c/o Atilla Schuster / Aktienstra 154 / 4330 Mülheim/Rühe / WEST GERMANY.



Joey Carreño

## PENDEMIAM (England)

Well, you ever wonder what bands are up to in England? An example of what's up came to me in the form of Pendetia's first demo *Widespread Epidemic*. Pendetia are a young band that play a heavy, thrashy style of metal. They have some good ideas on this demo which Jonathan the guitarist tells me will soon be overshadowed by a new demo. The reason for this among other things is that they have more progressive songs and a new drummer. The song titles on this demo are "Malignant Decay," "Faith or Fear," "The Drowning," and "Fallen Angel." To check out these guys, write to: Jonathan Sharp / Grassmore / Crosby, Maryport / Cumbria / CA15 6RP ENGLAND.

Steve Murphy

## ATTAXE (US/CA)

*Andy says:* What we have here is a very well played, well produced demo. *Unit G* shows a very energetic style of thrash that in some parts reminds me of two Texas bands, in particular, Valkyrie and Scythian Oath, both now extinct. "Let's Play Dead" initiates the listener with a very fast pace and a catchy chorus line. The guitars throughout this song and demo are very crunchy. The vocalist may seem familiar to those of you who heard Wargod. Only this time, Rob Perkins has improved. Next is "Submit or Die," a rather cliché song, lyric-wise. The music reminds me of early Exodus—you know that Bay Area sound I'm talking about. "S.D.I. (Death from Above)" slows things down a bit. Metallica enters, Liege Lord soon takes over, and the talented side of the band is shown. Closing the demo is "Eye for an Eye," a Testament-sounding tune, still original, with little drum ditties to make things interesting. Get the demo.

*Andy TerHaar*

*Steve says:* Attaxe are a thrash band who remind me a lot of Holy Terror. In some songs they sound like everybody else, too. The singer does some all right stuff, but his highs really disturb me. They like to have the Anthrax backup vocals a lot, too. The lyrics are pretty much crap; just take a sniff of these song titles: "Let's Play Dead," "Submit or Die," "S.D.I. (Death from Above)" ← Anthrax! Hee! Hee!



"Eye for an Eye" <- C.O.C.! This review is going to end shortly because this demo is putting me to sleep, and I am not even getting much negative thought from it anymore. Unit G = blah.

No conclusion. For a demo of your own, send \$4.00 (\$6.00 foreign) to: AT-TAXE / c/o Jim Houle / 1224 E. Katella Ave., Suite 106 / Orange, CA 92667 / USA.

Steve Murphy

Georg says: It's incredible how good this tape turned out considering it's only a four track recording. It sounds fucking awesome. Unit G—that's the name of Attaxe's rehearsal studio four-song demo, and three of the four song titles have the word "death"! Besides that, it shows great musicianship, especially in "S.D.I." (again this title appears—I guess it's the fifth or sixth time by now) during parts that the singer is not screaming. I got a letter yesterday that the band canned their singer Robbie and is now waiting for ex-Steel Fury bassist/vocalist Tim Cason to replace him. According to the music, which is very powerful, if not a little too fast sometimes, I can only predict a golden future for these guys as they hopefully will be signed by Combat, who are very interested in them.

Georg Loegler

presents the band well, this album should find its way far and wide to great acclaim before the end of the year. It has a familiar sound to it, but the band really doesn't sound like anyone else, and once these songs settle down into the gray comfort of your head, they just will not go away. The addictive strains of Transgression have yet to permeate grounds beyond the confines of their midwestern homeland, but they should be traveling the U.S. by tour vehicle sometime soon. They have a big following in Indianapolis, and have played successful shows in Chicago, Ohio, Indiana, and other Illinois parts already. Soooo, look for their debut at your local shoppo de la records, and get ready for some righteous jammin' hardcore metal tunage. Yeah! Meanwhilst, you can write to the band about tapes, shirts, and stickers by sending letters to: TRANSGRESSION / c/o Matt and Eric / 6704 Zionsville Road / Indianapolis, IN 46268 / USA.

Ian Christie

## TRANSGRESSION (US/IN)

"Snarling" is a good description, and "good!" is another. This tender bunch from cornland is Paul Linhart (vocals), John Zeps (guitar), Matt Van Kersen (drums), Doug Ketchum (bass), and the newly acquired Dino (guitar), who replaced longtime member Bob Cripe when the band's material started to go over the poor guy's bald head. That material is fast, catchy metalcore along the lines of Lethal Aggression and Wehrmacht, but with an angry, urgent edge rather than a strictly humorous perspective. They have released two demos in their three years of existence, both in 1987, and it was their second demo, *Better Days*, that led to Transgression's signing to British label Manic Ears Records for a two album deal. The first album, *Cold World*, will be released in August, hopefully with a simultaneous U.S. release on one of the several labels the band is negotiating with. With lots of good songs like "Head in the Smoke," "Won't Bend My Knees," "Think for Yourself," "Regroup," and the title track, with the added benefit of a strong production that

## OFFENDER (US/MN)

Andy says: Nope, this is not the hardcore band of which you were all thinking. This is a rather strange sounding heavy metal band. *While in the Basement* has five songs which all have a lot of offbeat, intricate parts. Definitely a heavy metal musician's band. The production is swell, too. Be warned! Although aggressive, there is not one hint of thrash or even an evil lyric! Also, one can pick out some jazz influences, especially in the drumming. The leads are somewhat Malmsteen-sounding with melodic parts thrown in for good measure [Get it?!—ed.]. Musicians and people in to the more technical areas of music should look into getting a copy of this. Four bucks. Write to: OFFENDER / P.O. Box 20474 / Minneapolis, MN 55420 / USA.

Andy TerHaar

Ray says: From Minnesota, Offender are a five-piece band who take a firm hard rock/metal base and mix in aspects of progressive, jazz, and classical music. This results in a five-song demo that's very interesting, with unusually structured cuts like "Opaque Memories" and "Reflections of the Future." There's no doubt that Offender are very original, and the only drawback, to me, is that the songs are

# FROM THE READERS.

### DEMO POLL:

- 1) SIEGES EVEN : *Repression and Resistance*
- 2) MAJESTY : *'87 demo*
- 3) ANNIHILATOR : *Phantasmagoria*
- 4) OLIVER MAGNUM : *01986*
- 5) LETHAL : *The Arrival*
- 6) GAMMACIDE : *'88 demo*
- 7) REVELATION : *Images of Darkness*
- 8) REALM : *Final Solution*
- 9) OBLIVION KNIGHT : *demo*
- 10) EROSION : *Way of Force*
- 11) WATCHTOWER : *Instruments of Random Murder*
- 12) SOLITUDE : *And Justice for All*
- 13) KRAZE : *Demo III*
- 14) PROCESS REVEALED : *Not Having to Say We're Sorry*
- 15) DESPAIR : *Surviving You Always*
- 16) FORCED REALITY : *Thrashing Helpless Down*
- 17) KRAZE : *Demo II*
- 18) MORBID ANGEL : *'87 demo*
- 19) PRIME EVIL : *The Manifestation*
- 20) GROOVY AARDVARK : *One Fine Day*

HONORABLE MENTION: ABOMINATION, ACRIDITY, AFTERMATH, AGONY COLUMN, AMULANCE, ANACRUSIS, ANGANTYR, ANVIL CHORUS, ASPHYX, ASSALANT, AT WAR, ATHIEST, ATROPHY, AUTOPSY, BARON STEELE, BEYOND, BLACK RITUAL, BLIND ASSASSIN, BLOOD, BREAKDOWN, CRAIG COLLINS TURNER, CROSS, DEAD CONSPIRACY, DEADLOCK, DEMENTED, DEMOLITION HAMMER, DESEKULT, DESTITUTION, DISSONANCE, EMINENCE, EVICTION, EXMORTES, EXODUS, EYEBALL, FAIL-SAFE, FIRST ORDER, FLAMING ANGER, FORBIDDEN EVIL, HEATHEN, HELLHOUND, HIRAX, HITTMAN, HUMANICIDE, ICE AGE, IDLE THREAT, IMMORAL DISCIPLINE, INFERNAL MAJESTY, INTENSE MUTILATION, JEHOVA, JETT BLAKK, KIL'DKOR, KINETIC DISSENT, KUTTHROAT, LAST DESCENDANTS, LAW AND ORDER, LETHAL AGGRESSION, LURCH KILLZ, LYCANTROPE, MACABRE, MALEVOLENT HOAX, MALICIOUS INTENT, MERCILESS, MERCYNARY, METAL DUCK, METALLICA, MILITIA, MOON OF STEEL, MORBID, MORDRED, MORGAN LE FAY, NECROPOLIS, NECROVORE, NUCLEAR DEATH, NUCLEAR SIMPHONY, OUBURST, PEDFILE, PESTILENCE (GER), POLTERGEIST, POOR ORCHARD, POWERSURGE, PROCESS REVEALED, PROPHETS OF DOOM, R.O.T., RAW DEAL, REPULSION, REVENANT, ROSTENDE POSTHOIMER, ROTTING CORPSE, SACRED REICH, SADDUS, SALEM, SALEM SPADE, SANCTUS, SARISSA, SCHEISHAUPE, SEMPTERNAL DEATH-REIGN, SEVERE WARNING, SHEER TERROR, SYNDROME, SLAUGHTERLORD, SOLITUDE (PA), SPERMIS, SSR, STRAIGHT AHEAD, SYRUS, TERMINAL CONFUSION, TERRORIZER, TESTER BEAST, THANATOS, THE ANSWER, TRANSCIENCE, TUFF, TYRANNICOR, UNCLE SCAM, UNITED FORCES, VENGEANCE, VIGILANT, VIOLENCE, WARGASM, WARRANT, WATCHTOWER, WICKED ANGEL (TX), WICKED ANGEL (CAN), WRECKING CREW, XAN-DRIL.

### VINYL POLL:

- 1) VOIVOD : *Dimension Hatross*
- 2) SIEGES EVEN : *Life Cycle*
- 3) QUEENSRYCHE : *Operation : Mindcrime*
- 4) BLIND ILLUSION : *Sane Asylum*
- 5) FATES WARNING : *No Exit*
- 6) SLAYER : *South of Heaven*
- 7) FATES WARNING : *Awaken the Guardian*
- 8) SEPULTURA : *Schizophrenia*
- 9) HADES : *If at First You Don't Succeed*
- 10) DREAM THEATER : *When Day and Dream Unite*
- 11) CANDLEMASS : *Nightfall*
- 12) VOIVOD : *Killing Technology*
- 13) UNSEEN TERROR : *Human Error*
- 14) METALLICA : *...And Justice for All*
- 15) MEKONG DELTA : *The Music of Erich Zahn*
- 16) VIOLENCE : *Eternal Nightmare*
- 17) INSTED : *Bonds of Friendship*
- 18) HELSTAR : *A Distant Thunder*
- 19) KING DIAMOND : *Them*
- 20) DARK ANGEL : *Darkness Descends*

HONORABLE MENTION: AC/DC, ACCUSED, ADRAMELCH, AL DIMEOLA, AMERIX, ANACRUSIS, ANTHRAX, ARTCH, ASSASSIN, ATROPHY, BAD BRAINS, BATHORY, BLACK FLAG, BLACK SABBATH, BLOOD FEAST, BOLD, BRITNY FOX, C.O.C., CANDLEMASS, CARNIVORE, CELTIC FROST, CIRITH UNGOL, CRIMSON GLORY, D.R.I., DANZIG, DEAD KENNEDYS, DEATH, DEATH ANGEL, DEATHROW, DEEP PURPLE, DESTRUCTION, DIAMOND-HEAD, DICKES, DOOM, DORSAL ATLANTICA, DRIFTER, EXCITER, EXODUS, EXUMER, FEMME FATALE, FLOTSAM & JETSAM, FORBIDDEN, FUGAZI, GUNS N ROSES, HADES, HAWAII, HEAD OF DAVID, HEATHEN, HEIR APARENT, HELLOWEEN, HEXNHAIUS, I.N.C., INFERNAL MAJESTY, IRON MAIDEN, JOHN NORUM, JUDAS PRIEST, JUNGO DE LUNCH, KING CRIMSON, KING DIAMOND, KING'S X, KINGS OF THE SUN, KREATOR, LARD, LED ZEPPELIN, LIFES BLOOD, LION, LORD CRUCIFER, M. RULARD, MANILLA ROAD, MANOWAR, MARILLION, MDC, MEGADETH, MEKONG DELTA, MENDELSSOHN, MERCYFUL FATE, METALLICA, MISFITS, MOZART, MUCKY PUP, MUDDY WATERS, MX, N.Y. WOLFPACK, NAPALM DEATH, NASTY SAVAGE, NECROPHAGIA, NEW MODEL ARMY, NO FOR AN ANSWER, NO FRAUD, NUCLEAR ASSAULT, OVERRILL, PAGAN BABIES, PAT METHENY, PAUL CHAIN, PESTILENCE, PILLSBURY HARDCORE, POISON, POSSESSED, PRONG, RAGE, RAINBIRDS, RAVEN, RIGOR MORTIS, RIOT, RIPOORD, RUSH, SACRED BLADE, SACRED REICH, SACRIFICE, SACRILEGE DC, SAINT VITUS, SAMHAIN, SATRIANI, SEX PISTOLS, SICK OF IT ALL, SIREN, SLAPSHOT, SLAUGHTER, SO MUCH HATE, SODOM, SPERMIBIRDS, STANLEY JORDAN, STORMCOOPER, TESTAMENT, TOTEN HOSEN, TOXIC, TROUBLE, TRUST, TYGERS OF PAN TANG, TYRANT'S REIGN, U.K. SUBS, UPSET NOISE, VENDETTA, VINNIE MOORE, VIRGIN STEEL, VISION, WARGASM, WATCHTOWER, WEHRMACHT, WHIPPLASH, WRATH, WRECKING CREW, ZEOTROPE.

The polls to the left reflect the tastes of the G.M. readership. Send those lists in 'cause this is an interesting way to see what bands are buzzing. However, don't think it's hip to claim these lists as your own...ya know what I mean? These are just to indicate some good bands that are surfacing in this day and age. To make a positive dent in this poll, send in lists of 5 fave LP's and 5 fave demos. The address is on the inside front cover.

often a bit wandering. Still, most people with an ear for something different will want to check out this demo *While in the Basement*

Ray Dorsey

## DEATH MISSION (Norway)



This is the first demo by this Norwegian band who have been in existence for just under a year. Obvious influences, as they admit, are Metallica. This is a good demo containing three tracks with a playing time of about twenty minutes. And, that is where my only complaint lies—just cut down on the endlessly repeated riffs because, even though I like this tape, many people will most likely call it drawn out and boring. When you look past this, you will find three powerful songs that lie somewhere between "No Remorse" and "Creeping Death." Looking back at this review, I feel that it is rather negative, but, actually, *Why?* is one of the best thrash metal demos to come my way since *Sindrome's* killer debut. Get \$5.00 together (only \$4.00 if you live in Europe), and contact: DEATH MISSION / P.B. 128 / 1930 Aurskog / NORWAY.

Marcus Greiner

## GYPSY KYSS (US/WA)

Rockin' roll dude! Gypsy Kyss make no bones about it when they said they could rock and roll. I did say rock and roll, *not* glam; they do not wear makeup. *From Here* is the band's second demo. I like it. "One Way Out" is a really catchy song with a lot of drum fills the way I like them. I'm not too hip on the other tunes, but this is a GOOD, quality release. Rockers and rollers need only apply. Gypsy Kyss are a bit poor it appears. So, if you can give up \$6.00, write to: GYPSY KYSS / P.O. Box 1866 / Citelan, WA 98816 / USA.

Andy Terhaar

## AVANT GARDE (US/CT)

"A progressive metal band that combines technical sophistication with commercial appeal." Oh-oh. "Every aspect of Avant Garde is completely captivating." OK. "You Were Just Using Me"—Simple guitar. Very high-pitched scream. Double bass drumming. I can see the vocalist in his striped spandex pants. I don't like this because it is trying very hard to be pretty. Thirteen year old girls will love this. We get a slow section (tear-jerking). Pubertal females beware! Flashy solos. Guitar solos are supposed to enhance a song, not overwhelm it. A weak song. Sell the rights to Cinderella and live off the royalties. "Renaissance"—Flashy guitar. The song is very difficult to enjoy due to the vocalist. Not a bad tune. OK riffing in the background. Sounds like Warlord. Good drumming and guitars. Song is hurt by the vocals. Solo is cool, not too flashy. The vocalist bothers me a lot. An OK mellow tune, except for the... "Standing In The Paris Rain"—Nice, simple acoustic intro. Best part of the tape so far. But, here come the prissy vocals. God, do they bite! Is this guy related to Geoff Tate (Queensrÿche)? Reminds me of Vandenberg. Not heavy, nor is it close to being aggressive. A bad ballad. These screams are pissing me off. Not enough guitar. Don't buy this if you are into heavy metal. A good solo. Not too much flash. The guitarists should leave Avant Garde and put their talents to use in a band with some nuts. I forgot, Side 2. "Father Time"—Doom metal? Candlemass? Cool so far. But, then this Stryper dude opens his mouth.

Good, mellow tune. I swear he sounds like a Pop 40 crooner. More good guitar. The tune is rockin'. Pretty heavy, except for the... Moves into a great, heavy and brutal riff and equally devastating solo. Shocking! Phew! Back to the sleep-inducing heavy medle(y). OK solo into a good solo. These guys are good. The song begins and ends with doomy overtones. "Never Forget"—Iron Maiden-ish guitars. Good. Basic hard rock riffs. Blah. Good drum work. A cool riff. They are at their best (?) without the vocals. Another good solo. Double lead stuff. Not heavy. This is not even light metal. I made it. Wait a minute, is this another song? No heavy guitars. Sorry, I dozed off. Why don't you listen to this? Don't bother. Save your dough. No price given anyway. AVANT GARDE / Renaissance Management / 72 Elton Dr. / Newington, CT 06111 / USA.

Joey Carreño

## THUNDER (US/FL)

Hey, don't get me wrong. I'm just as open-minded as the next guy (or girl). I tried to listen to this tape without thinking of the way they look, I really tried! But, all I could think of was these...

**TRANSFORMERS!** They look just like Transformers. I just can't get the image out of my head...four color-coded Transformers all kickin' ass in choreographed steps on stage. It was an interesting idea, but when I read in the bio that they are identified by colors—it just seemed a bit too Buck Rogers for me. I don't think the world is ready for robot metal quite yet.

On to the music. Not too bad, not the most original stuff I've ever heard; I suppose I was expecting some really elaborate electronics or something. It is rock and roll type heavy metal. It's all pretty good heavy metal. I am not too sure about the singer. He has a really bad habit of whining.

I think you can grasp what I am saying about Thunder. If you are into very oddly dressed musicians, then you should buy this tape. As for me, well, I don't think I'll be ready for this until 1990 or 1991. For those who feel the urge: THUNDER / Box 5192 / Clearwater, FL 34618 / USA.

Jei Thomas



## ENTOURAGE (US/PA)

On *Sapphire*, the latest tape product from this striving, progressive rock-metal band, "Night of the Living Dead" immediately yields some instrumentalia for the listener. Although untight and a little incoherent, the music is backed by competent ideas and executed with a rawness that intensifies the "mysterious" feel. What follows this bass/guitar introduction is very underproduced, especially in the rhythm section. The percussion has an incredibly harsh garage sound which undermines the effort.

The entire project seems to have been created to propel Palamara's guitar work—very good, overtly creative with fine chord manipulation, fitting transitions ("Runaway"). Some critics claim Palamara has some affinity for Yngwie, but I must dissent as "Microcosmic" will support my view that their styles are not very similar. The vocals do not fit the music, and this is especially apparent in "Rock Child." Unfortunately, the vocals are not appealing either as they are comparable to an underdeveloped John Denver.

I should once again note (as in the review of their prior demo) that there are many styles rolled into one in this effort. End Over End/U2-sounding ringing chords, straightforward metal riffs, occasional Middle East feeling, Irish tones, and other odd musical menageries. If only songs such as "Sapphire" and "Cruel Sea" were refined, tightened, produced and mixed in a good studio, and executed with less a monotonous drum track (aside from "Rhythmic Obsenities"—a very inspired drum instrumental), Entourage would be easily vying with



other instrumentalists (like those on SST's *No Age* comp. LP). Even though the production has called in absent, I very much like the instrumental portions of the tape. Interested parties can send \$4.00 to: **ENTOURAGE** / Vince Palamara / 5824 Horse-shoe Drive / Bethel Park, PA 15102 / USA.

Chris Orloski

## CALIGULA

(US/NY)

Definitely one of New York's hottest up-and-coming unsigned bands—this condition should not exist much longer. This demo is hot. It contains just under twenty minutes of technical, high class metal. I can detect a Hades influence (in playing style, not sound) in the opening instrumental "The Killing of Time" and their band anthem, "Caligula." While I can't say that I like their lyrical topics ("Crippled Youth"), their music is loaded with talent and many refreshing tempo changes. The production is OK, not perfect, but OK. The demo cover is very professionally done, very commendable. I can recommend this demo to both thrash and hardcore fans alike (even Marc Fischer likes 'em). The demo is a steal at \$4.00, and if you do not add this tape to your collection, you need to eat more Wheaties™. Write to: **CALIGULA** / c/o Eddie Klinger / 161-03 89th St., Howard Beach, NY 11414 / USA

Android TerHaar

## SCUM OF THE EARTH

(US/TX)



Scum of the Earth are a heavy-ish thrash band from Dallas and combine the styles of C.O.C., Sacrilege B.C., and others to come up with their style of music. The sound on this tape is awful, but you can still hear what these guys are trying to do. They like to mix quiet instrumental parts with furious thrash parts. The bass player has one of the raunchiest bass sounds I've ever heard! Here's the song titles: "Intro to Filth," "Color Blind," "Metal-neck," "Scum of the Earth," and "Hypochristian." Write to: **SCUM OF THE EARTH** / 9940 Knoll Krest / Dallas, TX 75238 / USA.

Stevus Murphus

## CHARAN

(West Germany)



Charan are a West German band formed in the summer of 1984. After some lineup changes in summer of 1985, the current staff is Dirk Radthe, vocals; André Vierbücher on guitar, Gregor Skopal on bass, and Michael Vierbücher on drums. The music of Charan can be paraphrased as "melodious heavy speed metal" as the biography says. This is about the best description that anyone could have given them. This tape, *Tales of a Blind Man*, is a four-song demo that Charan recorded in June, 1987. These fellas are very good at a self-description because I cannot think of any way better to describe their music than melodious heavy speed metal. The first song, "Epitaph," starts out with a doomy-phantomy organ introduction. One great thing about this tape is that I can understand the vocals—I figured since it was from Germany that the vocals would be totally unintelligible. Hell, most demos' vocals are impossible to understand, and they're from the U.S.! But, these were really

clear. Of course, I'm just assuming that English is their second language, and you can't assume anything. Anyway, this first song is fairly good; it has a sound of Hel-loween, I think. The next song, "Omen," was not the next song on the demo cover. According to the demo cover, the next song was "Halloween," but anyway...it started off a lot worse than the first song, but half way through the song it shaped up and sped up. And then it got worse again, and then it went back to the good part. I think I just like the way the dude solos. The band harmonizes to his soloing, so it sounds much more melodious and not like a bunch of notes really fast and chaotic. I don't want to bore you with a song by song description if I'm going to say generally the same thing every time. These guys are very good, and I enjoyed this demo and reading their *short* bio; the only complaint I have is with the production of this demo. Buy hey, that's why it's a demo, right? You can have your own tape of Charan by sending \$8.00 to: **Senseless Blast** / Demovertrieb / Postf. 1343 / 4708 Kamen / WEST GERMANY.

Jei Thomas

## RESISTANCE

(US/CA)



This tape, *And Denied Was Their Future*, is the second demo from Resistance. I haven't heard their first tape, *Veil of Mystery*, so I can't offer any comments on progression or style change. They don't list any influences on their bio sheet, but if Slayer isn't at the top of each member's list, I'd be surprised. The five songs on this tape, "Denied Future," "Misused Power," "Presence of Resistance," "Suffocating Stress," and "Without Recovery" all sound as though they could've been on Slayer's *Hell Awaits* LP. Everything about this tape sounds like Slayer—the songwriting, structure, guitars, vocal delivery, drums (Lombardo is probably the best drummer in thrash...), everything. The lyrics, however, aren't riddled with blood and guts. They're actually rather well written and obviously well thought out. A lyric sheet is included for people to check out the words. This demo clocks in at over thirty minutes, so if you're interested in five minute plus songs, you've got a winner here. I can't say this tape is for everyone, but, for those who love or even like Slayer, it is a must. As far as that musical style goes, this is one heckuva tape. If every Slayer fan checks into this tape, Resistance will be on their way to bigger and better plateaus. It is available for \$5 in the U.S., \$6 foreign. Send money orders or U.S. cash only to: **RESISTANCE** / 1108 St. College Blvd. / Anaheim, CA 92806 / USA. Oh yeah, a little word of friendly advice to the guys in Resistance—drop the old bio sheet and rewrite it. Optimism and being proud of the band is one thing. Out and out conceit and lofty attitudes is another thing entirely.

Dave Benser

## USURPER

(The Netherlands)

Usurper are a three-piece (the guitarist played drums on the demo, so I imagine they are still looking for, or have found already, a drummer) from Holland. They play progressive metal leaning towards Destruction-esque material. *Chants of Traducement* contains four songs: "Habeas Corpus," "Entralment Fate," "Parrabless of Terror," and "Invest the Convent". As to what any of these titles mean, I think very few can be totally sure. "Invest the Convent" probably has nothing to do with watching Dow-Jones averages. As far as the music goes, there are many breaks, time signature changes and tempo changes. The guitar sound is thin and trebly (most progressive bands do tend to shoot for this sort of guitar sound). The vocals are rough and un-melodic; they're very reminiscent of the vocal sound Destruction gets. My favorite track on the demo is "Parrabless of Terror," which probably has something to do with terror and something called a parrabless (of which Webster found no trace). The song has some nice breaks, a couple of really catchy, grinding riffs that imprint upon your brain. I see a lot of hope in Usurper, although this demo shouldn't land them a label. They have a unique sound; they are



ing Wilburys of thrash, so to speak. At any rate, they managed to record an absolutely fantastic demo showcasing three of their songs. The first tune, "...And Then the Darkness," jumps right out at the listener without any kind of introduction with a guitar riff that makes you want to exercise your neck muscles. It's reminiscent of the Deathrash sound, and the guitars have a bit of Anthrax in them. "No One is Innocent" begins with a slow guitar part, and vocalist Joe comes in and does a fine job of singing in an original style, somewhat heavy, but not at all deathly or annoyingly high-pitched and whiny. Joe's singing is a nice, happy medium. The final song on this demo is "Reflection of Nothing." Just like the first two, this song comes off as totally original and definitely heavy metal. They sound nothing like the millions of techno metal bands who sound like hybrid Megadeth/Metallica clones or the Exodus/Bay Area clones that are cluttering the scene. My earlier comparison to Deathrash is a just one, but please take into account that Pat Burns wrote these three songs, and he also penned all of Deathrash's material. Actually, "No One is Innocent" can be traced to some Deathrash live tapes in the latter stages of that band's career. It's just a damn shame that a fine band like Zero Hour broke up. Unfortunately, this demo is not available and was only sent to record companies. If you see any tape traders with this tape on their lists, I recommend that you try to obtain it.

Dave Benser

## MEZZROW (Sweden)



By claiming Exodus and Heathen among their influences, Mezzrow grabbed my attention right off the bat. They also list Metallica as an influence, but, let's face it, everyone who has been involved with metal at all in the last four years has been influenced by Metallica. Even though Sweden is a few thousand miles from the good old Bay Area of Frisco, this bunch of Swedes could transfer today and blend right in.

The Exodus-inspired riffing coupled with the Araya-style (not clone) vocals make me believe they are from San Francisco. The three tunes featured on this tape are perfect examples of the worldwide influence of Metallica and Exodus. Titles for these thrashing songs are "Frozen Soul," "Prevention Necessary," and "Resurrection of the Beast." It's good thrash metal recommended for those into the likes of Exodus, Testament, and...so on. \$5 should cover it. Contact address is: MEZZROW / c/o Uffe Pettersson / Linnevägen 15F / 61156 Nyköping / SWEDEN.

Dave Benser

## BLOODLUST (US/CA)

Bloodlust are a four-piece metal unit from Los Angeles, California. When I think L.A. metal, these guys don't really fit what I imagine. The music on *Anti-Life* seems to be a combination of Megadeth, Savatage, and about a handful of generic riff-based LA metal bands. The vocals remind me of early Savatage vocals, the guitar work makes me think of first-album Megadeth, and the songs tend to follow chord progressions, making them compositions and not riff-lists like many metal songs. The guitarist is quite talented, and his soloing fits well into the context of each song. He's obviously studied his instrument. The songs, "Trapped in the Void," "Guilty as Sin," and "C.T.R." contain many changes to keep them interesting. The drummer on the demo is quite good, but he was only the session drummer. The production is slick. I would put the vocals back a little bit, they tend to drown the music out when the vocalist kicks in. These guys are obviously going for wide appeal. They build their sound from the standard riff-based metal, but take in other influences that may deposit them somewhere on your radio dial. Overall, they're a talented bunch. They don't play the type of metal that I really dig, but I know many people who will enjoy this demo. Demos are \$5.00 from BLOODLUST / 5674 Berkshire Dr. / Los Angeles, CA 90032 / USA.

Steve Mariotti

## WENCH (US/NY)

"Wench is a five piece all-female metal band from N.Y.C.. During the summer of 1987 after recording an album with N.Y. punk/metal band P.M.S., Yana Chupenko (vocals), Meryl Hurwich (lead guitar), and Allyson Gamble (bass) left that band to form Wench along with another P.M.S. alumna, Liz Brockland (lead guitar). The lineup was completed in October of 1987 with the addition of Laura Marando (drums), culled from a local band, Brat."

The new demo, *Sumus Quod Sumus*, gives us a good taste of what Wench is like. It begins with "Cancer in Your Heart," by far the best song on the demo. The first thing I noticed about this band is the vocalist. She has this low, powerful voice. It overcomes me. She is very talented. "Mercy" is also pretty good; it's faster than the first. "Die Crying" is the third song; slower, but still very powerful. "A Matter of Time" is last. This is another great song because of the cool chorus; maybe it's just the way Yana sings it. It almost sounds like she's saying "chime" instead of

"time." My only complaint with this tape is the high amount of treble, like it was recorded in a tin can. My new graphic equalizer made it sound fine after I farted around with it for a while.

All-in-all, this is a pretty good tape. You don't hear too many all girl metal bands (or all girl bands of any kind), and this is one really tight group. Buy it. It's worth it. \$4.00. You can get your own by contacting: WENCH / P.O. Box 1242 / Jackson Heights, N.Y. 11372 / USA.

Jei Thomas

## THE HEMMERIODS (US/MI)

The full title of this shitheap is *We're Back...Ain't We a Pain in the Ass*. How true. Definitely joke metal trying to cash in on unsuspecting victims. This tape isn't even worth a laugh. These guys do have musical qualities, but when they record songs on a walkman and try to sell 'em for three greenbacks, you know what they want. I'll give them credit for the neat looking blue demo cover with the "Bloom County" guys on it. Compared to this, Goatlord sound pretty good. For a total rip-off experience, send \$3 (\$4 overseas) to: THE HEMMERIODS / 210 6th Ave. / Tawas City, MI 48763 / USA.

Andy TerHaar

## LETHAL (US/KY)

The various zines I've read have instilled curiosity in me. At last I understand all the raving. Lethal sound much like Fates Warning, Liege Lord, and Queensrÿche clones to me. Especially the vocalist. A mix of Liege Lord's old vocalist, Andy Michaud, and Michael Sweet of Stryper. They are all very talented musicians, but there is not much originality other than that they are from Kentucky, home of fellow musician David La Duke.

The demo presents four songs, all played in the Liege Lord/Queensrÿche vein. Power metal, and very, very well produced. Musically, the entire project is highly competent and well defined, although these ideas have crystallized elsewhere before. No price given. Contact: LETHAL / c/o Dell Hull / 1512 Lindon Rd. / Hebron, KY 41048 / USA.

Andy TerHaar

## SCHWARTZ (Italy)

I like this tape. Everything about it is great. It is really solid heavy metal.

The overall sound of the tape reminds me quite a bit of the Scorpions when their songs had emotion. The guitars have a powerful and melodic feel to them very much the way Ulrich Roth sounded during *In Trance or Fly to the Rainbow*. This is weighty praise because I absolutely love the old Scorpions' LP's. The vocals are definitely European, but the lyrics are easily understood. The rhythm section is as tight as any I've heard. This excellent demo *Blind People* was recorded on a four-track recorder, but everything comes out loud and clear. I can't stress how good this tape is—I can't take the thing out of my cassette deck. It's easily one of the best and most refreshing things to pass my way in a long time. It's a necessity for everyone who is a fan of pre-*Ride the Lightning* metal. As a bonus, a lyric sheet containing the words to the four songs is included. Order this masterpiece of a cassette by sending \$5 to: SCHWARTZ / David "Suan" Macchi / Via Nansen 28 / 00154 Roma / ITALY.



Dave Benser

## WAYLAID (US/GA)

Ian says: Dixieland bluegrass? Nope, Waylaid are a trio of college town youth playing a hard and heavy jazzy sort of stuff that will remind you musically of a cross between Black Sabbath and All, driven by active bass playing, shifted about by the quirky drumming of Tony Young, made highly palatable by thick, yet distant guitar riffing. The vocals of guitarist Rick Stanziale and bass player Larry Tenner

are most incidental to the music, yet their understated delivery complements the music exactly: never interfering with it, yet rounding the overall sound out with their stability. The three songs offered up for consumption are definitely not everyday sounding examples of heavy music, and, no, they aren't all that speedy, but folks into quirky rhythms and seekers of unusual sounding metal type stuff ought to find this band to their liking.

Ian Christie

**Andy says:** From Athens, Georgia come Waylaid, a heavy metal band in the mold of Hallows Eve...I wonder why? Their biography claims that they "project a massive sound composed of lurching rhythms and writing arrangements. Rik Stanziale fronts the band, spewing caustic vocals with crunching guitar. The plotting backbone of the trio hammers out grooves as bassist Larry Tenner plunges while drummer Tony Young soars into a metal wrenching dirge." Sounds pretty goofy to me. Too bad only one of those statements is true. The guitar is crunching, but that's the extent of it. I can't even hear the vocals. The bass and drums sound tight together, with the bassist doing some interesting licks. The band accumulated a pretty muddy sounding mix on this three-song demo. Choice cut would be "Trampoline," a little, fast instrumental which has an AC/DC air about it. No price was mentioned, so write for more info at: WAYLAID / P.O. Box 2956 / Athens, GA 30612-0956.

Andy Teriläärd

## BLUCK

(US/IN)

*It Tasted Better Going Down* is the name of this smooth serving of uptempo midwestern punk mania, a twelve song demo of ultra-catchy ditties with titles such as "Satan Man," "Safe Sex," "Phone Affairs," and "Almost Was." Drummer Mat Price, guitarist Scott Courtney, bassist Dave Jones, and singing man Mat Barton cough up the catchy hooks and clever songwriting with ease, letting loose an addictive, light-hearted sound with plenty of subtle bludgeoning power. This well produced tape has an old L.A. punk rock sound à la Fear, Circle Jerks, and ancient Black Flag aura, but the tasteful metallic guitar work modernizes the sound, and confidently well delivered vocals help make this sing-a-long bonanza worth a hatful of curious inquiries and also the modest asking price of \$3.00 to the band BLUCK / c/o Mattlet Price / 4802 Rydal Ct. / Indianapolis, IN 46254 / USA.

Ian Christie

## SANCTUS

(US/NY)

Before I utterly crucify this New York metal band, I'll be fair and tell you about their music. Okay, it is, honestly, quite good. The production and packaging of these three-song demo is absolutely fantastic. Sanctus sound kind of like Nuclear Assault with well performed and fairly complex songs. I didn't really like the singer's voice; although obviously trained, it is usually a high pitched scream. But still, musically this group are *easily* as good as many bands on the big independent metal labels—I just hope to God they don't get signed.

Attitude-wise, Sanctus are probably the stupidest bunch of fuckbrains I've heard in a long while. I'll start by quoting their bio sheet: "Sanctus is 'driven by hatred.' They write songs about what makes them angry both politically and personally. While most other bands get their kicks insulting the president and criticizing the government, Sanctus takes a right winged, optimistic approach." Anyone who thinks that hatred and devout right wing attitudes represent optimism obviously have their heads shoved *very* far up their slimy assholes. The holocaust was a fine example of right wing beliefs mixed with hatred, but I don't think any of the Jews that survived felt too optimistic afterward! But, the sad fact is that Sanctus really do have their heads up their asses because on their 'Special Thanks' list, they praise Reagan. (That's how they spelled it. Buy hey, Reagan has only been President for the past eight fucking years, so I can understand! Yeah, right!!) They also name Morton Downey Jr. as their "hero," and Bernie Goetz. Whether you agree with Goetz or not, he is a hell of a racist. I suppose they are thanking him for hating blacks or using violence as a means of solving everything. But, if you still don't think these guys are assholes, allow me to quote their lyrics. The song "Sanctus" says "The fourth ryche is here to stay." (They obviously can't spell 'reich' correctly either.) Also included in that tune is the ultra-brilliant statement "Crush the left wing fist. Kill those who resist." Once again, pro-violent sentiments prevail as do their obviously well executed lobotomies. And, hey, what good would this tape be without a sexist song?? Well, the tape wouldn't be any good anyway, but the song "Gutter Bitch" surely finishes off a job poorly done. Lyrics like "Not acting like a lady—You really make us sick. The only thing you're good for—is sucking our big dicks" surely show a fantastic amount of imagination and intelligence.

What's interesting about this band is that although they formed in late 1986, this is their first demo ever, and it's obviously a huge fancy production job. What

this means is that these guys want to make it big, impress everyone, and sign to a huge label. Well, I think this tape is one big sick fucking joke. And because of the highly pro-violent, right wing, sexist, and generally moronic sentiments endorsed by Sanctus, I will not print their address. I just can't see how anyone could benefit from having this tape.

After writing this review, I immediately sent a copy to Sanctus and invited them to write a rebuttal in case I had misinterpreted their lyrics. I normally do not do this, but because my review was so harsh and I was not printing their address, I felt it would only be fair to invite them to respond. Here is the letter that followed:

Dear Marc,

After receiving your review of our demo (Sanctus: "Accept the Blessings") in the mail and given the opportunity to comment, I am writing this letter to let you know that your interpretations of our lyrics were completely misunderstood, unfair, and pathetic.

These are the following points I would like to make clear:

1. Yes! On our bio it says "Sanctus is 'driven by hatred.'" They write songs about what makes them angry both politically and personally. While most bands get their kicks insulting the president and criticizing the government, Sanctus take a right winged, optimistic approach." What that simply means is that our lyrics are usually based on events which make us angry (isn't that true of most bands?) and that we are sick of bands who try to be "cool" by portraying Reagan (I admit our spelling was wrong, but we're only human - so excuse us!) as a war-mongering madman. We think this country is #1 in the world and it's about time more bands (i.e. Megadeth) had respect for it. Our lyrics are pro-American and positive. You showed a sickening amount of nerve by tying us with Nazis. Since when were Nazis a "right winged" group?! I always thought they were under a military dictatorship led by Adolph Shit-for-brains!!! You must also feel Reagan/Bush are Nazis also (or any Republican for that matter!). Nice attitude, pal. I guess anybody who isn't as left as you seem to be are going to be ranked upon in your 'zine. Yep!!! Your a pretty fair and open-minded fellow!

2. Our theme song "Sanctus," is about a movement to toughen up our faulty criminal justice system and make those violators *pay dearly*. Yes I support the death penalty (most people do...). I'm sure if you read the lyrics again you will see it all fits in. I purposely wrote "ryche" instead of "riech" (derived from "Queensryche") just to avoid people like you who love to jump the gun and point fingers at anyone whom they consider racist without calling them and asking further questions. We are not "pro-violent": - name a thrash band who does not have a considerable amount of violence in their lyrics and I'll show you a pile of dogshit that doesn't stink.

Yes! We support Goetz. He fought back and did the right thing. *You don't ride* N.Y.C. subways, so don't comment. I would also like to add that we think the Howard Beach kids should get the electric chair. All of them. They were a bunch of white trash punks who cowardly beat innocent victims (and killed). It doesn't matter if your black, white, purple, or paisley, if you try to hurt someone else or rob them, your fucking with your own life. By the way, one of the four that Goetz shot (I believe James Ramseur) is serving time for raping a lady and shoving a dagger up her vagina!!!! If you choose to defend these sort of animals then you may but I for one, will not.

3. As far as "Gutter Bitch" being sexist—if you had read the lyrics fully you would have noticed the middle break says "You once were our friend, but that you are no more, etc."). Obviously this is a song written to a specific girl, not to all girls in general. It is a personal song we wrote for someone who deserves it. You made us sound as if we think all girls are only good for cooking, cleaning, fucking, and abusing. That's sickening. [I suppose you think *some* girls are only good for those things, right?!?—ed.]

4. Since we spent a lot of money on this project you say we "obviously want to impress everyone, make it big and sign to a huge label." Well get your head out of your ass because that's every band's goal. We worked our asses off on odd jobs to pay for this, and we are damn proud of it.

In conclusion, I would like to say that I didn't mean to get rude in this letter and I totally respect your opinion and appreciate your review and 'zine space. I do admit that perhaps the lyrics were slightly misleading, so you are not 100% at fault. I just wish you would have phoned me before making such extreme judgements about us. You gave us some pretty heavy shoes to fill and I wish you could have spoke personally with me before hand.

Anyway, I hope you look deeper into people's music before judging them and not take them so seriously.

(Letter was unsigned)

I'd like to thank Sanctus for responding, but I have many comments I'd like to make to whoever wrote. I will handle my criticisms in the order that they appear in the letter and direct them to the letter's author.

Firstly, I have no problem with Sanctus writing about events that disturb you, but I feel that your unfounded patriotism is ridiculous, and there is nothing wrong in my opinion with bands who can't respect actions taken by this country. This country is *not* a true democracy because many government actions are carried out completely behind the public's back. People have every right to lack respect for America when politicians secretly do things that are not representative of the public's or the individual's opinions. Secondly, I did not tie your band to the Nazis at

Why is it that we rejoice at a birth and grieve at a funeral? It is because we are not the person involved.

— Mark Twain, Puddin'head Wilson

all! I simply stated that the holocaust was an example of right wing beliefs mixed with hatred. I interpret right wing actions as a means of accomplishing something (usually a conservative idea) through the use of violence or force. I believe that is the general useage of the term 'right wing.' Hitler and the Nazis attempted to exterminate the Jews and other races by using unbelievable violence, and their basis for doing so was completely founded on hatred. This idea of hatred mixed with right wing beliefs could have just as easily come from the philosophies you mention in your bio sheet. And, whether the Nazis were under a military dictatorship led by Hitler or not, sure as fuck doesn't excuse their activities! I wouldn't follow Hitler if I was forced by law!! I also do not appreciate your insinuations that I think Reagan and Bush are Nazis or any other Republicans are for that matter. You labeled me with that opinion and then you had the fucking nerve to judge me based on an opinion you made up! That is absolutely ridiculous. Then you went ahead and 'guessed' that I slag bands in my 'zine who aren't as left wing as I am. That is hardly true, and you haven't seen my 'zine, so how can you judge?!? The main reason I slagged your band so heavily is that you made a large number of statements that I consider to be moronic without any well founded explanations. From your letter, your tape, and your bio sheet, I believe that your opinions show a fair amount of ignorance toward the many different sides of the very important and controversial issues you present. I can surely understand and appreciate the opinions of others—but not when they are as poorly founded and shallow as I feel yours are. By the way, if I wasn't a 'fair and open-minded' person, I wouldn't have even reviewed your tape, listened to your opinions, or given you a chance to speak your part. Please remember that not every 'zine gives a band the chance to give their side of the story when their tape is given a bad review.

I believe that you are ignorant of the other sides of the issue when discussing the death penalty as well. While I do support the death penalty in extreme cases, I also feel that many killers are products of the fucked-up lives they are often forced to live because of the cruel nature of society. For example: is the ratio of murders committed by the upper class proportional to the ratio of murders committed by the lower class? Of course not! Because someone is thoughtlessly given the death penalty, one should consider how they were brought up or how they lived; were they poor, abused children, sexually molested, from extremely religious families? Or were they, as found in many cases, just a black person who made the 'mistake' of killing a white person? Statistics show that blacks are far more likely to get the death penalty for killing whites than whites are for killing blacks. This is totally fucked-up and unfair. The problem, in my opinion, usually does not lie in the courts, but in the cold and heartless society that can just as easily breed such killers.

Concerning your intentional misspelling of the word 'reich' as 'ryche': you said you were avoiding having people unfairly jump the gun to call you racists or something if you used the word 'reich.' Why can't you stand behind your lyrics? If you used 'ryche' to fool people into thinking it was something different from 'reich' which is commonly associated with Hitler and the Nazis, then I think you are trying to hide something. Your argument in your letter that you are not pro-violent is hilarious. I would never know that from your lyrics like "Crush the left wing fist. Kill those who resist." Yes, I understand that most metal bands with violent lyrics aren't serious, but I usually learn that from the interviews I read. I also find violence in movies to be relatively harmless because it usually isn't serious either. But when you mention that you are "driven by hatred" and are a right wing band, I can only make conclusions that I feel are reasonable—i.e., that you would support the use of violence or are pro-violent.

I admit that I should have made my stance on the Goetz issue clearer. I feel that Goetz was right in defending himself against being mugged, but I'm not sure if it was necessary for him to shoot that one man an extra time if he was already down. What I was really criticizing was your support for a man who is blatantly racist as was clearly evident in the police interviews conducted. I would never support someone for making racist statements about blacks. By the way, please don't tell me whether I ride the New York City subways or not because once again, how would you know? I'm glad that you are in such strong disagreement with the racial incident at Howard Beech. I think it is more important however that the ignorant people in that town learn to accept people regardless of their race than it is for all of those stupid kids to get fried in the chair. In that instance we are simply in disagreement. I generally take the left wing humanitarian side, whereas you have taken a right wing stance. That's simply your own personal decision.

Regarding the song "Gutter Bitch": I clearly understood that the song was only attacking one individual and I probably should have made that clearer in my review. But, there is no denying that the song is full of garbage, sexist statements. Rather than saying the girly who 'stabbed your back' was an asshole, you choose to hurl stupid sexist remarks. If you are criticizing the person, then please do so, but sex should not be an issue. If I dislike a particular black person for some reason, I would not call that person a 'nigger'; I'd just call them a bonehead or an asshole or something like that. But, in "Gutter Bitch" you use a woman's sex as a way to insult a particular person, and I find that offensive and sexist.

When you told me to get my head out of my ass because every band's goal is to make money, you obviously did not understand that many of the bands I cover in my 'zine (Primary Concern) do not have these goals at all. I largely cover hardcore bands and not as many metal groups. Many of the true hardcore bands I've interviewed have no interest in making money from their fans just as I make no money from my magazine—all of the proceeds go to charities of my choice. This was a simple misunderstanding on your part, as the goals of many of the bands I feature, are not to live off their music or their fan's money. If that's what you want to do with your band, then that's your problem, but don't speak for everyone else because most of the underground hardcore bands that I know do not have those motives at all.

The one final statement I'll make is that you said you would have liked for me to call you before making extreme conclusions. Well, I disagree with that. I was sent a tape and a bio sheet for review. I reviewed what I was sent. I you felt that it could have been misinterpreted, then it would have been your job to send explanations of your lyrics or beliefs. I realize that a lot of 'zines wouldn't put such information to use, but I would have. Please remember that your tape might be put under

further scrutiny by those who have to pay for it, and they probably won't get a bio sheet. I feel that I came to appreciate your letter which offered a bit more information, but we obviously cannot see eye to eye. You have every right to your beliefs, but I think that maybe you haven't carefully investigated the sides taken by others, before you conceived your own strong opinions.

Note: after receiving *Accept the Blessings* from Sanctus and reviewing it for my own fanzine, *Primary Concern*, I discovered that Chris had recieved the tape as well for review in *G.M.* I wasn't really planning on reviewing the tape for *G.M.*, but when I recieved the letter from the band and wrote my own rebuttal for my magazine, I felt that *G.M.* readers would be interested as well. This review shows a group responding to a harsh review of their tape. Readers rarely (if ever) see a band's response to a negative review, and I think it shows people a more personal side of the group.

Marc Fischer

For people who want the tape: SANCTUS / c/o Eric Sandalic / P.O. Box 12 / Glen Oaks, NY 11004 / USA. Phone: (718) 347-7143.

## LAST CRACK

(US/n/a)

Last Crack are a HM/HR band, from Minnesota (again!). I find their four-song demo to be worth mention because it boasts a style that's a throwback to the glory hard rock days of the mid-70's, with bands like Moxo, Trooper, etc.. In this vein, Last Crack use a lot of funk-influenced rhythms which I'm always a sucker for. My main negative criticisms here are the vocals, which could be stronger, and the lead guitar work. I think both the axemen are trying to be too fast and flashy, and, because of that, their leads do not make sense. If they'd ease up some and play with the corresponding rhythms, I think these guys could be just as devastating a pair as the Toomey brothers were in Bitches Sin. No address available for print.

Ray Dorsey

## HUMANICIDE

(US/AL)

Humanicide's *Impressive Incision*. According to the group, Humanicide means "the killing of humanity by its own hand and (basically) our own stupidity." There you have, in general, their lyrical direction. On to the music... "M.A.D." is very aggressive. Sounds like Rob Halford doing thrash. A speedy pace to a slow, grinding pace is good. A lot of soloing. And more soloing. Gets very heavy. I love "heavy" demos. An effort to get a good sound is obvious. Definite Sabbath sound. "Nukreatix"—more solos. A very busy song. If they stick with this style, these dudes will be around. What if they even develop their sound further? This tune is in your face. I'm loving it. An effort to not play basic thrash. Off beats and different riffs are used. "To Be Or Not To Be" is catchy and heavy. Cool and simple. I'm already looking forward to these guys. A galloping riff and boom! Off on a mid-paced romp. Not too fast but heavy. Joe, the vocalist, is good for their aggressive sound. A change to stop-go rhythms. And a solo—this one actually flows with the song. Humanicide are a thinking band in that they vary their songs. "Bring On The Clown"—A not very touching ballad intro. Then, Humanicide take off. It gets tight. More off beats and stops. Straight-out thrash which reminds me of early Dark Angel (*We Have Arrived*). A tremolo solo. I like this a lot. Parts of this tune are vicious. Good sound quality. A very good job. Write to: HUMANICIDE / c/o Randy / 4206 Coffee Dr. / Huntsville, AL 35805 / USA.

Joey Carreño

## ACRIDITY

(US/TX)

*Countdown to Terror* demo. Just when you thought Austin, Texas' metal scene vanished, here comes Acridity, a speed metal outfit with members ranging from fifteen to nineteen years of age. This demo is a good, solid, speed metal effort with four songs. Their sound could best be compared to Kublai Khan. They also remind me of a Dallas-based band Arcane in some of the twin guitar leads. The sound quality tends to stray in certain songs like "The Verdict," where the song fades out. Maybe it's just my copy. Also, the overall production is rather dry. I can't hear too much bass. And, considering that the drummer is only fifteen, he's gonna beat out Charlie Benante for double bass speed in a couple of years. Good tape, overall. It's twenty minutes long and sells for \$5. They also have t-shirts and stickers, so write. ACRIDITY / 206 Champions Row / Victoria, TX 77904 / USA.

Andy TerHaar

## MALIBU BARBI

(US/IL)

"Lords of the Night"—Bad sound quality. Cool soloing, and then it is cut off. OK, here we go. Still a bad sound. Is this Ann Boleyn? Nothing spectacular.

Strong vocals. Alright tune. Muffled guitar solo (à la Iommi in "Paranoid"). I could live without this. "When Lightning Strikes"—Quick, galloping rhythm. Strong tune. Flows and would be a killer if the sound was better—still good. Even has a punk feel. We get dumb lightning effects. If Malibu Barbi stick to this, they should garner a following. **MALIBU BARBI** / c/o Gene Rupprech, manager / 403 Edgebrook #7 / Champain, IL 61820 / USA.

Joey Carreño

## DAVID LA DUKE (US/KY)



With a demo title *Have Rock Will Travel*, I knew I was in trouble. I also became a bit disturbed while listening to this demo with no high end. Basically, David La Duke sounds like 70's rock never done worse. Where some bands like the Cult have dipped into the past and successfully done something creative, David and his boys have succeeded in capturing a bad night on acid. I couldn't find a list of the song titles, so fuck it. I'm not going to try to figure them out. If you want this work of wonder, send \$5 (\$6 if you live in a third world country) to: **DAVID LA DUKE** / P.O. Box 58368 / Louisville, KY 40258 / USA.

Steve Murphy

## FEEDBAK (US/MI)

*Trapped in a Balloon* is one of those infamous "rehearsal, let's call it a demo and make a buck" demos. I guess you could call Feedback a joke metal band with songs like "Chicken Necks," "Joke's on You," or "Too Much Like Mr. Lewis." This tape has twelve songs (?) and even has versions of the "Peter Gunn" theme and the all too familiar "Louie, Louie." You might say they've chosen the perfect band name. The tape sounds like it was recorded on a cheap four-track. One thing the band needs to improve on is tightness. Time and time again the drummer goes into never-reverencing land, and the guitarist seems disoriented. Maybe a little more practice and money could send Feedback rolling. I wouldn't recommend paying \$3 for this, but use your own judgement. **FEEDBAK** / c/o Howard Scholtz / P.O. Box 352 / Tawas City, MI 48764 / USA.

Andy TerHaar

## BLACK RITUAL (US/PA)

I think these guys did a Rip Van Winkle when the black metal thing was hip. Regardless of the name, these guys are certainly no joke, taking influences from the likes of Megadeth and Slayer. Their eight-song demo is produced rather well, although looking at the lame demo cover, one wouldn't assume that. The music is heavy, what I would describe as power metal. All members are fifteen with the exception of the drummer who is twenty, so they have got some time to mature. One word of advice: while the singer is good, those high notes on "Black Ritual" need to go. They remind me of a guy I used to play with who did that when he sang. I see a lot of promise with this band, and, perhaps, if they drop the "black" image and come up with some more original sounding material, they could be hip. Needless to say, the *Evil Madness Dwells* eight-song demo is a steal at \$2. **BLACK RITUAL** / c/o Joe Mellon, Jr. / 428 Eden Park Blvd. / McKeesport, PA 15132 / USA.

Andy TerHaar

## SKULLTHRASHER (Belgium)

Skullthraasher Tapes is an organization that distributes demos for bands. On the sampler they sent **G.M.**, they put eleven of their many bands they represent. So, here I go, trying to give you an accurate description of what each band has to offer.

The first band is Creepin' Death who have two demos available for \$6. *No Privation* and *Gravy Lust*. We were sent six songs from the *No Privation*. And, as you would suspect from the name of the band, they take some Metallica influence, but actually, they are a good band, dipping into techno-progressiveness at times. They remind me of Siegfried's Even. My only complaint is the singer gets on the nerves after a song or two. Song titles: "Anguish," "Sadness," "Rotten Press," "Green White Red," "Puppets," and "Anger and Pain."

Next is Dementia from Japan. For \$4 you can get this two-song demo. The drummer is pretty hot, getting a drum sound a lot like Charlie Benante. It's hard to hear what's going on at times because the production could be a lot better, but the

music seems pretty happening. Once again, I'm not too happy with the singer's vocals. Song titles: "Dealer of Death" and "Terror Will Come Tonight." The second song starts with a heavy Metallica influence. The bass does this little thing that sounds cool. Yeah!

Cruise Missile have a six-song demo called *The Legend* available for \$6. Cruise Missile are a very heavy metal band combining, in my opinion, doom and death metal. With better production, these guys could do some cool things.

Xiphoid are a Belgian metal band who have a three-song demo, *Trumps of Doom*. It is pretty good heavy metal resorting to speed at times. This one is a plus for production, too. Hans of Skullthraasher compares them to Helloween, and I agree. Song titles: "Erotic Sun," "Glorious Sacrifice," and "On the Run."

Next you can get two demos in one of you get the Trojan/Aura demo package. Trojan have three songs to offer—"Never Cry Again," "Danger Zone," and "Chasing the Dragon." Watch out for B-B-Ques! Trojan are a hard rock/HM band from Ireland and seem to do what they do...well...but, it's not me! Aura's one song "Over the Grave" sounds kind of like Trojan, so I guess that's why they're together.

Phobia are an ultra-heavy band from Italy who have their four-song demo *Sudden Death* for \$6. They remind me of Motorhead and Discharge turned to "10." The singer is a trip; he sounds like he's constipated when he sings. The song titles are: "Revenge," "Cyanide," "Power of Terror," and "Blackflash."

With Falcon Prey/Siege is another dual package for \$6. Both are heavy meat/hard rhino style music. It seems good for what it is. Siege has a female vocalist.

Last is Warnyng. For \$6 you eat this demo. They are good thrash with all the good buddies for influences—Slayer, Voivod, etc.

That's my report on this mass array of demos. Let me say it was a workout, and within this tape might be a demo or two you can't live without. Just kidding. You could survive. **SKULLTHRASHER** / c/o Hands De Wyngaert / Amerstraat 112 / 3220 Aarschot / BELGIUM.

Steve "Meat" Murphy

## SILENXCE (The Netherlands)

From the land of tulips and dikes come a very talented band Silenxce. Simply put, Silenxce have the goods to make it providing they play their cards correctly.

[Editor's note: I must say that it is perhaps not every band's wish to "make it" with music. And it's interesting that most people think about bands as "trying to make it," whatever that really means. It is some internally bred social attitude about success in music I must assume—remind me to do an essay on it.]

Many of you may recall the Dutch band Inferno. Here they are with a new name and better sound. The band went into the studio and put out a seven-song demo that kills posers. Starting out with a screeching guitar intro, it takes us to a rather technical sounding song called "Crucial Incision." The vocalist sounds like a clean version of Chuck Billy (Testament). Also, for some reason, this band reminds me of the extinct Valkyrie (Texas) because of the production. Other songs which should be noted include "The Kraken" and "Infernal Ending," which, to me, sounds like a song about the demise of an inferno. Also, the neat little "Agent Orange" chorus makes the tape. The band has a variety of merchandise available, so write. *Infernal Ending* can be part of your daily musical diet for \$5. **SILENXCE** / c/o Bart / Rembrandtplein 50 / 2162 EC Lisse / THE NETHERLANDS. Enclose Dutch stamps or an IRC (available at all Earth post offices).

Andy TerHaar

## AESIR (US/NY)

Formed in January 1987, Aesir are a five-piece band from Mahopac, New York. Their five-song demo *Save Us from Today* is their second, and, here's a bit of what I thought of it, song-by-song:

The first song, "Legion," has a great beginning with great guitar. Funny scream in the beginning which was my first taste of the rest of the tape's vocals. This guy doesn't sound like he's singing in English. Next is "Scream for the Light." Once again, it has a pretty good beginning. You can understand the words a little better in this song. But, then he does one of those god-awful screams. This time there was a harmony line along with it that was out of tune. There is also this pathetic little background whine throughout the song. I can't tell if there are two guitarists soloing. I mean, they do a duet thing that is obviously two guitarists, but what about the rest? I certainly am not enough of a guitar specialist to tell. The third song, "Mr. Neighbor," is one of those songs about a crazy neighbor interrupting a band practice. After that, I got tired of listening to the same thing over and over.

The only thing totally intolerable about this demo is that dude's falsetto. You know, this fella's chest voice is really fairly good; it's just the falsetto that gives me the willies. His chest voice is strong and not bad at all. I think he might want to think it over as to what part he should sing. What's so funny is that on their biography they went on and on about how he had acquired this incredible voice without having ever taken a lesson. Maybe voice class isn't such a bad idea after all.

I think I've made my point. The tape's OK, not bad at all. The guitarist is



great, and all of the music is great, and a new singer would be great, too. One last thing...to the band. You might want to make your bio a bit smaller in the future. Not too many people want to read a three page bio. They would rather have the facts, a little extra stuff, and that's it. AESIR / P.O. Box 734 / Croton Falls, NY 10519-0734 / USA.

Jei Thomas

## ATAXIA

(US/NY)

Yep, another band who wins the "funkiest band moniker" award. By looking at these boys' demo cover, one might take them to be glamsters. No sir, in fact, these guys are 100% thrash with some very neat mixtures of sound blended together. I hear it all...hardcore, thrash, and ANTHRAXism. Their lyrical topics are right on target. The first song, "Success Has Spoiled You," deals with people who get away with everything and have everything. This tune is definitely the fastest tune on the tape with some Belladonna-like vocals. Other song titles include "R.I.P." (Racism, Ignorance, Peace), "Gotta Get Out," and "Brainwashed." Lots of Anthrax overtones throughout this demo prevent the band from expressing themselves as well as I think they are capable. If the vocalist were to develop his style more, it would prove beneficial to Ataxia. The demo cover says they "Want a deal!!!" The demo is available for \$5 from: ATAXIA / 215 W. 3rd St. / West Islip, NY 11795 / USA.

Andy TerHaar

## PESTILENCE

(US/NY)

Pestilence are a thrash band from Las Vegas, Nevada. I've already started in total clichéd, but I did this because I wondered if the guy in Pestilence knows Dantana? Onto the music. There are many fast parts with almost too heavy a Slayer influence. The singer sounds like Don Doty of Dark Angel the whole time. At the end of the first song, "Liquidation," there are some good breakdown parts and slower, heavier rhythms I enjoy. The lyrics to this song are pretty much "Cut up people into little pieces." That's a negative point in my opinion. Next is "The Raven," and, yes, you guessed it—it starts out fast. I noticed that whoever does the solos sounds a lot like John Perez on the first Rotting Corpse demo. Again in this song they have more cool breakdown parts that enable me to detect a Destruction influence. "Corruption" starts with a really heavy rhythm that I quite like. As I read through the lyrics on this song, I can tell they put a lot more into this song's words than the first. The last song, "Final Solution" is about Nazi death camps. Hm...hm.

I think these guys have potential, but they need to develop their own style and sound. A little less Slayer would do wonders, guys. This demo is available by sending \$3/\$4 foreign to: PESTILENCE / P.O. Box 72013 / Las Vegas, NV 89170-2013 / USA.

Steve "The Beefeater" Murphy

## PESTILENCE

(US/TX)

The first time I listened to this tape I didn't really like it. The second time, I found a couple of things I liked. The third time, I decided I could give it a fair review. This demo was recorded in a studio, but I would guess it wasn't a high budget project. At times this tape has a "put the boom box on the floor in the other room and press record" sound to it. Which isn't to say that is bad because they retain a guttural, heavy sound. These fellows definitely possess a heavy brand of thrash. Death metal, maybe? They are obviously young and will probably improve (though, not necessarily mellow) with time. I have to say after listening to this tape that I honestly like it. What Pestilence are doing with this slab of sheer musical brutality is going with their gut feelings. They wanted to play major heavy duty metal and are doing just that. This demo is really quite enjoyably if you're in the mood for pounding thrash. Here's the scoop: Death, Hatred, Slayer, Destruction, and Sacrifice followers, if you don't check out the *Deceased Minds* demo you're making a big mistake. Sure, the production is not great, and the packaging is downright embarrassing, but you get seven songs of death just for writing Pestilence drummer Ritchie Valderas / 6706 Tulsa Cove / Austin, TX 78723. That's right—FREE demo.

Dave Benser

[Editor's note: Normally, as a steadfast hater of advertising gimmicks, I would never consider printing the word "free" in this 'zine except to criticize it, but the band really is casting these things to the wind.]

## MANTUS

(US/CT)

Sorry, this is not the Mantus (Death) that you're thinking about. This band hails from Connecticut. *Lord of the Dead* is the band's first release. Pretty good for a debut, I say. Yes, I know, this is your typical thrash, but what isn't these days? I

take that back. Anyway, about the tape: I was given no song titles or anything regarding this demo. I can say that from what I can hear of the lyrics, they're the "We attack at dawn"-type. Do I detect a Death Angel influence? Yes sir. Death Angel freaks everywhere will dig this tape. But, the vocalist is not as good as Mark Osegueda. The D.A. influence is especially notable in the dual guitar work of John Menor and Joe Doto. The other members are all very talented, also, and display their talent in the fourth song. Doggamn! I wish I had some titles. If thrash played tastefully with Death Angel overtones is your speed, then put pen to paper and write to 'em for more info. MANTUS / c/o Dave Goodyear / 12 Illinois Ct. / Montville, CT 06353 / USA.

Android TerHair

## CYBER KULTUR

(US/TX)

What we have here is a five-song demo which culls just about any influences in the world. The demo starts with "Center of the Universe." Is that Leif Edling singing? No, but this voice might cause you think so. The tune is of a slow, grinding tempo much in the Candlemass fashion.

"Decompressions" is next. A little more uptempo than the first with some pretty frantic drum fills throughout. Finishing side one is "The Planet Is Dead." Interesting chorus chant and effect on this one. Now, here's where I have a major complaint. On each of those songs, the guitar riffs were almost identical in certain parts. Maybe I'm stupid or something, but those parts sounded awfully familiar. Side two starts with a double bass, all bass and guitar assault which could best be compared to an East Texas dust storm rolling in for the kill. I love it! The song I speak of is "Penetrate." This is the fastest song on the tape with various tempo changes. Closing the tape is a jazzy sounding song called "Parade." Lots of popping bass in this song. Sort of like the sound in Faith No More's "Anne's Song." The lyrics on this gem are all intelligently written with various topics. The production on the tape is good (not great), and the guitar sound leaves a bit to be desired. I can't compare Cyber Kultur to any other band because they really have a sound of their own, however, I will say this—the first person who can tell me what Cyber Kultur means will win my undying respect. Tapes are \$4 ppd., so rush those orders to: CYBER KULTUR / 11210 Bayou Place Dr., Houston, TX 77099 / USA.

Andrew TerHaar



## DEAD HORSE

(US/TX)



*Death Rides a Dead Horse.* "Army Surplus"—Pounding, grinding speedcore. Very, very aggressive. These guys hurt. The vocalist sounds like Burton Cummings (?) of the Guess Who. A weak, slow section. Back to the power grinding. Very good. "World War Whatever"—Great title and OK riffs. Simple and heavy. Tight. Takes off. Pretty fast. Another very good song. I'm impressed. "Bewah"—Groovy. Still heavy. I swear he is about to scream "American Woman!" I love this! The whole tune reminds me of the (very) slow part in Zeppelin's "How Many More Times." "Born Believing"—The sound quality is better than some albums I own. More aggressiveness. Some "strange, BLAST-like" licks (squeaky, "off-key" stuff). Another slithering riff. Vocalist sounds like a congested Cronos. I want these guys on vinyl. Don't clean it up! "Scottish Hell"—A mood is set. Slow and bluesy (what the hell do I know about the blues?) Don't you want lines like, "Satan kissed my dog," coming forth from your box? You have to buy this. Cool doomy/gloomy gui-

tar. "I touched your lips, your eyes fell out" A simple group being very creative. "Subhumanity"—These guys are on. Great, simple guitar. Now, they are off on the three chord stuff. Fast. A squealing solo. Nothing special. I wish they would slow down. Ends with a scary groan/moan which made me wince. This is worth \$4 ppd. With a name like Dead Horse, a politically conscientious song ("World War Whatever") and some surrealistic pseudo-poetry (?), it is a must! Please contact DEAD HORSE / c/o Randy Haagh / 3620 1/2 Broadway / Houston, TX 77077 / USA.

Joey Carreño

heavy drinking. Surprisingly "he" is a she as I just noticed this very second—this can't be happening! In the middle part of the song mentioned above she sings really well, before the dog barks again. I'm really sorry, Melanie, but methinks the good structured tracks deserve a singer which suits them better. For 10.- DM the tape comes along with info, photo, badge, and sticker. MEGACE / c/o Melanie Bock / Auf dem großen Ruhm 104 / 2057 Reinbeck / WEST GERMANY.

Georg Loegler

## MACHINE DOG (US/NJ)



*Prescription of Sickness* is Machine Dog's second demo, but, since I have not heard their first effort, I cannot compare and contrast the two. The Dogs are an original sounding band, and they don't have the sound that New York/New Jersey bands are known for. I can best describe them as mid-paced metal with somewhat annoying hard rock vocals. Of the four songs featured, the opening track "Instigator" did the most for me. The second song, "Pound the Clown," sounded a little bit like Anthrax in the guitar department. The other two tracks, "You Know It Rules" and "Bed of Nails," were okay songs, but the vocals detracted from their heaviness. This demo is packaged very well with a tape looking like any that you'd purchase at your local record store. Highly professional packaging and a good sound quality make this tape the one for you if you like early Van Halen, Judas Priest, AC/DC, or Saxon. This demo can be obtained for \$5 (cash only) from: MACHINE DOG / P.O. Box 1502 / Cherry Hill, NJ 08034 / USA. Also available is Machine Dog's first demo, *Sic 'em* for \$3 (US) or \$4 (Europe).

Dave Benser

## STEEL PROPHET (US/CA)

This band was originally formed in 1983, but back then they were located in Connecticut and released a few tapes which I never had the chance to hear. Then in '87, founder and guitarist Steve Blakmoor moved to L.A. where he soon had a new lineup. And, he was ready to continue producing 'progressive heavy metal.' The band sounds a lot like Pates Warning (surprise, surprise), but mix that with more Iron Maiden influence. It might be due to the dismal sound (for this kind of music, that is), but this tape leaves me rather...empty, like taking (only) a sip of water after a marathon. There was something there, but it just wasn't enough. Still, all the musicians are very good; the singer even has opera training (meaning, he sounds like his mother has been using too much starch when cleaning his underwear), so they should rethink their whole musical stance, for the ability is there. To anybody who is reading this: wait for their next demo, unless you want every bit of obscure prog. metal. Demos are \$6, pics 8x10 \$5, stickers \$1 from: STEEL PROPHET / c/o Amber Tarvin / 14041 Vanowen #230 / Van Nuys, CA 91405 / USA.

Marcus Greiner

## MEGACE (West Germany)

*The Sign of the Ape.* This professionally made tape by German band Megace (printed color cover) starts with jungle noises; we've had this before—can't remember where, though. Then it's four thrashy, well-played heavy songs with lots of interesting breaks, especially on "Better to Forget," which lasts over seven minutes. But, unfortunately, all the hard work of the band is destroyed by the absolutely terrible voice of the singer who sounds like a second-hand Paul Baloff after a night of

## DARKTHRONE (Norway)

A *New Dimension*, 1988 promotional/rehearsal. "Snowfall: 9"—Intro is called "Twilight Dimension." This is the fourth time that Darkthrone have done this tune. Crunchy. Smooth. Basic. Speeds up. Sounds like Hellhammer/early Celtic Frost. Quick and simple. A sloppy change. Useless double bass drumming. Not bad. Almost raging. Gets doomy. OK rhythms. Bad drum sound. Song does vary. An effort is being made to be creative. I like it. Even the bad sound cannot mar the fact that "A New Dimension" is earnest. A bad solo. Shoulda left it out. Rather weak. Another change. I wonder if they connected all their original songs into this one song. You can tell that they are really trying. Is this Tom Warrior turning in his eye shadow for some grinding rhythms? Nope, there is too much effort here. This better end soon. There are no vocals and it is finally over. Pretty good for their fourth go at it. Hope to hear more from Darkthrone. I like the feel. \$5. DARKTHRONE / c/o Gylve Nagell / Nøstvetfeltet 1a / 1400 Ski / NORWAY.

Joey Carreño

## S.F.U. (US/NJ)

S.F.U. (Six Feet Under) are a hardcore crew from the cleanest state in the U.S.—New Jersey. This being their second demo, the New Jersians are out to conquer—something. We don't know what. A biography says this tape was recorded "at Stardust Studios on twenty-four tracks." Hand me the lie detector please; I've heard rehearsal tapes that sound better than this. At least I can say I like what I can hear of the music. The songs are recorded to sound hardcore with a metal overtone. Is that double bass I hear? I hate the snare sound. Imagine thumping a piece of paper tightly stretched between someone's hands.

This tape is a mess, but I think if Fish and the boys can get themselves a better studio (engineer, perhaps?), they are set. Until they do, I would try to find this on a tape traders list. For people who must have every demo...\$4.00 (\$5.00 overseas) to: S.F.U. / c/o Fish / 9 Niagra St. / Newark, N.J. 07105 / USA. Make checks/money orders payable to Jose Ferreira.

Andy TerHaar

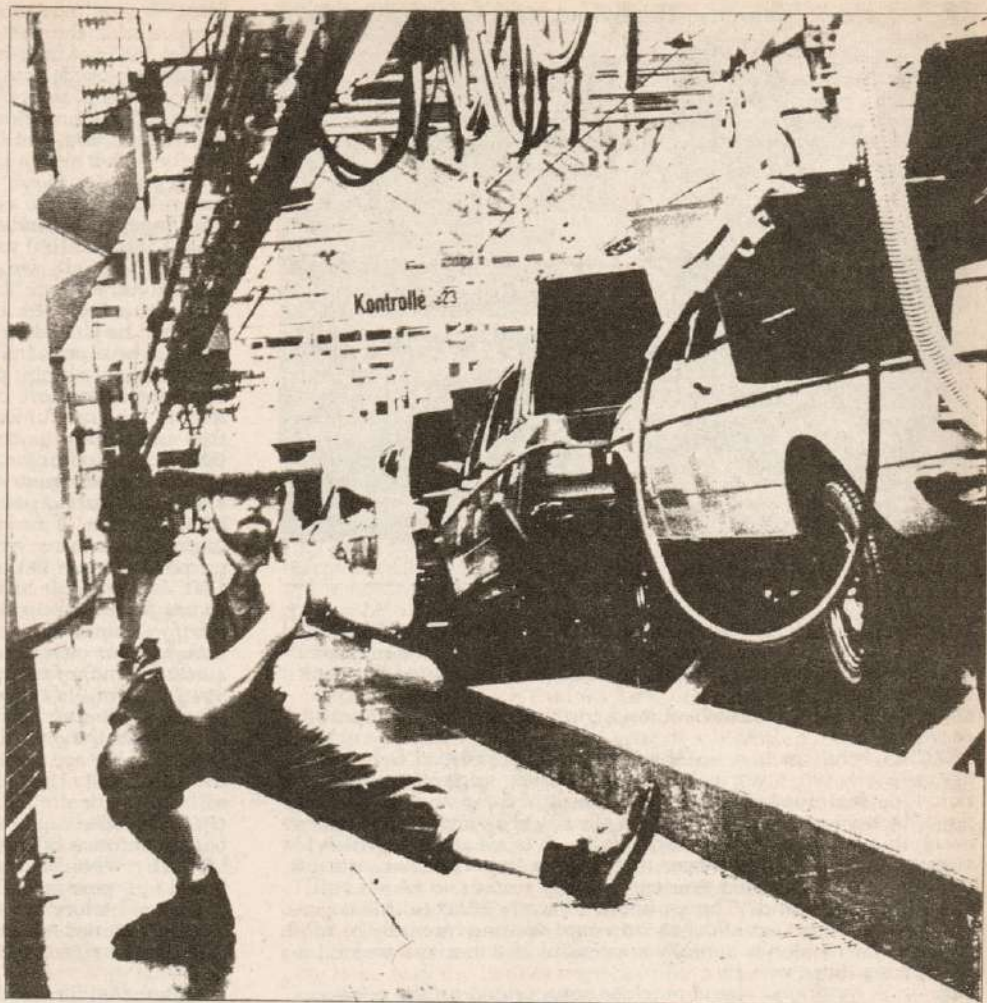
## MORBID SCREAM (US/TX)

Light that joint and get ready to kill them posers. Morbid Scream come from Dallas, the metal haven (nah!) of Texas. What we have here is a well produced and well played death metal demo. This two-song demo smells (audiovisually) of Celtic Frost from the first riffs of "The Coming War" to the last beats of "Face of Death-th-th-th." It does have some originality, which is enough to keep my interest. My fave tune is "Face of Death-th-th-th" which has a catchy chorus. The lyrics are your typical death (you know, regurgitated guts, etc.), but the music is good enough allowing me to overlook the typicality—unless you are a lyric critic like some people I know...no names mentioned, Marc. The tape is available by sending \$3.00 to: MORBID SCREAM / 2525 Preston, Apt. #613 / Plano, TX 75075 / USA.

Andy TerHaar



I couldn't help noticing that the phrase "heroic nihilism" had a contradictory self-evidence that comforted me. I thought of the foreign workers I had met on other factory jobs in Germany, and then of the German workers too. The heroism of working in a factory was a matter of the personal worth of people who worked at worthless jobs. They did so because they needed money to live and there was no other way to get it. Their work was destructive, but their doing it was heroic. The phrase "heroic nihilism" named the ordeal of participating in the absurdity of factory work and respected its pain.



An  
interview with  
Dirk Leach

# NIHILISM

by  
Chris  
Orloski

Dirk Leach, a teacher at Polytechnic University in New York, has written a very important book. *Technik* is a well-structured set of personal experiences, interpretations, and ideas that point to nihilism as the root of technology. The personal experiences are packed neatly between interpretations of the thought of Martin Heidegger and Ernst Jünger, two German philosophers. The book begins with Leach's impressions as he works at the central Mercedes Benz automobile factory in West Germany. Some of the writing was originally done on a small cassette recorder he carried with him. As work on the assembly line goes on, he comes to recognize a "force" that haunts the futile work he is performing: nihilism.

*Technik* is woven with many threads of experience and reflection in a very fluid and understandable style. Some of the concepts are difficult for me to grasp, but the writing is excellent and many sources are mentioned for further reading. It is illustrated with photographs of the factory which underline the message Leach is trying to convey: the nihilism of technology is a fact that we must acknowledge and deal with or be crushed as everything else will be crushed. No solution is stated. Instead, this book presents a razor sharp view of an infinitely important problem that accounts for many of the mounting "little" problems today.

*Technik* is bi-lingual, English and French, a format Leach hopes to repeat in Russian, Chinese, and Japanese. Copies can be ordered for \$10 from: Dirk Leach / Polytechnic University / Humanities Dept. / 333 Jay Street / Brooklyn, New York 11201. The following interview was conducted through the mail, February 1989:

**GRAY MATTER:** *Could you please give a brief biography, some notable landmark experiences in your life that had an impact on your thinking and views, and would you mind giving some insight on your current work and/or profession?*

**LEACH:** My mental roots, my mind's roots, are in the psychedelic water table of post war (WWII) leisure class America. "Leisure" class in the sense of unemployed, young, student-age America, not in the sense of any other sort of wealth. The psychedelic revolution was undeniably the proper fate for our population in the face of the psychologically subversive universe of integration propaganda imposed upon us by the reactionary victors of WWII—"us," "ourside," the CIA.

**GM:** *When and where was *Technik* written, and what was the motive behind it?*

**LEACH:** I began *Technik* on the assembly line at the world head-



The Author, 1984

quarters of the Mercedes company in 1981, rewrote it in 1982, and finished it around 1984 sometime. I wanted to make it easy for America to understand something hard, so I illustrated the book with photographs.

**GM:** What exactly is nihilism, and can you give some important examples?

**LEACH:** Nihilism is a nullifying activity, performed by technology, whereby whatever technology overlooks, neglects, or ignores—is destroyed. Nihilism is a result of the planetary domination of technology, and it threatens the world as a whole, as well as every single human being individually. It is an attitude which insists on quantifying whatever it considers important, an attitude few people on the planet ever consciously resist and which still fewer ever transcend. The stubborn minority effort in this country to learn Zen is an effort to stop contributing mentally to nihilism, an effort which is actually successful less than one second a day among those who try.

**GM:** In *Technik* you spend much of your writing on the relation between technology and nihilism. Is technology the fundamental cause of nihilism? And, what about conflicts due to religion, politics, and social attitudes—are they encompassed by the idea of nihilism as well?

**LEACH:** Yes, I think technology is the fundamental source of nihilism. Remember, only the relentless, progressive pressure of thorough co-operation, even between political and military adversaries, can achieve the planetary domination we see in technology. Until this domination was perfected, individual greed and enmity were local concerns—they didn't threaten being as a whole. Nihilism is the capacity to murder the planet, and it can only be achieved by what we now have in technological society. It's not just nuclear fission—we could kill it with garbage, with our addiction to meat, with oil smoke.

**GM:** In *Technik* you state that Heidegger once said that nihilism is not to be confronted as a battle. Would you not say that people are confronting it when they actively participate in organizations that fight war, the nuclear arms race, oppression of animals (humans included), exploitation of the planet, etc.?

**LEACH:** While all these actions are good, none in its mere performance guarantees true opposition to nihilism. Zeal cannot replace enlightenment. Nihilism is a war on nature as a whole. Most people are unaware of its scope.

**GM:** Something I find astounding is that an entire movement of music and at least part of another have devoted themselves to expressing dissatisfaction about the current state of American (and other Western) societies. Punk music as well as some heavy metal music—both global in terms of audience—denounce many social attitudes that are endorsed by Western societies. Among those attitudes are hypocrisy, greed, selfishness, and anti-individualism. Is it possible that these two styles of music (and perhaps others) are movements against nihilism?

**LEACH:** I admire punk music. It goes as far as its musical vocabulary allows, the postwar leisure-class phenomenon "rock and roll," a mode of furniture music founded upon both the violence of the unemployed, young, postwar, leisure-class "hellcat," the punk, as an object of public attention, and the rhythm of mechanical orgasm. As such, rock and roll is integration propaganda for our population, and, until punk put the name on it, it disguised this function and hid its manipulative nature.

A punk is a noun derived from the verb "to punk," an act not generally spoken of outside prison. "Punking" means homosexual anal rape, consummate male self-indulgence. A punk, originally, meant the habitual victim of male homosexual rape, a slave-object who finally surrendered to his role. Later it came to be a general name for a "juvenile delinquent." Until punk music articulated this lopsided macho affront, the fact Elvis kept his zipper up while he jacked off in our face was enough to let rock and roll claim to be a proud and daring "stance," even a lifestyle.

Though I admire punk music, I don't see it as a movement. That demands more organization, of the sort Biafra and Zappa attempt. I'm grateful for punk music, healthy trends are rare, and they can produce poets.

**GM:** You say that for 10 years you didn't watch television, but now you watch the news. Why the change? Is the news not just another show with rating points?

**LEACH:** The TV news is propaganda, but I watch it three or four times a week to see what the propaganda is. But, I agree, the chief purpose of news is humiliation.

**GM:** Is it possible to say that a technologically advanced culture comes from a group being unable to find a meaning in life? To clarify the question, consider how people treasure material things. Your own experience in an auto factory showed you the absurdity of manufacturing a Mercedes luxury car—yet there is a desire for them. Is this clinging to material possessions a way of bypassing a search for meaning to life with the result being a clutter of material things and no meaning to life?

**LEACH:** We are a consumer society because brute objectivity is the only reality the "scientific attitude" can accept. We could live without the desire for these things if we were given the chance.

**GM:** Nietzsche says God is dead. What would be the effect of a global acceptance of this opinion?

**LEACH:** When Nietzsche says we killed god he means we transferred supreme rank from god to science and that we organize the course of history according to the technological will to power over nature, doomed eventually to overpower nature and exhaust it, consume or ruin it all. Life is finite and so is the world, vast as it is.

The most devastating outrage perpetrated on the population of the planet by propaganda is religious dogma. Through dogma our culture's best words, words for spirit, love, courage, wisdom, words for nature and meditation are bled dry, worn out, hollowed out until any possible atrocity can fit into them and be condoned. That's why "god" is a word for a past ideal.

**GM:** How does technology make one incapable of encountering a God?

**LEACH:** The provident, omnipresent, omnipotent, burgeoning nature of technology has replaced awe for a god with a duller respect for technology's own simplistic hum. The spirit and personality of the land is nothing compared to the schedule, the address, and the job we serve in a city. We live in vast, sprawling factories, in quarries, renting lockerspace at half what we earn working there. We worship and obey the hum, not with fervor or joy—but as zombies.

**GM:** What are some efforts people can make to work against nihilism? Is it something defeatable, or is the final result delayable only?

**LEACH:** Heidegger said it could be "that prevailing man has for centuries now acted too much and thought too little." I'd like to see an armada of ships in the Greenpeace fleet. Men and women on the open international waters in a thousand ships like the one the French government sank in New Zealand. I'd like to see thousands of people working with Ralph Nader, Norman Cousins, Jesse Jackson, Amy Carter, and Abbie Hoffman. I'd like to see civil rights recognized as the basic goal of the country. But, these are fantasies until people learn to think.

**GM:** Could you give a brief reading list for those interested in the subjects of technology and nihilism...

**LEACH:** *Propaganda* and *The Technological Society*, by Jacques Ellul. *The Storm of Steel* and *The Worker*, by Ernst Jünger. *How to Make Verse* by Vladimir Mayakovsky. Everything Heidegger

T E C H N I K

wrote, starting with Being and Time, if you have a competent teacher (the best in the country is Joe Fell at Bucknell University—his book, Heidegger and Sartre, is the basic overview of 20th century philosophy), and with Introduction to Metaphysics, or What Is Called Thinking, if you're on your own. The Outsider, Frankenstein's Castle (the physiology of LSD, Chapter 5) and The Mind Parasites, by Colin Wilson. (Good introduction to meditation, phenomenology, and nihilism. The Mind Parasites is fiction, written in 1968, and brilliant.) Pranayama, The Yoga of Breathing, André Van Lysebeth. Light on Yoga, B.K.S. Iyengar. (This and Lysebeth's book are the best books on yoga in English.) Nausea, Jean Paul Sartre. (Fiction. Good introduction to Heidegger's thinking. Mescaline influenced.) The Failure of Technology, Friedrich Jünger. Ideas, Edmund Husserl. (Heidegger's teacher.) Vagabonds, August, and The Road Leads On, Knut Hamsun. (Fiction.) LSD My Problem Child, by its inventor, Albert Hoffman, a good friend of Ernst Jünger. Night, Elie Wiesel (Auschwitz). Philosophy in a New Key, Suzanne K. Langer. Philosophy and Technology, by Carl Mitcham and Robert Mackey, an anthology of essays.

**GM:** If you would like to say something on any subject, please do...

**LEACH:** Endless cliffs of wonderbread polka dots, the American internal propaganda, can't help but stunt mental growth. This is our terror, as Americans, that certain sugars and drugs, certain artificial desires suggested to us around the clock by the public face, the integration propaganda we are submerged in as citizens, will rob us of our lives' meaning. Most of us don't know it, but we're desperate in the face of this challenge, this need to outwit our own internal propaganda. It keeps us permanently humiliated and unable to think in any profound sense. If we remain estranged from our nature, exiles from the potential wisdom of our "gray matter," nothing we do will make any difference.

A friend of mind sent me a story "from beyond," in a very concrete sense, from the Nicaraguan war zone. I'd like to quote the whole thing. His name's Pete Kemmerle, and the story is called "Lumber":

Lumber was the biggest item in our budget. Half of our half-million dollar grant was to provide lumber for 800 homes. Originally, George and Jennifer had thought to have the lumber cut near each *asentamiento* (refugee camp) and milled on sight by chainsaw operators. This was the way it had been done for years in the area. They thought we might buy chainsaws and have people trained to use them, and it seemed like the safest, easiest, and cheapest way to get all the lumber we needed. Before they could carry out their plan, however, they were persuaded by Alejandro, the mayor of Río Blanco, to contract with MADECASA for all of our lumber requirements.

MADECASA was a lumber company owned by the state with a big mill on the other side of Matagalpa and a small mill that was not working in Mulukukú. Alejandro's plan was that we contract with MADECASA for all our lumber, giving them forty percent of the total in advance so they could buy the necessary parts for their mill in Mulukukú. It seemed like a good idea at the time, and George wanted the *Proyecto* to help in developing the whole area, not just the *asentamientos*. When the contract was drawn up, it called for the *Proyecto* to receive 400,000 board feet in six months with at least 60,000 board feet every month. The price was to be 55 *cordobas* per board foot. George had the contract drawn up right away, but before MADECASA signed it, they doubled the price. George was angry and considered legal action—since they had signed a preliminary, binding document—but decided to pay the higher price since it was still within our budget.

Replacement parts for the old mill at Mulukukú were hard to find. The contract was signed, and the money was delivered in early April, so in June, when we hadn't received any lumber, MADECASA began to send it to us from their mill in Matagalpa, 130 kilometers away. Their empty trucks usually went to pick up logs in Mulukukú, which was the center for MADECASA's logging operation. They dropped off the lumber in Wilike and Mulukukú, and for a while it seemed like things would work out. But, then the lumber stopped coming. We hadn't even received half of the forty percent we had already paid for, and MADECASA was months overdue. They sent word that the rest of our lumber would have to come from the Mulukukú mill.

From that time on, María and I used to stop at the sawmill in Mulukukú every time we were in the area, and this is how we got to know Martin Salgado, the manager of the sawmill. Martin was a self-taught engineer who had worked with MADECASA and its predecessor for seventeen years, starting as a mechanic's assistant. In his early forties now, he was a man who liked to get things done, a born problem-solver. From the time they decided to start up the sawmill again, Martin was in charge. It gave him pleasure to organize the whole operation—the office with the two-way radio, the yard stacked with logs, the barracks and the worker's kitchen, the mechanic's shed, the well and its pump, and the open shelter that covered the saw. What he enjoyed most was setting up the heavy machinery, putting it in motion, starting up production, and keeping the works well-maintained. At first he seemed gruff,

but after several visits we saw that his taciturnity came from overwork and practically insurmountable problems: the parts didn't come; when they came, they didn't fit; his mechanics were drafted; his workers quit.

When Martin finally got the machinery working in October, the lumber came out in a trickle, much of it in dimensions that we couldn't use. Then, he had to replace the big diesel motor that powered the saw, and production stopped for a couple of weeks.

By the time the crucial period for building in our zone came, Martin and I had formed a friendship, the kind that never had time to develop and which grew out of our each knowing that the other was trying to do the impossible. I knew his problems, and he knew mine, and we expressed a mutual sympathy when we met with a smile and a shrug. This had a strong, if not peculiar, bonding effect. In early December, eight months after the contract had been signed, we hadn't received even twenty percent of the total. I went to Martin and asked if they would be able to give us 100,000 board feet in January. I explained that at the beginning of February, the *campesinos* in Wilikon, the 21 de Noviembre, Mulukukú, and the George Poveda cooperative would have completed the planting of their corn and beans and would be ready to begin construction of their houses. This would coincide with the beginning of the dry season. The success of the *Proyecto* depended on our ability to get the lumber in January. If it were two more months late, the time for building would have passed. The delays up to that point hadn't hurt us because the *asentamientos* had not been ready to build. In fact, if MADECASA had given us all the lumber in the contract in the specified time, we would have had the near-impossible task of arranging to rent and haul about two hundred truck loads in the middle of a war zone, the lumber would have sat through one rainy season, and we would have had to store a lot of it in Río Blanco until the road to San Andres was repaired.

Martin assured me that all their production would go to the *Proyecto* when they started up again in January after the long Christmas vacations. We were gearing everything toward the dry season. I talked to the leaders in all the *asentamientos*, and they agreed to arrange for the transportation of the lumber. Except for Wilikon, all were within four kilometers of the sawmill, and, though it was difficult and frustrating, they could usually count on borrowing a truck and driver from the army for a few hours to pick up a load of wood. During the month of January, the delivery of lumber was below our hopes, but the flow had increased. Suddenly the face of Mulukukú was changing. The zinc roofs and cement pillars had been put up by MINVAH a year before, and the people had put up walls of bamboo which quickly took on a sickly, gray hue. Now the houses were becoming neat, wooden boxes. They were drier inside, more permanent, more pleasing to the eye.

At about the time when we were starting to become optimistic about completing the houses in our zone before the rains came again and made the ground too muddy to work on, MADECASA dropped a bombshell. The president of the company, Sefarino, with whom we had made the contract, was demoted to number two, and an energetic young man named Miguel was named president. They had been losing money and were on the verge of closing down, but a last-minute loan from three state institutions kept the enterprise going. Miguel reviewed our contract, saw that they were losing money on it, and refused to honor it. By then we had received most of the forty percent we had paid for up front, but in the renegotiation of the contract, we were forced to agree to pay cost, about 250 *cordobas* per board foot, for the remainder of the first forty percent. Anything we bought thereafter would be at the going price, 400 *cordobas* but soon raised to 800 *cordobas* per board foot.

These increases hit us at the beginning of 1987, a year when the inflation would reach 15,000 percent, but since we receiving Western currency, we weren't as deeply affected as other institutions. Still, we were obliged to rethink our plans for providing building materials and make up a whole new budget. Even before the price increases, we had decided that, except for the Mulukukú area, we would build a "mini-skirt" of cement, that is, the first three or four feet of the walls would be made of cement. When the prices went up at the sawmill, it was cheaper to pay a chainsaw operator to go to each site and cut the boards and the dimensional lumber out of the existing timber.

The first contract we made with Lucas, the area's most reliable chainsaw operator, was for San Andres, an *asentamiento* much neglected by the *Proyecto* because the road was impassable during the rainy season. By road, the walk would have been forty kilometers, but there was an overland trail that could be walked in half a day. Lucas sent his crew in on foot cross-country while the members of the cooperative at San Andres carried the chainsaws and fuel in on mules. After several months of work, they had milled almost all the wood required to build fifty houses. Some of the crew were showing the people how to build the houses and had six of them completed when the contras attacked, killing two members of the cooperative and a child, burning the six completed houses and all the huts the people had been living in, and setting fire to all the stacks of lumber. Lucas lost five of his seven chainsaws, but all his crew escaped injury. Within a few weeks, Lucas was back at San Andres with some new chainsaws we helped him buy and started all over again, albeit for less wood since a third of



Peter Kemmerle

the families had left after the attack.

Our final decision on buying wood from MADECASA was to buy enough to complete the houses in Wilikon, Mulukukú, and the three cooperatives outside of Mulukukú. When the dry season arrived, the people and the activity at the sawmill multiplied. The raw timber used by both of MADECASA's mills was on the other side of the Tuma, and the level of the Tuma was low enough to ford only during February, March, April, and an unpredictable part of May. Martin had 100 days to bring 8,000 logs from the forest. He had four or five flatbed trucks to haul the logs on, and they were on the road at first light every morning, not stopping until dusk. He could also count on two tractors out in the forest to drag the trunks to the logging trail and a forklift-type loader. These vehicles, a score of workers, and a half dozen chainsaws were in a camp on the other side of the Tuma about thirty kilometers outside Mulukukú without a single rifle to defend themselves. One day a small band of contras came in and burned both tractors, the fork lift, and three trucks and kidnapped several of the workers. The workers were soon released, as were three other workers who had been kidnapped weeks before while delivering supplies to the camp, but after that incident, many of the workers quit. Work came to a standstill.

It was during that lull, while MADECASA was arranging for more trucks and recruiting more workers, that Martin came to the *Proyecto* one morning a little after 6:00 A.M.. Maria and I were always awake by then to listen to the news from Managua which began at 6:00, and I heard Martin rattling the gate.

"Buenos días, jefe," I called as I walked up the concrete steps. "Que tal?"

"Mal," he said. I could see right away that this was true. He was a burly man with a black beard and a gravelly voice, and when he stood giving orders in the chaos of the sawmill, he looked unshakable. His voice was shaking and he was visibly agitated.

"Mal?" I asked. "They ambushed one of my trucks and killed one of my men," he replied, watching me with eyes wide for my response. "When?"

"Just now, a half hour ago, beyond the Paiwitas bridge." "That's terrible," I said. "What can I do?"

"I came to see if you could take the body to Matagalpa where the driver's family lives."

"Was it Denis they killed?" I asked. He was the only driver I was friendly with.

"No. It was Pedro. There were two trucks traveling together. Pedro was driving the first one. They shot him with one bullet through the chest." He looked at his chest.

"I think both of our trucks are busy today, *compañero*," I said. "But I'll drive you down to talk to the Frente to see if they can help you out."

I dressed and drove with Martin down through the center of town and up again on the other side to the offices of the Frente. I waited while he went in to talk to the person in charge. He came out shaking his head. Then we drove to State Security and the Agrarian Reform, but they were not in the position to lend their trucks. At the Red Cross, they told Martin that for sanitation purposes, they could not carry corpses in their vehicles.

I probably would have offered to take the body to Matagalpa, but then Martin told me that the second truck, which was undamaged, was going to take the body. He didn't like that solution because the truck would take an hour or two longer, but this seemed a small price to pay considering the effort and time lost on our part, so I kept my mouth shut.

When we returned to the *Proyecto*, the other truck was waiting outside with a dozen of his workers. They said that the two trucks had been climbing a long hill about fifteen kilometers from Río Blanco on the road to Matiguás and Matagalpa. Contrás appeared on the road and ordered them to stop. Pedro didn't stop right away, they said, because one of the men riding on top of the cab shouted, "Keep going, it's a contra," and Pedro instinctively obeyed. Or perhaps he hit the gas instead of the brake by mistake. Or maybe he didn't see the contras clearly or understand their signal to stop or thought they were *compas* asking for a ride. In any event, a single shot fired through the windshield killed him instantly, and the truck went off the side of the road and stuck in a pasture.

The second truck stopped obediently. The contras took all the men off both trucks and marched them to a nearby hill. No one was armed or wore any part of a military uniform, which is MADECASA's policy, the same as the *Proyecto*'s. The contras gave them a lecture, stole their boots and shoes, and told them not to work for MADECASA, that this was a collaboration with communism, and that the next time they would be shot.

The next time I saw Martin was early one morning in Mulukukú. It was a bright and clear morning at the height of the dry season, already starting to heat up at six o'clock. MADECASA had managed to find some more flatbed trucks to haul logs with, and Martin's mechanics had repaired a tractor and the forklift.

"Getting a late start today," I greeted him.

"Hi. *Compas* have to eat first," he said.

The flatbeds were covered with sleepy *compas* sprawling on their backs on chips of wood. Martin was in uniform, the first time I had ever seen him wear one, and had on a black leather vest to hold his extra magazines which made him appear tougher, thicker, and more burly than he already was.

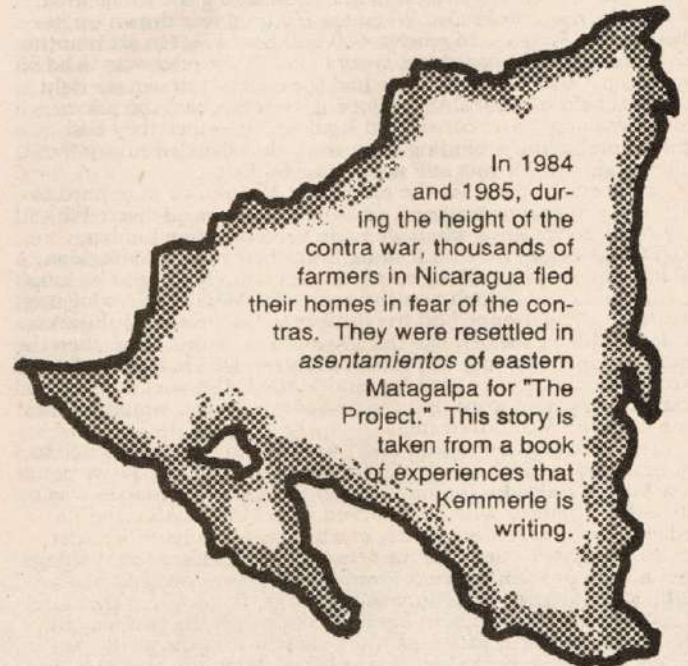
"You recruited a lot of workers since I saw you last," I said, nodding at the escort. He laughed.

"They cost us plenty of money, too, three meals a day for each one. But what the hell? Either you go out unarmed and they burn you, or you go ready to fight. There's no in between. With their machines running, my workers can't hear a thing. A whole army could sneak up on them. They're so spread out they need 150 *compas* to defend them."

He saw me looking at his uniform. "I'm an evangelical, you know. I don't believe in war, but what am I going to do? Quit?"

"There's a new set of rules," I suggested.

"If they won't let us take it out in peace, we'll take it out this way," he said, smiling, but it wasn't a boast. It was a sad fact to which he was reconciled.



In 1984 and 1985, during the height of the contra war, thousands of farmers in Nicaragua fled their homes in fear of the contras. They were resettled in *asentamientos* of eastern Matagalpa for "The Project." This story is taken from a book of experiences that Kemmerle is writing.

# PROCESS REVEALED

Interview by Chris Orloski

Yes, yet another super band from Texas. Ya know, we've now got enough good music coming out of this cultural wasteland we call a Southern State, that we can actually have reason to be conceited. Strong, progressive, unusual, contagious, this crew of three spews gobs of heavy, hardcore-laden music with touches of their metal heritage and tints of outside, unpredictable influences. Saluting such HC gods as Victims Family, Nomeansno, and Circle Jerks, they find themselves at ease with being a species of "change-core," a heavy music that evolves rapidly to keep up with the flood of changing influences they take in and the volume of mood that flows out. The sound is raw, the guitar chops fortified and melodic, the bass playing a complement to the whole band by doing more than the follow-the-rhythm game. Yelling vocals, grunting vocals, and mocking vocals spit the words in a stream of meaning. Drums...well, I haven't heard the new drummer. So, on with the big event the entire universe has been waiting so patiently for, speeches from Craig Reeves (on guitar) and Steve Murphy (bass and vocals), with small additions from drummer Carl Nördström.

**GRAY MATTER:** Why form Process Revealed, and from where doth the name cometh?

**CRAIG:** We formed Process Revealed after departures from previous bands Eldritch Rite and Arcane. Also because Steve and I were basically sick of cliché metal bands.

**GM:** When you originally conceived the band did you envision turning from a progressive/experimental heavy metal band to a hardcore punk rock band à la S.N.F.U., 7 Seconds, Dag Nasty, etc...?

**STEVE:** Kinda, sorta.

**CRAIG:** I always thought that was the idea. I was writing hardcore songs—Steve metal songs. We kept saying after the first demo, does it sound hardcore, does this, does that. "Thank you—It's Forgotten" started our hardcore progression.

**CARL:** OK.

**GM:** Who do you think your music appeals to? Apparently the folks at *Maximum Rockroll* took at least a small liking to your lyrical direction. But, what about all that space you've gotten in *Kerrang!*; do you think you'll see any more of that with the new musical format?

**STEVE:** I think we appeal to very open-minded folks who like progressive, heavy music. Try as we may, we also get that progressive tag, but fuck it, that's more than cool. But, as far as *Max R-n-R's* review, we just do what feels right, if that means more punk/hardcore influence, then we let it take us.

**GM:** Four demos in less than a year seems like an awful lot of recording. Are you reasonably satisfied with the latest one, 4: Yet Another? Also, are there mischievous plottings to release a 7" perhaps?

**CRAIG:** Four demos might be a lot, but



not enough studio or recording time, I don't think. You can never get enough studio time. Now about a 7". At one time it seemed possible. We were really serious about doing one for a while—but, not now.

**STEVE:** The big problem is money. Anyone want to donate a few thou?

**GM:** What are some things that really piss you off about Western society? Be precise. And what would you like to offer as solutions?

**CARL:** Having your apartment burn down and having to move back in with Day. **SOLUTION:** Don't burn candles.

**CRAIG:** You know when you take a charge voucher out to the table to get the customer to sign it and pay your tip, then they close your pen back. Then you go to use it with something in your hand and you can't. **SOLUTION:** Leave off pen caps.

**STEVE:** I hate self-righteous people who judge people by their looks and not actions. **SOLUTION:** Destroy the human race.

**GM:** About the lyrics...where do you get the inspiration for the sci-fi, political, and social contents? It seems like an unusual mix to intertwine science fiction and concerns for the world into the same band.

**STEVE:** I grew up reading a lot of science fiction, and it's kind of influenced me. But, that is only a small part of the authors that influence me. Some of those: Kurt Vonnegut, Ray Bradbury, and Mark Twain. I suppose those are unusual, but I've never considered anything I've done as normal.

**GM:** What are some outside projects that you have been working on other than Process Revealed? Is this for some kind of ultimate satisfaction and an attempt not to wear out on one type of music?

**CRAIG:** Steve and I have been working on a band I kinda conceived called Crimson Dance. It's in the vein of early U2 + R.E.M.. Steve is in the Dallas death thrashing monger band Rotting Corpse. I have been doing studio work and a few shows with a rap band called Nemesis—we've done an album and are currently working on 12" sin-

## A PROCESS REVEALED THE SURGEON HAD LIED

gles. Hopefully, soon, Steve, Shawn (Nemesis) and I will continue out with our industrial band Cause N Effect. I think the main reason is because we have time, and so we don't get sick of one type of music.

**STEVE:** Me and an unnamed editor of some magazine are going to try to form a industrial heavy dance band called LD-100 in the vein of Ministry and Skinny Puppy.

**GM:** From a *Process Revealed* point-of-view, what are some current musical offerings that avid listeners of heavy music should illuminate themselves with?

**CRAIG:** There are several bands such as The Pursuit of Happiness, Ministry, Circle Jerks, and other such hardcore type of bands—also Fugazi and Danzig.

**STEVE:** My new favorite is Jane's Addiction. As well as Nomeansno, Porn Orchard, th' Inbred, Victims Family, Pail-head, and many more.

**GM:** Give opinions on the outcome of this nation's 1988 elections: what's in the future oh wise ones?

**CRAIG:** President who?

**STEVE:** I think both candidates were and are idiots who are not politically efficient for the job of president. They are both good asskissers, and that's how they got where they are, plus a lot of money. America is no democracy. Our political system is capitalism. So, my opinion of the election is it was set for Bush because of Republican money and his acting lessons on how to smile and look neat. The issues were totally ignored or distorted. The sad thing is nobody gives a fuck. It's more important to have a fast car and drink beer and listen to Metallica (and act politically involved).

**GM:** I would like to address the merchandise prices. Please explain why you sell shirts for four bucks and demos for three. And, maybe you can shed some light on why many bands sell shirts at shows (where there is no postage cost) for \$12-\$16. Even some HC bands.

**CRAIG:** The reason we sell shirts so cheap is because we print them ourselves. We buy shirts cheap at a wholesale place and ink and can sell them that cheap. Now, tapes we don't hardly even make our money back; it's just to get our music out. People will buy cheaper merchandise easily. Bands that have shirts printed up have to make their money back for them or the record company, so they sell them for high bucks.

**GM:** Has being educated musically at a school been of much help?

**CRAIG:** For me it has helped greatly—I write better songs and I can learn songs easier. Also, it makes soloing easier and most importantly, in key.

**STEVE:** I say playing-wise, definitely yes. I can say financially, not at all. But, how many bass players in this crazy, zany music can sight read?

**GM:** It appears that you have had a lot of trouble with keeping a steady lineup, especially with drummers. Any particular reasons, and what do you plan to do to correct

the situation?

**CRAIG:** I think the problem with drummers for us is that once they get comfortable, they start slacking off. Not practicing, overplaying when they do practice, and getting a bad attitude. We have had four drummers, and when I went to California, they got another guitarist, soon to quit when I returned. I don't feel that there's anything to be corrected. Drummers who jam with us know we're picky, so they just need to keep their shit together. It's not up to us, so there's no corrections to be made.

**GM:** If you were forced at gun point to briefly, efficiently, and clearly depict the music played by *Process Revealed*, what would your response be? How are you going to define the sound of *Process Revealed* in the future? Shall you continue to progress along the punk/rock path? Do you still play covers by the Ramones and the rock God, Elvis P.? Do you want any more questions?

**CRAIG:** Our music is to me a hardcore style of music. I think that *Process Revealed* will stay somewhat the same, still hardcore, but more progressive like *No-meansno*, *Victims Family*, and somewhat like *Ministry*. Yes, we'll progress along punk rock roots. We're digging deep into hardcore roots and pulling them up only to leave the dirt on them. Yes, we still play Elvis covers. We haven't worked out any Ramones covers with our new drummer. But, we do play a Misfits song and Circle Jerks song.

**STEVE:** For me, musically, I write what even appeals to me. I can't say what vein we'll go to next, but, I suppose like Craig said, the progressive hardcore feel will be dominant.

**GM:** While on the subject of "rock gods" and Elvis, could you go into a bit of depth on why you criticize or at least make fun of the Betty Ford clinic, and most importantly, why you poke the finger at the rock idols? Perhaps success to them is a straw in hard.

**STEVE:** I am definitely pointing the finger at the mindless zombies with a lot of hair. I'm so critical of them because it's a waste of life to be such a puppet. Kids in high school think they're so rebellious, but it only lasts until their supply runs out...I suppose you could say success is the great corruptor, but some religious people believe money is the root of evil. If they mean power, they're right.

**GM:** Why do you think bands like and including *Process Revealed* have the desire to speak out against social standards and traditional forms of thinking. What makes you want to use common sense?

**STEVE:** The main reason is having brain in my head that actually goes past sex, drugs, and R-n-R. There is so much bullshit in the world, it makes for years and years of lyrics. It's sad that more people do not try socially conscious lyrics and drop the death shit. For me, I try to always use logic in my lyrics even if I'm not up and saying "Don't do this" or "Do do this."

**GM:** What made you choose not to press the *Having Not To Say We're Sorry* demo into a 7"? Money?

**CRAIG:** Money became a problem with the pressing of the *Having Not to Say We're Sorry*. We had an artist do our cover and everything—just money. But, about a week later we became unhappy with a lot of things on that demo. The overall sound, my guitar sound, the vocals, the drum sound. So, we're happy we didn't press that. Hopefully, with Carl we'll press something.

**GM:** In your own truthful words, what is it like to try to survive in the Dallas music scene?

**CRAIG:** There's nothing to survive in the Dallas music scene—because there's not one for HC/metal bands. They only scene is for bands like *End Over End*, *Three on a Hill*, *Shallow Reign*, and *Crimson Dance*. That's the reason we haven't played a show since July.

**GM:** What do you think about the more experimental side of HC? Bands like *Fugazi* and *Victims Family*?

**CRAIG:** Bands such as *No-meansno*, *Victims Family*, *Fugazi* are incredible to me. I love the progressive style of hardcore. But it all goes back to...it's what people want to hear.

**STEVE:** I agree with Craig. I totally dig the above named bands. It's cool to see how music has mutated into some of it's present forms.

**GM:** Any good books or flicks people should incorporate into their vast web of experience?

**CRAIG:** I could go on for days about movies, being a film production major. But, movies *Accidental Tourist*—incredible, Lawrence Kasdan, a great director. Alan Packer's *Mississippi Burning*, Barry Levin-

son's *Rain Man*. A foreign film called *Lair of the White Worm*. The *Godfather I* and II directed by Francis Coppola, the best two movies ever made. I could go on about movies, but books: *One Flew Over the Cuckoo's Nest*, and all eleven books in the Will & Ariel Durant's *History of the Western Civilization*.

**STEVE:** As far as flicks, *A Clockwork Orange*, *Die Hard*, *Outrageous Animations*. Books: *The Mysterious Stranger* and *Pudd'nhead Wilson* by Mark Twain. *Blue-prints* by Kurt Vonnegut, Issac Asimov's *Foundation* series, and 1984.

**GM:** Closing speeches, homonyms, synonyms, acronyms, pseudonyms, or any other -nyms are appropriate at this point.

**CRAIG:** You know, Lester, you're the perfect reason why cousins shouldn't fuck. Now, for real, don't let your virtue take a holiday.

**STEVE:** Demos (1,3,4) are \$4.00. And, shirts (two-sided) are \$4.00. Stickers upon request. Jew-boys rule! Carl is our new drummer, and if I may quote Mark Twain—"To man all things are possible but one—he cannot have a hole in the seat of his breeches and keep his fingers out of it."

**PROCESS REVEALED**  
317 Meadow Creek  
Coppell, TX 75019  
USA



Time flies like an arrow; fruit flies like a banana — Groucho Marx

"AMERICA IS NO DEMOCRACY."



# Animals Used In War Research

This year in the United States, hundreds of thousands of animals will die preparing human beings for World War III.

Because their overall physiological and psychological make-up is so similar to ours, monkeys are favorite victims of experiments designed to measure the effects of radiation from neutron bombs and the toxicity of chemical warfare agents.

It started in 1957-58 as part of Operation PLUMBOMB. Ten tubes, each containing eight monkeys, were placed at varying distances from ground zero during atomic testing. Some monkeys in the outer tubes survived and were subsequently transferred to Yerkes Primate Center in Georgia, where they developed various cancers.

Today, people at the School of Aerospace Medicine at Brooks Air Force Base in Texas continue to perform radiation experiments on primates. Some of the most painful experiments are conducted in the Oculothermal Burns Section. The actual irradiation of the eyes does not hurt; it takes two weeks for the monkeys' agony to start. Acute irritation and discomfort last several months and eventually cataracts and blindness result. These studies concern the effects of radiation on the performance of dying, irradiated pilots. Monkeys are taught to fly platforms which climb, dive, and otherwise simulate aircraft. Then the monkeys are irradiated and tested for their ability to keep the "planes" level, while suffering from radiation sickness.

In 1979, Dr. Donald Barnes, a researcher at Brooks, wrote: "I can no longer perform experiments with animals doomed . . . to a very early death, pain and suffering. The shock generators deliver at 50ma at 1200 volts. I couldn't guess the number of times I've seen units used at full power to punish a slow learner: well into the thousands . . . Frustration leads to self-destructive behaviors, e.g. biting hunks of meat from an arm or hand."

For Barnes, the worse part of his duties was the death-watch: "I was ordered to keep watch on these irradiated monkeys, which meant, quite simply, to see what happened until they died. Do you have any idea how miserable it is to die of radiation injury? I do, I've seen so many monkeys go through it."

At the US Army Armament Research and Development Command Chemical Systems Laboratory in Aberdeen, Maryland, monkeys are exposed to two types of chemical warfare agents: incapacitants or "knock-down" agents, and lethal agents, such as SOMAN, an organophosphate or "human insecticide." The pain suffered by monkeys in these laboratories must be unbearable.



The Armed Forces Radiobiology Research Institute (AFRRI) in Bethesda, Maryland, specializes in high-dosage radiation studies. Here again, the point of the experiments is the death-watch, so no therapy is ever attempted. Monkeys are put in a treadmill, able to avoid shock only by running. Once a monkey has "learned" to run for several hours (ten minutes running, five minutes rest), he is irradiated and put back in the wheel to run his way into eternity.

A watching psychologist counts the number and duration of each monkey's "incapacitations" (periods when the hapless monkey crumples into a vomiting mass on the treadmill floor, accepting repeated shocks rather than trying to continue running for his human masters).

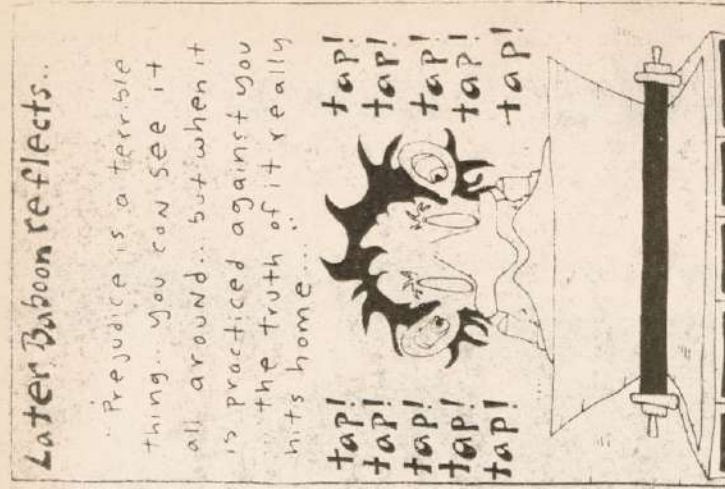
Just as we defend the rights of all human beings, not just white ones and male ones, let us always remember that we who desire peace on this planet, desire it for all animals, not just those of our own species. Other animals are not inferior, just different from us. Human warmaking begins with the exploitation of other species, and culminates in the destruction of our own. We should think twice before using the expression "human rights" for "animal rights" is part of the same single quest for the respect, consideration and understanding that makes peace on earth.

People for the Ethical Treatment of Animals

P.O. Box 42516, Washington, D.C. 20015

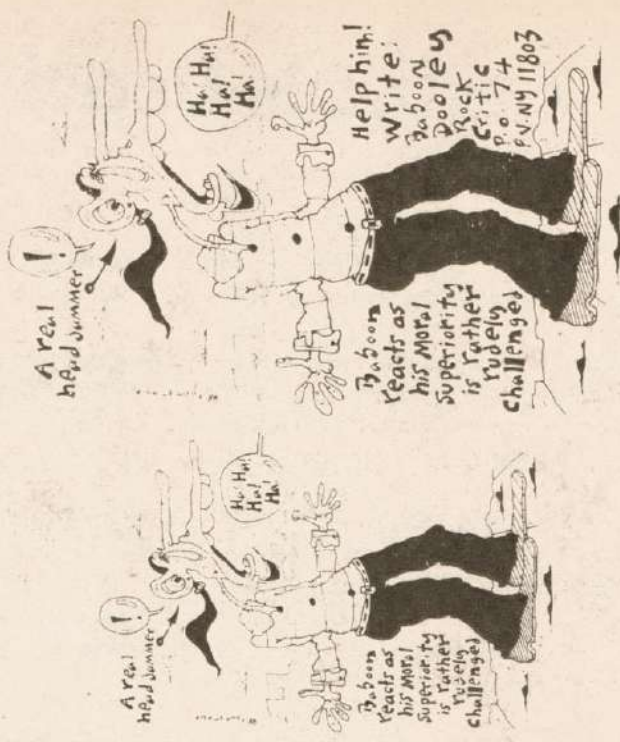
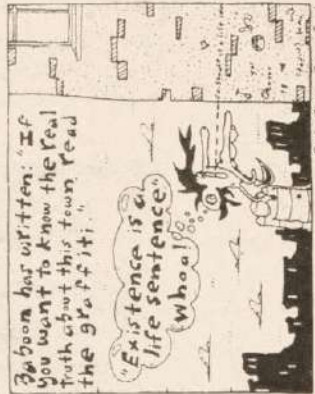
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this is your brain on drugs.



© 1989 John Crawford

### Baboon Dooley Is Tuned Into a Cosmic Reality Few Experience



© 1989 John Crawford



□□□□□ Interview with Tommy Victor by Ray Dorsey □□□□□

If someone walked up to me, pointed a gun at my head and remarked, "Hey, Ray, guess what, if you don't tell me what you think of the current state of hardcore/metal crossover, I'm gonna decorate the far wall with your brains," this is what I'd do. I'd look 'em square in the eye, squint my best Clint Eastwood squint and comment, "Well, it's pretty boring and generic, except for a couple of really hot bands like PRONG."

Prong, you see, are not your typical trendcore, mosh-a-matic, bandwagon brigade. Prong are three, honest, down-to-earth guys who love heavy music and have some defined, provocative things to say. Their sound has been described as hardcore, but that's a gross oversimplification, as a mere listen to their most recent release, *Force Fed* (1988 Spigot Records), will tell you. This is music that's fast, slow, pulverizingly heavy and laced with a dank, brutal, sick originality that is very human in its intensity. Not too long ago, I had the opportunity to speak with Tommy Victor (guitars, vox) about his band Prong, and what I learned follows. (Completing the band lineup are Mike Kirkland, bass and vox; and Ted Parsons, drums. Prong can also be heard on their debut Spigot LP, *Primitive Origins*.)

**GM:** What can you tell me about the history of Prong and how you three came together? I understand one of you was in Swans. Anybody in other previous bands?

**TOMMY:** Well, I met Mike while he was in Damage, and he started talking about a new project. I knew his girlfriend, and she recommended me as a recruit. We started with a couple songs each, and soon it was time to get a drummer.



**GM:** I'm very interested in the name Prong. It is so blunt and eye-catching. Why did you choose it?

**TOMMY:** We didn't want a name that had "death, black, dark, big, or youth" in it. In other words, something that was neither hardcore, nor metal, nor alternative, necessarily.

**GM:** The concept of a three-piece band is one that's not as common as it used to be, though you carry it out very well. Are you happy with remaining a trio? What do you see as any "plusses"/"minuses" to this format?

**TOMMY:** We wanted a singer for a while because we thought the live show suffered—someone was always attached to a mic. and, with a guitar player, you are less mobile. But, with the acquisition of a wireless system and a growing popularity, we abandoned it and will always be a trio.

**GM:** Musically, you guys are very innovative. Still, you play fast a lot. Do you consider yourselves playing "thrash," or would you rather not label it so, since there are a lot of slower parts as well?

**TOMMY:** We don't mind being thrown in a thrash category, but it's like you stated, we have other styles, too. It is all kind of moody, angry, and generally heavy, though.

**GM:** Tommy, you come up with some pretty unique guitar parts that immediately jump out and grab the listener, and, in their own way, scream "originality!!!" I especially like some of the grating, dissonant-sounding sections, like in "The Taming."

These remind me a bit of Piggy of Voivod. Do you enjoy his work? If not, what guitarists do you like today, and how has had influence on you in the past?

**TOMMY:** Well, first, thanks. I don't consider myself a really guitar player as much as a songwriter and

PRONG

PRONG

singer, but, of course, it's great to be noted as such! To be honest with you, I never really cared for Piggy's playing *per se*. But, I've always respected Voivod a lot, though I never listen to them. Oddly enough, Mike Kirkland is an enthusiast about Voivod and listens to them a lot. I'm not really one of these "guitar player dudes." There's not many guys I respect as stylists today. Chuck from the Crumbsuckers is really good. And, Jeff and Kerry, of course. But, I'd emphasize earlier dudes more as an influence. Tony Iommi was a great stylist. I'm still thrilled by Jimmy Page's stuff and Joe Perry, too. Also Billy Gibbons. And, last but not least, I'd have to note Geordie from Killing Joke and Helios Creed as big influences.

**GM:** Mike, the bass sound on Force Fed is much more immediate and (to be slightly less-than-technical) "kick-ass" than it was on Primitive Origins. Is this something you consciously worked on, or is it just a product of better recording facilities? Also, could you name some of your influences/favorites?

**MIKE:** I've been progressing as a player, and I think the aggressive punch shows through when you become more competent on any instrument. As far as bass players go, I'd have to give Youth from Killing Joke a lot of credit. Martin Ain is a favorite, too.

**GM:** Drummers that take an active part in writing seem to be uncommon in this age, Ted, but I see you've done some work on cuts like "The Coliseum" and "Look Up at the Sun." Is this something you're likely to do more of? Can you tell us some of people who have inspired your playing?

**TED:** Well, Tommy and Mike gave me credit on those tunes basically because of an extreme amount of "arrangement" work. The rhythm to "Coliseum" was my idea, and Tommy came up with the melody. A lot of times drummers don't get credit for that sort of thing because of the legal publishing differences between "arrangement" and "writing." John Bonham was definitely the biggest influence for me. Nowadays, Dave Lombardo I appreciate a lot. Lars is great, too.

**GM:** I noticed what hit me as a Sabbath over-tone in "Senseless Abuse" and some funk-riffing on "Decay." Any comments?

**TOMMY:** All our influences and ideas flow freely with the material in Prong. We don't hold many barriers for any particular concept.

**GM:** Lyrically, I find your stuff very powerful, but I honestly don't know where to begin asking! Perhaps you could explain some of the cuts? (Two I am particularly interested in are "Drainpipe" and "The Taming.")

**TOMMY:** I wrote the lyrics to "Drainpipe" with the idea of word-playing in mind. I like to use puns to get an idea across instead of simple, blatant blabbering. However, sometimes, I'll use a more straight-forward approach, like on "Senseless Abuse." In that case I'd make the lyric a lot more dense. Mike tends to stick to more fundamental outlines. Back to "Drainpipe"—it's a lyric that intrigues people. I hate to come right out and explain a lyric because people should figure them out, but I will for this one. It's about fucking around a lot; you're shooting your load so much it's draining you and you start to feel like you're a human cess pool—going down the tubes so to speak. And, at the same time, you keep draining your pipe—shooting your load. Your dick is worn out. You're human waste.

"The Taming" was written by a friend of Mike's.

**GM:** How do you feel about the music scene in New York? I'm told it can be very trendy and "clique-ish." Is this the case, and if so, how do you deal with it?

**TOMMY:** Well, no member in Prong really fits into *any* of the *many* N.Y. art/music scenes that prevail. It doesn't bother us *too* much. But we *do* get sick of it. Like bands like Circus of Power getting signed to RCA because they're real cool and hang out with the cool fashion scene. Prong is ignored by a lot of the "scenites" and appreciated by the really high-energy people who like good sounds and a good, hateful time.

**GM:** Do you play live a lot? Do you usually get

*gigs at hardcore clubs, mainly, or do you ever get into the more "artsy" new music clubs? What kind of crowd and response generally pervadesCh a Prong show?*

**TOMMY:** We go through stages where we never play out and then we play out in N.Y. once a week. We just had a couple of gigs for the first time in about four months. They were at hardcore places, and it was very successful. We play hardcore matinees at CBGB's and night shows at "artworthy" places like The Pyramid. We haven't infiltrated the L'Amour metal scene yet.

**GM:** How have the records, especially Force Fed done, and what do you see in the future for the band?

**TOMMY:** They've done particularly well, especially with no promo and a general low-budget atmosphere. But, that's changing because our next LP is going to have better distribution.

We've just finished recording a 12" single for European release only called Prong 3, and that's the last Spigot (Records) release. Those tunes on that 12" will be on the American release of *Nothing Has Changed*, due out this spring on a noteworthy label.

**GM:** How do you feel about violent stage-diving and slamming at shows—any concerns about the dangers?

**TOMMY:** We love it when people go totally fucking nuts. No danger in releasing energy in a healthy ritual.

**GM:** Final comments?

**TOMMY:** Well, all feel welcome to correspond with this hardcore band. P.O. Box 20536 / N.Y., N.Y. 10009. Thank you Ray Dorsey and *Gray Matter*.



THE LAST PATCH OF GRASS by Chris Donovan

## PORN ORCHARD

Continued from page 6

one.  
**T:** Are we done? Anything else?  
**GM:** Uh, nope, not really, just trivial shit, like are you guys good at Monopoly?  
**C:** I haven't played in years and years and years. I monopolize other things pretty well. [Giggle-huh-guffaw.]  
**GM:** Nah, there's nothing. Youse guys have said plenty. And, it's all integrated, too. It's one big flowing vine of info.  
**C:** Are you gonna send this into Gray Matter?  
**GM:** Yeah.  
**C:** Cool.  
**T:** Good. I like the way you write, man. I gotta go!  
**GM:** OK.  
**T:** See ya.  
**GM:** Bye, thanks!  
**C:** Nice talking to ya, Ian!  
**GM:** Thanks to you, too.  
**S:** Bye!  
**GM:** ....dokse kdoa dia... cool. . . later ...d.  
**T:** F dis bcie bye wzy... .. e.e ..  
**C:** Thanks and fdialkvx x. ... xd. ..  
**S:** fd .d bye...  
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## SLAYER

Continued from page 36

you guys had some problem with a riot at the Paladium in L.A....  
**JEFF:** Yeah! The promoter or the club owner or whatever oversold the show. The capacity was like 4,200 or 4,500, and there was still like 300 kids outside with tickets, and they wouldn't let them in 'cause they said "that was it," and it was too many people in the building, and they couldn't let anybody in. And they go "What do you mean!?" I've got a ticket right here!  
**GM:** Yeah, like people are going to buy tickets and not go!  
**JEFF:** Yeah, it's like "Jesus!" So, the kids got pissed off, and the riot squad had to come and stuff.  
**GM:** Um, let's see; I honestly don't have any more questions. Do you have anything else you want to say at all?  
**JEFF:** Um, not really!! (Laughs.) What's happening?  
**GM:** Well, thanks a hell of a lot for doing this!  
**JEFF:** All right, man.

Upon the conclusion of our little seance, I rushed to the bathroom to relieve myself; knowing that Satan had spared my soul and that I will live to buy the latest Blood-feast, Death, and Venom albums. Oh, thank you, Jesus! Thank you!

## DREAM THEATER

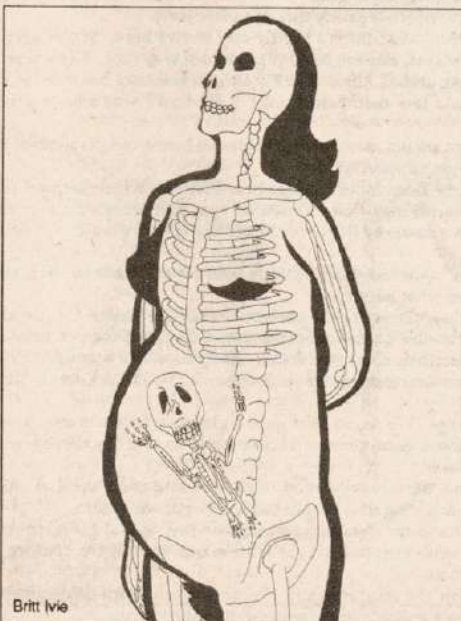
Continued from page 17

Does your image fit your music? Surely you don't dress like English royalty in the 14th century, as your old name Majesty might imply?  
**MIKE:** Our image is just something that comes naturally to us: we basically just dress the way that we would if we were to go food shopping! We just wear jeans, tank tops, t-shirts, sneakers, boots, leather jackets, etc.. We don't want to portray ourselves to be something we are not.  
**GM:** Everyone I know, including myself, compares you to Rush, which I think is justified because of your musical expertise and your (unorthodox) use of keyboards. From looking at Rush' progression, what do you think your albums will sound like 10 LP's into the future?  
**MIKE:** We take the frequent Rush comparisons as a compliment because they were one of many bands that have inspired us very much. We all still love what Rush is doing now, even though it is not as complex as it used to be. I think our music will always keep the strong emphasis on musicianship. Whether it be through complex arrangements, solos, or a simple two chord dynamic piece. Our music is constantly expanding into something else, and we'd like to incorporate all of the different styles into one unique one. I can also see the band getting into heavy studio experimentation because we love true studio albums (Sgt. Pepper, Dark Side of the Moon, etc.).  
**GM:** Is a tour planned to follow your debut release? Do you plan to hook up with a major tour or headline yourselves?  
**MIKE:** Nothing is set yet, but we definitely will tour when the album is released. We're hoping to get an opening slot on a major tour and also headline smaller venues ourselves.  
**GM:** Who are some bands, musicians, or composers you listen to in your spare time? Do you draw influence from bands in your own genre?  
**MIKE:** God, I could fill the rest of this magazine with our influences!! We really do love anything with integrity. You can usually find something inspiring in anybody's music. (No matter what the style.) We really do listen to a lot of different stuff. It ranges from metal to progressive rock to jazz to psychedelic 60's rock. Basically, we love all music.  
**GM:** Have you made any effort to promote Dream Theater in Europe or other continents? West Germany and the Netherlands, for instance, would most certainly go for your style of music.  
**MIKE:** Yes. Thanks to the underground scene and all of the fanzines, we've gotten a great European response. Especially West Germany. They write to us all of the time, and it's really encouraging to know that our music is reaching these people and that they appreciate it.  
**GM:** Say something inspiring...  
**MIKE:** Well, it's very inspiring to know that your magazine and your readers are into what we are doing. The album *When Dream and Day Unite* will be available in February of '89, and I hope it will open the doors to combine metal and progressive rock. We hope you enjoy the album, and we hope to see you on tour very soon.

PORN ORCHARD / P.O. BOX 189  
 ATHENS, GA 30603 / USA

The refusal to belong to any school of thought, the repudiation of the adequacy of any body of beliefs whatever, and especially of systems, and a marked dissatisfaction with traditional philosophy as superficial, academic, and remote from life—that is the heart of existentialism.

—Walter Kaufmann



DREAM THEATER  
 P.O. Box 792  
 Kings Park, NY 11754

# UNDERGROUND 'VIEWS

Underground interviews—generic in form. In this section, bands speak their piece as they see fit. The questions are identical for each set of answers and are printed once, here at the beginning. Bands, feel free to answer the below questions and send them in with a tape, picture, etc.. Length is a tool—use it wisely. If there is not an over-abundance of negative response to this section, it shall appear regularly.

While this interview format may seem a bit impersonal and without feeling, it should be stressed that the idea is not to "process" as many bands as possible in a machine-like fashion. Rather, the purpose is to expose younger bands while keeping in mind that there are but certain, basic questions that can be asked of new bands. The boring method of rephrasing the same old question is eliminated.

## INTERVIEW QUESTIONS

- 1) Please give some information about the band...when formed, original members, current members, etc., going as far back as needed to explain your origins.
- 2) What made you choose the particular band name you have?
- 3) Please list all of your material that has been released in either demo/vinyl form and give some details about each release...
- 4) In your own words, how would you describe your style of music, and what sources do you find inspirational/influential?
- 5) Approximately how often do you play shows? Are they just local, statewide, etc? What kinds of bands have you played with before?
- 6) What do you think of the "scene" in your area? The scene from a global perspective?
- 7) Lyrically, what type of focus does the band have? If no specific focus, what topics are of interest to you?
- 8) Have you seen any label interest or major response from a demo release?
- 9) What are some of your fave bands/writers that do/don't enter into your music?
- 10) What type of live image do you aim for?
- 11) What are some elements that you think are necessary for a band to succeed?
- 12) What kinds of goals do you have as individual musicians? As a band?
- 13) Any plans for the near future?
- 14) What does each member do outside of the band? Work, play, etc.??
- 15) Do you have any pressing statements, social comments, slander, or important ideas you would like to express (something you would like people to know about)?

## MEZZROW

### Interview with Uffe Peterson

- 1) Mezzrow are from Sweden. Most of the stuff you asked about in this question is in the biography, but I can list our current lineup anyway:  
Uffe Peterson, 21 years, lead vocals  
Zebba Karlsson, 21 years, rhythm guitar  
Nicke Andersson, 21 years, bass guitar  
Steffe Karlsson, 18 years, drums  
Staffe Karlsson, 18 years, lead guitar
- 2) Actually, we didn't think of anything special when we chose our name. It just came up.
- 3) The only release we've got is *Frozen Soul*. And, as you can read on the tape, it was recorded in February, 1988. We used a studio called Studio Svangrummet, a 16-track studio here in Nyköping. We used twelve hours to record and mix the tape.
- 4) We would like to call our music "Bay Area-inspired thrash metal," and our main influences at the moment are Violence, Testament, and *Exodus*.
- 5) Well, in 1988 we played five times, but we hope that now when the tape has been out for a while, it will be more. You see, the scene here isn't too good. We're playing with bands like Total Death, Braindead. These bands are death/thrash metal acts. We've also gigged with "poser" bands like Claymore and Fallen Angel. These bands really suck!! But, it's fun to play, so who gives a shit?!
- 6) See the answer above +++ But, of course, there are a lot of promising thrash bands here. We've got contact with Agony, Kazjurol, Morbid, etc.. And, we hope to play with 'em a lot in 1989.
- 7) Our lyrics are inspired by novels by H.P. Lovecraft, E.A. Poe, and R.W. Service. But, we're also inspired by the world around us. Ya know, like all this nuclear stuff and catastrophies.

8) No. But, the reviews we've gotten from magazines and fanzines are very positive. And, we hope that our new demo shall make some sort of progress with the record companies.

9) **Fave bands:** Violence, Exodus, Forbidden, Testament, Metallica, Slayer, etc.. **Writers:** Tolkien, Lovecraft, Poe, Stephen King.

10) We don't think that live image is necessary. We just go out and play, thrashing 'n' bashing, you know!!

11) That the members are into the same kind of music, and that the band sticks together.

12) We want to get better and tighter. But, the main reason for playing is that we all have fun.

13) We're going to record a new four-song demo. It will be released in early 1989. We will record our new tape in the same studio as we used on the *Frozen Soul* tape. It will have four songs: "The Cross of Tormention," "Final Holocaust," "Ancient Terror," and "Inner Devastation."

14) Zebbe, Steffe, and Staffe work at SAAB Industries here in Nyköping. Nicke works at Volvo car service. And, I'm in the military (shit) until June, 1989.

15) We would like to say that our new demo *The Cross of Tormention* kills and that you underground editors are fuckin' incredible. Keep up the good work!!!

MEZZROW address is unavailable.

## PESTILENCE

### Interview with Richie Valderas

1) The band was formed in the summer of '87. The original lineup was me on guitar, Danny Reed = guitar = 17 yrs., Lance Coy = vocals = 17 yrs., Andy Serrano = bass = 16 yrs., and Gino Marcias = drums. But, Gino left, which left us without a drummer and screwed up some gigs for us, so I started playing the drums because we couldn't find anybody else. And, that's the way it's been ever since.

2) Originally the band was called A.M.O.D., which stood for the Austin Moshers of Doom. But, we decided to change because we didn't want anybody to confuse us with M.O.D., so what we did was get a thesaurus and pick out a whole bunch of names we thought were cool. Finally, we decided on Pestilence because we liked the way it sounded and what it meant, a contagious disease which spreads rapidly. We said, yeah, that's the one because we want our music to spread out of Texas and to the rest of the U.S.

3) So far, we've only recorded twice. The first tape was the one on which the production hell-sucked. And, we have our new tape, the *Decayed Minds* demo.

4) I guess it would be thrash/speedcore. Our new tape has a couple of slow songs, which is cool 'cause everybody needs a break once in a while. Influentially, it would be bands that we all like. But, mostly I would say it's D.R.I., Possessed, Destruction, Nasty Savage, who just happen to be friends of ours, and also Celtic Frost, Metallica, Sacrifice, as far as style goes. We'd like to sound like something nobody has ever heard before, which is pretty difficult these days.

5) At least once a month 'cause there's hardly any shows here. We've been playing a lot of parties. We played one the other night which was cool. There were a lot of people there. Moshing and all kinds of crazy shit. It was cool because Felix from D.R.I. was there. Also a few members from E.K.U., and I was able to give them a demo.

6) It sucks because there are not many clubs that metal bands can play. And, if there's no scene, it's hard to get support.

7) Mostly our lyrics come from inner feelings like "Hatred," which is about always being pissed off. About things that happen to you, and there's no way to change them. That's what we mean by life isn't always the way it should be. You can't run from reality.

8) No. Because we just recorded this new tape, and we still have to circulate it around the country and see what happens.

9) My faves are Metallica. They are the coolest. I also like Testament, Death Angel, Nuclear Assault, and a whole bunch of other shit. Dan digs Destruction and D.R.I. Lance's our Celtic, Sacrifice, Exploited freak. Andy listens to everything he can get his hands on. Writers that interest us are Stephen King, Dean Koontz, Ray Bradbury.

10) We have the no image. We're just four guys trying to play some cool jams so people can thrash and have a good time and come up to us and say those were cool songs and how 'bout a beer!

11) We need to promote ourselves more. We have to find someone that will see what we're doing and risk giving us a chance to show what we can do.

12) As a band, we'd like to get something down on vinyl and to get it spread out across the country and even Europe. Maybe a little tour around the country. That would definitely rule to us.

13) We just want to hit the studio again. Because we like the atmosphere when you're there. It's a cool natural high when you're in there jammin'.

- 14) Andy and Lance go to high school, and Dan and I both work.  
 15) Write us, and we'll send you a tape free. Stop the slaughter of harmless marine mammals. Be yourself, and don't give into peer pressure. Most of all, be open-minded. Gray Matter rules.

PESTILENCE / c/o Richie Valderas / 6706 Tulsa Cove / Austin, TX 78723 / USA.

## RESISTANCE

### Interview with James W.

- 1) See boring bio.
- 2) We felt it was a band that didn't directly correlate to any direct style of music. We could have been called "Evil Reign" or "Concerned Citizens," but we want to leave an open identity to the band before someone hears the band. So, it's a stance against the mundane affair everyone faces each day.
- 3) First was our '87 *Veil of Mystery* demo which we made three months after our inception. It was a trashy, muddled affair, but does have its merit. And, quite a few people seemed to really get into it. I'd say we probably sold/passed out over 200 of them. We sold them at a very low price, because at the time, all we wanted to do was break into the underground scene and be at least somewhat known. Some people don't think it was special at all, but at least I can say it's not a "violence is the answer" or "USA is strong, you better fight" or "wicked demon mother possesses your soul" demo! It's a fresh approach to a vastly clichéd style. And, yet presently our new demo *And Denied Was Their Future* shifts all over it. (Not hard to do.) This is, to me, exactly what the band set out to do and more. Production is really good, and the music is interesting and challenging with contemporary, thought-provoking themes. I'm very proud of the new tape—we all are.
- 4) Our music is a blend of total heavy speed maniac noise riffs of say, a Kreator, Slayer, or Dark Angel mixed with tasteful (!?), tuneful (??), melodic splashes of a Flotsam and Jetsam, Destruction, or King Diamond. Personally, I think of it as "death-melody" which is a play on the term "death metal." You see, I enjoy bands like Sodom and Death as much as anyone, but a bit of melody thrown in adds validity to it. There is a thin line between noise and music. Noise is Cryptic Slaughter, Bathory (at times), Napalm Death, Extreme Noise Terror, etc.. Balancing it out with a touch of intense melody can really make it way more memorable and worthwhile, like say Whiplash's "Warmonger" or Sacrifice's "Cyanide." Influences, I don't know. They vary. I usually have a vague idea of a complete song in my head when I write, but while collaborating with Edgar (drummer) in arrangements, it usually winds up almost 100% different from my original idea. But, it usually is always better. The news and books influence topics. Phenomena and unexplained theories sometimes also.
- 5) Not often at all. Maybe once or twice a month. Because, as you know, glam and "trash" rock is huge in L.A.. Plus, clubs are afraid of being sued if a stage-diver or a "mosher" gets hurt at a thrash show which is fair. Things will pick up though as popularity increases. Also, we're not rich kids like other bands and can't afford to pay to open for name acts.
- 6) Interesting. Of course, as I said, the glam is huge, and it's pathetic, but at least three wimp bands get signed monthly in L.A.. Speedwise, it is brilliant and depressing. Brilliant as some bands are striving to be different and original like Excel and Doomsayer; then things seem to be on an upswing. But, then there are quite a few Dark Angel rip-off and Minor Threat rip-off bands, sooo...on a whole, the scene is as vital and hard to figure out as it's always been.
- 7) Well, current topics on nuclear buildup. Personal topics of the selling or trading of one's innocence or common sense for monetary fame. We feel that nothing in life is permanent, and everything is always in a state of change. Now, whether it is a change for the worse or better, it's up to you. The ignorance of the blind and tunnel vision faith.
- 8) Not of yet, but I can feel it soon, as our demo is certainly worth a deal of some sort.
- 9) Some of my favorites? Well, I like Coroner, Testament, Flotsam, Kreator, Destruction, Crumbsuckers, Exodus, Sacrifice, Dark Angel, Anthrax, Metallica, Death, quite a bit. But, not Megadeth or Sanctuary. And NOT any New Renaissance bands. Not any stupid blurrcore noise bands. Celtic Frost used to rule. I'm disappointed with Death Angel's new LP. I also enjoy guitar gods like Yngwie, Chastain, Racer X, Cacaphony, McAlpine, Loudness, Steve Vai, etc.. But, not Satriani or Van Halen.
- 10) Chaos and professionalism. I suppose like a well planned bombing raid. You see, our singer is influenced by Black Flag as far as live on stage goes, so it's pretty manic from the word go. But, we don't want to come off ridiculous or uncontrolled. There is, of course, no choreography, but I like to think, "What would get one off if I was watching a band live?" The answer is usually an assault with ferocity and confidence.
- 11) You must be success-minded and be willing to do the things that will help you and always remember this is a business. Some bands like Whitesnake and Kindom "Cum" are just business men with long hair who are striking the right poses to succeed. And, then you have a band like D.R.I. or Overkill who had "unacceptable" style of lyrics (although Overkill's were dumb), and now you see the maturity over the blatant shock-response style they used to have. A band must trim its rough edges but remain honest and firm to the style of music they play. Be it hardcore or thrash or just metal.
- 12) Well, to write incredible, timeless, immediately "felt" and recognizable

songs. You see, when I hear "Chemical Warfare" or "Ace of Spades," I get a feeling in my gut because those songs are classics and will live on forever and perfectly represent "thrash" as it stood at that period. Also, songs like "I am the Law," "Bonded by Blood," and "Morbid Tales." It's not enough to be good; I want to leave a mark. Or as Dark Angel says: "Leave Scars."

13) Yes, hopefully get signed to major or independent and tour and quit our day jobs.

14) Everyone in the band has an alternative job except John who hustles (quite well) for his cash. Only I live independently away from family paying rent, food, bills, etc.. And, boy does it SUCK!

15) You know, you have to grow, mature, and use your brain a while. There are several little things that bug me, but it bugs down to narrow-mindedness. I mean, how idiotic can someone be to follow the bullshit views of one person? Prejudice against race, music style, etc.. It all sucks. Everyone's main goal should be to think for themselves. If you need to be led, you may as well be dead. \*Peace\*

RESISTANCE / 1108 S. College St. / Anaheim, CA 92806 / USA.

## KRAYONS

### Interview with Richard Guerrero



1) Well...the Krayons came together in the fall two years ago to make a product of true effort and integrity with a relevance a lot of bands seem to either ignore or forsake. Gerald Alvarez and I decided to start a band, and we recruited bassist Raul Garza, who went on to play for Pure Hate, guitarist John Alaniz, drummer Roger Guerrero (who is my brother), and later Corey Moore. After Raul left us, I moved over to the bass guitar, and guitarist Corey Moore replaced me.

2) We just got plain gosh-darn sick of all these death-metal or crossover bands who took themselves so seriously. We're searchin' for a more humorous mooker that is keeping with the true meaning of rock 'n' roll. I think we came pretty close.

3) To date, our only recording is an eight-song demo called *Rancid Roadside Mutts*, and we sold all of those; however, we have amassed several live recordings recorded on a four-track recording system, and these have been in circulation for some time now.

4) What a difficult question. Basically, we write songs that fit a mood or emotion relevant to the day. We have upbeat songs with slapping that people really seem to like, plus punky-melodic tunes that we enjoy playing, and finally, hardcore tunes with strong lyrical messages directed at our leaders, nation, and citizens. Influences? Joy Division, Die Kreuzen, M.D.C., Bauhaus, Operation Ivy, Crimpshrine, are some inspirations while Social Distortion, Misfits, Crass, 7 Seconds, Dead Kennedys, and C.O.C. would be some of the more immediate influences we enjoy.

5) Since coming into existence, we have done about ten shows, so if you average it out, square-root the radical, rationalize the denominator, etc., you get about one show for every month and a half, which is pretty good since the average amount of shows here would be about one for every two months. We've done shows with All, Chemical People, Vomit Spots, and supposedly Fang down in McAllen, but they got busted for weed, plus almost all the locals here in C.C.. An interesting observation, the d.i.y. attitude is prevalent here, and the bands do their own shows.

6) The scene here in C.C. has just begun to make itself known to the other 90% of society. Most shows average about 200, but Angkor Wat (you know what I mean) can sometimes pull in 500-600 people. Man, it's a happenin' scene if it wasn't for the Nazis, or Nazis as locals call them. Whoever heard of a Mexican Nazi? Good bands, usually cool people, and fun shows make for a good scene.

7) Since our lyrics are written by the individual, it's usually up to the song-

writer to write words. Some topics we address: homelessness, attitudes, vivisection, retrospective thinking, and female/male relationships among other things.

8) Gosh, I hope not! Jus' kidding. Actually, we have planned to send our tape out to such big-league labels like Dischord, Alternative Tentacles, or Touch & Go, but we decided to wait while we record our second recording. The first was mainly a promotional tape for local purposes.

9) Yo, check it out: Tragic Mulatto, The Beatnigs, TSOL (old), Youth Brigade, old Black Sabbath, R.E.M., of course, the Butthole Surfers, plus writings by Noam Chomsky, George Orwell, Brave New World by Aldous Huxley rules, have you read Anthem by Ayn Rand yet? Inspiring.

10) An energetic, powerful quintet bashing it out with an intelligent, yet humorous façade that punks can identify with as well as belong to, and a certain amount of musical credibility. I'm not a double-bass connoisseur for nothing you know.

11) A sense of commitment, knowledge of priorities, and adequate musicianship are the most vital elements a band needs to be successful. Advantages such as possessing unique and bold songwriting skills, incredible technique in music, and an ability to give great interviews all help!!!

12) Individually, we strive for attaining the best technique possible for each individual, as well as mastering the art of creating strong, catchy songs. As a unit, we want to grow as one pulsing, musical muscle working as a magnet that draws audiences to any performance.

13) Yes, to record a twelve-song studio demo, and this time send it off in hopes of securing a deal. After that, we wanna play instrumental roles in the world revolution everyone's been planning for, and then buy out McDonalds!!

14) My brother (drummer) enhances his percussive skills by playing snare drum in the local school band, Gerald (vocals) works with guitarist C. Moore as stockboys at Beall's Department store, John is a bum and lives to play guitar, and I go to school, play with several side bands (all non-punk), and we all try to look cool most of the time.

15) Get the fuck out and VOTE!! Don't ever eat Mexican food and fart while next to a flammable substance when in C.C.; visit Raul's house for free food. Buy independent, buy Garbage Pail, and remember: Defecation is the great equalizer among men!

KRAYONS / c/o Richard Guerrero / 6237 Hanley / Corpus Christi, TX 78412 / USA.

## FLESH AND BLOOD

### Interview with Bob Tyler

1) Flesh and Blood were formed in May of 1987. Four of us who were already friends decided to give it a try as a group. Things were fairly stagnant in Des Moines then, and we hoped maybe we could shake things up a bit. Our lineup today remains the same as it was then, except our original vocalist left in January of 1988. Today, we stand as (myself) Bob - guitar, Beth - bass, Darren - drums, and Hans - vocals.

2) It took us forever to come up with a name. We tried a lot of more punk-sounding names, but Flesh and Blood sounded much more like what the band is about. It's a fairly standard, metal-sounding name, but it's easy to pronounce, and, hopefully, easy to remember. Maybe there are better names to be had, but what would we do with all of our Flesh and Blood guitar picks?

3) To date, our only release is an eight-song demo tape, *Chapter 1, Verse 1*.

4) All of us have roots in punk and hardcore, so our music reflects the rawness and aggressiveness of that kind of music, but we do consider ourselves to be primarily a metal band. I write most all of our music and some of the lyrics, so my interest in 70's metal bands like Kiss, Black Sabbath, and AC/DC is probably important, though we don't sound like any of those bands. Other speed metal bands are less of an influence than they are an inspiration to us to keep on working on new ideas and music.

5) Most of our shows have been in the summer or late spring. The rest of the year I am in Iowa City going to school. I return to Des Moines to practice, though. Because we have had lengthy lay-off periods each year, we're able to spend this time coming up with a lot of improvement in the band. When we are actively seeking gigs, they seem to fall about every two to three weeks. So far, most of our shows have been in Iowa with either hardcore or speed metal bands.

6) Globally, I think the situation is very good, but locally it has always been tough to keep up the interest of anyone for very long. However, things do look promising this year for a strong metal scene in Des Moines.

7) Horror movies, fairy tales, bad dreams, LSD, anxiety, anger, fear, Jesus, God, Satan, alcohol, sex, love, hate....basically, our lyrics are about the same shit our lives are about.

8) So far, we have not sent our tape to labels. Probably, a new demo will be sent around early this spring.

9) Without a doubt, everyone's favorite band is Saint Vitus; we only have a couple of songs in that vein, but they definitely rock. Next in line would probably be Kiss—we usually play at least a couple of Kiss songs at every show. Our strongest rock and roll inspiration probably comes from Elvis Presley, which seems to annoy most people greatly.

10) Most of the places we play are average sized clubs, but we always have considered ourselves to be an arena band. It surprises a lot of people that a speed metal band should be so obsessed with stage clothes, lights, and pyrotechnics, as

well as lengthy solos and elaborate stage entrances—but, if a band isn't going to work to entertain you, then why go see them? If all a band does is go up and play their songs exactly like they are recorded, I feel cheated. No one is ever going to accuse Flesh and Blood of not putting on an interesting show.

11) If a band is going to work, you can tell pretty quickly. There has to be a certain magic among the members whenever they are together, and, especially together on stage. It's impossible to describe, but we know we have this binding force between us.

12) We are all fairly unrefined musicians; I don't think this is hurting the band—but, personal improvements lead to band improvements, so we all practice on our own, too.

13) More material will be released this year, and, hopefully, it will be on vinyl. We want to play where ever people will let us, and we will tour as much and as far as we can this summer.

14) I study anthropology and Japanese at the University of Iowa. Darren owns a skateboard shop. Beth works at a record shop, and Hans is an unlicensed minister.

15) If you want a tape (\$4), a t-shirt (\$6), or want us to play a show, write to me. Also, we are interested in hearing from any midwest 'zines and metal bands.

FLESH AND BLOOD / c/o Bob Tyler / 215 Ronalds #4 / Iowa City, IA 52245 / USA.

## HYSTERIAH

### Interview with Jerry Krown

1) Check in "Hysteriah story."

2) Jerry took it from an old title track with a Polish punk band. Later we discovered (except our way to spell the word) that is the name of a dangerous disease.

3) We've released two demos, the first *Attempt the Life* - four tracks, playtime around 15 minutes, recorded in a small studio in one and a half days in our hometown. The lineup then was Jerry B.—bass and vocals, Cliff—guitar, and T. Seehagen—drums. Seehagen was later kicked out of the band. We released the demo, 300 copies, and there's not many left, so those who want it will handle fast.

The *Jeremiah of the Living* demo was recorded in the same studio with Cliff handling guitar, vocals on "All Systems...GO" and bass on "Instrumenthalia." Jerry handled all drums (I'm no drummer, but what to do?), vocals and bass on the other tracks. This demo was also released with 300 copies and has been selling very well.

4) Well, this is always a difficult question to answer. But, we have decided to just call it trash metal, not thrash because we try to get some sort of trash over what we do. It's hard to explain. We have no special influence; we just rehearse and come up with some ideas and riffs which we find crazy, heavy or...funny to play.

5) Almost never. First of all, there's no place to play, and besides, we have no drummer at the moment. We haven't played together in a band before Hysteriah. Cliff used to play with Braindamage (totally unknown) and I played with Aids, Dtal and Mortal Existence some years ago.

6) There's no scene at all in Sweden. Just look at more well-known bands like Candlemass and Agony who almost never make any gigs in Sweden. There's no market for local bands or Swedish bands at all in Sweden.

7) Almost everything. But, we do avoid crap like typically Black metal lyrics, sweet love, and other parts of uninteresting subjects. We try to get some story told in our lyrics, for example...a prisoner doomed to death by a court who doesn't listen to him telling his side of the story, his thoughts and fear of dying.

8) Well, to start with, we have gotten very good reviews in those mags and zines we're into. When we released our first demo, we sent it to a lot of record companies, but the only ones who showed any interest and handle fair to us was Noise International in Germany. They wrote back and told us to send a new tape when we have made one. And, so we did. So, we will see how things work out. But, we think that almost every label is afraid to sign Swedish bands, especially a thrash act from Sweden. Exception is Noise, who signed the Swedish band Midas Touch a short time ago.

9) There's one thing we have to say. We're not really into this about foreign languages, and English is not our strongest side. We've been working hard with an English/Swedish dictionary in our hands, but we couldn't understand this question. Sorry about that.

10) Loud and wild, with a lot of aggression. But, it's a little bit early to say because we haven't thought about it very much. It's possible we come up with some kind of mark in the future. We'll see.

11) First of all—good musicians, a great show and a lot of goodwill from editors of mags and 'zines and those who buy the stuff which the band releases.

12) To be as good as possible.

13) To find a new drummer, make some new material, and get some gigs in Europe.

14) Cliff's still studying, and I work for anything which is well paid.

15) We hope there's someone in this backwards country who can get the greats idea of releasing an LP with Swedish thrash/speed bands. There's many band which never come out because of the lack of money to do a single demo. Labels won't be afraid to sign Swedish bands; there's a lot of great Swedish bands.

HYSTERIAH / c/o Kronqvist / Sturegatan 6 / 261 32 Lanskrona / SWEDEN.





## The Network Pasadena, Maryland

by David Smith

This was a show I'd been looking forward to for quite some time. After the devastating news about Piggy, the prospect of another Voivod show was pretty bleak. But, thanks to some miracle surgery and an obviously strong will to survive, both Piggy and Voivod are back—and, hopefully, for a long time to come. My buddies and I arrived for the 5 PM show at around 4 PM. We walked in a side door, and Voivod's drummer, Away, was sitting there playing a video game. While my friends dealt with the Network's manager, I had a chance to have a few words with him. He didn't know much English, but he tried very hard to understand what I was saying (mostly "Hi, how ya doing, glad Piggy's OK, have a good show."). He was definitely a nice guy. I wish I could've had a bit longer time to talk to him. The manager then told us we had to wait outside. So, we went and had a couple of beers to kill some time. When we got back, a local thrash band, Rancid, were playing. Their set was pretty uneventful. Rancid have been around from some time, but this was the first time I had seen them. They've got a better than average drummer, a singer/guitarist who looks like he should be in Cinderella, and absolutely no stage presence. The shitty sound didn't help much, and they didn't seem at all excited about playing for us.

Violence hit the stage with an amazing burst of power. I'll tell you, these guys have more energy and enthusiasm than just about any band I've ever seen. I'd have to say that Anthrax is the only band who seem to enjoy

themselves as much on stage. Banging their heads, slapping hands with the crowd, and with permanent smiles on their faces, Violence reeled around the stage like a gang of lunatics. Sean Killian, despite his indecipherable, somewhat annoying singing style, is a maniac behind his microphone. He is an excellent frontman. He raced from one side of the stage to the other playing air guitar and banging his head, stopping only occasionally to lean out over the crowd and glare menacingly as he screamed about death and murder and mangled bodies. The rest of the band are excellent musicians and are as tight as shit. Violence did about three quarters of the *Eternal Nightmare* album and debuted a new song (called "I, Profit" I think) which sounded pretty much like everything else. Violence may not do anything totally original, and they may never progress beyond their brutal Bay Area thrash style, but they do what they do better than anybody else. This was an excellence performance, and I suggest that people check on them when they can.

I was pressed right up against the knee-high stage when Voivod came out. In a cloud of dry ice, Snake, Piggy, and Away took the stage abreast of some scary "space bass" noises from Blacky. They opened with "Overreaction," then, with Snake welcoming us into "The Dimension Hatröss," they went right into "Experiment." From then, they played the entire new album (with the exception of "Cosmic Drama") in order, interrupted only by "Ravenous Medicine," "Korgull," and a *War and Pain* medley. The initial surge of the crowd behind me was quite painful, so in fear of getting my legs snapped in half, I slapped hands with Snake and got the hell out of there. I watched the rest of the show from the back. If you've had the good fortune of seeing Voivod on stage, you know that Snake is a very unique performer. He writhes and prances around the stage, holding his head and making weird faces at the crowd, seemingly possessed by the music. His between-song monologues were strange and difficult to understand because of his French accent, but his vocals were clear and powerful, often emphasized and mechanized by the use of a megaphone he got off stage. Piggy played with much vigor and enthusiasm, understandably ecstatic that he was once again doing what he loves so much. His obvious excitement was inspiring. Away was a maniac behind his drum kit, pounding

his bass pedals and impeccably keeping the strange rhythms. While Piggy may write all the music, in this setting, Away is undoubtedly the driving force in the band. Blacky's bass was totally overblown, occasionally drowning out the guitar, but this was just a minor disappointment. Not being the most technically proficient bass player around these days, Blacky seemed very concerned with not fucking up—and his performance suffered somewhat because of it. I could deal with that. He did his share of headbanging. Snake and Piggy commanded the crowd's attention anyway. After "Psychic Vacuum," the band left for a short while and returned to perform their encore, The Dead Kennedy's "Holiday in Cambodia" and the "Batman" theme. With the exception of the fuckin' stuppiddass slam dancers and stage bashers, this was an incredible show. I can't begin to explain how happy I am that this excellent, original, talented band is back on its feet again. My sincere wishes go out to them for a long, successful career. And, all of you be sure to see these guys when they come to your town.



## FLOTSAM AND JETSAM Arlington Theater Indianapolis, Indiana

by Ian Christie

Going to a metal show in Indianapolis is roughly equivalent to what going to the bathroom indoors was in the same city one hundred years ago. It's a rare opportunity, people line up and wait, and greedy old men charge incredible entrance fees. It is only once or twice a year that presence is seen, heard, and felt in the global thrash community.

And, so it was that this old movie theater was once again host to a



Rock Hard

crowd of black T-shirts and faint mustaches, with a sprinkling of tight skirts and cleavage to boot. These folks were typically subdued and quiet until Flotsam and Jetsam hurried out onto the stage with an amped-out megacrunch version of "Hells Bells" that eventually disintegrated into the speedy title track to their latest album, *No Place for Disgrace*. This and the following two songs brought clapping and a few cheers from the crowd. People seemed to be enjoying them, but Midwesterners aren't much for mayhem. Once for trounce, F&J held their own against any local band that could have played in their stead, but that's about it. They were competent, but faceless, and their brand of quickly played standard heavy metal was helped none by the yelps and screams of singer Eric A.K.. They were nothing special, and their success seemed to be based on the fact that "Jason Newstead used to be in this band!", which, I guess, is a lucky break for them. The best response was undoubtedly granted to "She Took an Axe," which showed what the band could accomplish with its various tempo and mood changes, coupled with the song's overt catchiness.

After his European entourage of ersatz carpenters had renovated the stage into an ominous house structure, the Kind Diamond band emerged and began to tell the story of *Them*, the latest tale of terror/album from the King. Incorporating an actress as the hobbling Grandma and the scantily clad Missy; a teapot, the exits and entrances of the stage set, a wheelchair, various pyrotechnic effects, and his own dramatic persona, K.D. whipped his/



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their way through the entire first side of his latest without a pause for water. Fake blood he drank, yes; water, no. This story telling was at times funny, often captivating, and always interesting. Yet, before he would complete his little story, the nutty Dane played "Family Ghost" and "17th of July 1777" from the Abigail album, several pieces from his Fatal Portrait album, and even "Come to the Sabbath" from days of old Fate. This intermission show-of-sorts also featured guitar and drum solos, which proved the wisdom in not attempting something simply for the sake of doing so. This little bit of pain over, King went back to teatime, relating the contents of the of the remainder of *Them* with his own entertaining style. Upon completion of his presentation, the band left impressions of virtuosity, and had played in a rocking, heavy sort of way, with a seemingly genuine enthusiasm that made the

show a success in my mind. King Rock D.'s showmanship was equally impressive, and deserves a peek at, also. He brought out more stage props, flames, and blood for the capped-it-all-off-the-best-way-he-could-have encore. In ten minutes, he managed to crank out a medley of Mercyful Fate classics "Satan's Fall," "Dangerous Meeting," "The Oath," and, of course, "Evil." This had skeptical me saying "Hooray!", and it should be enough to draw all old Fate fans to see this funny fellow live. Though he may not be much as far as powerful music goes, King Diamond is indeed a peculiarity in the rock music world that can appeal to underground folks in a quite a few different ways, and making your way towards a stage he is squealing on may not be as bad an idea as you think! Δ

# KODO



Performing Arts

## Heartbeat of Japan

by Chris Orloski

The KODO percussion ensemble, the "Children of the Drum," performed at Jones Hall in Houston, Texas on February 16, 1989. KODO are an eleven-piece group of elite musicians, living communally, making instruments, and playing them with the highest proficiency. All are versed in percussive technique, and a few use voice, wood winds, gongs, and stringed instruments during performance.

From the island of Sado, Japan they come to the United States on their worldwide One Earth Tour to beat and tap out percussive sounds with dynamics and intensity rarely heard by Western ears. The drumming technique is derived from immense physical strength and endurance paired with an almost inhuman dexterity and grace. It intertwines both traditional *taiko* Japanese drumming and a modern percussive feel. These drummers are much like perfectly fluid machines, their bodies flowing in a precise pattern of motion corresponding to their drum rhythms. This body motion often includes Gargantuan upper torso gyrations, arcing leg movements, and many intricate arm swings while striking the instruments. It is choreographed and works as a liquid, mechanical dance. The dynamics range from the subtle tapping patterns (by hand and by stick) on small snare-like drums to thunderous volumes produced by monstrous sticks (two feet long, two inches in diameter) on a 900 pound drum with a five foot head called *o-daiko*.

Although my position in the audience, a seat in the mezzanine, did not allow complete perception of all the dynamics and subtleties, what I could hear was far beyond impressive, and I cannot find enough superlatives to describe the array of sounds. There were eleven segments (100 minutes total), and each represented a different set of playing techniques, instruments, and drum positions on stage. There was no sound system other than the hall's own acoustic qualities, so the upper balcony seats suffered somewhat during the soft sections.

One can imagine the result of isolation and absolute focus of life on one activity. For KODO the outcome is utter precision with beat and rhythm. The ensemble has the ability to make a piece sound completely chaotic—I could find no count—and transform it into a stream of complex rhythms. The transformation in the first piece, *Dyu-Hu*, was beautiful—from a wood block clacking not unlike a thousand crickets to a synchronized pattern of clicks.

The fast picking style on the *shamisen* instrument (more slender than, but sounding similar to the banjo) was filled with improvisation using traditional "oriental" progressions. The speed is comparable to some Western electric guitar styles—the similarity stops there because this style is much more ornate and varying. Another difference between the *shamisen* and typical acoustic strings is that the *futozao shamisen* allows percussive sounds to be made as well as melodic tones.

I do not usually perceive drum rhythms and percussive sounds as being primary mood setters, but I think KODO have brought to me a different aspect of percussion—one that stretches from an atmosphere of tranquility to an air of volatile excitement and frenzy. It is also good to note that these musicians are not serious 100% of the time and do have a sense of humor—they are entertainers as well as superb drummers. During the last encore, one drummer in the quick pace of a festive rhythm and dance (envision colorful banners flying around on tall poles) dropped a stick, and a beaming grin spread across his face. They are not perfect, but as human music-makers they are as close to digital as I have ever seen. Δ

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## GRAY MATTER OPINION SECTION



### SEXISM IN METAL

by Gene Rupprecht

Being a guy, I never really noticed sexist attitudes in the music business until I managed an all-girl band Malibu Barbi. At one show two males entered the club and were headbanging until one said "Are those girls up there?" The other stopped enjoying the air guitar antics to say "Yeah...but, they're ugly." Malibu Barbi are all thin attractive females, so obviously some dudes just can't stand to see women ripping out power chords unless they slag the femetal bands as "just a bunch of dykes." I don't know why, but girl bands are always pressured to replace a hot playing musician that looks okay with a so-so musician that has a great figure. Which is it...hot looks or hot licks? Think about it.

### SOUR GAZELLE: A MODERN FABLE

by C. Orloski

It was a dusty morning on the Serengeti. The grassless areas swirled rich with topsoil, and the hyena picked out a wonderful smell from the small storms of dust. Into the high grass it romped, searching. And, there it was: the biggest gazelle a hyena's eyes had ever seen. So large and beautiful and lying on its side, dead.

The hyena could not believe there were no other animals around. No lions or other hyenas. How could this be, it asked? The hyena didn't take the time to think,

and it rambled over to its prize. It looked like some animal had begun his dinner and left shortly after a few nibbles. A large slit in the lower abdomen exposed the gazelle's inside. The hyena didn't mind.

As the hyena chewed, chomped, and lapped, it never occurred to it that something was horribly wrong. It buried its nose deep into the gazelle and grazed on all sorts of burgundy goodies. The hyena was becoming full, but it didn't mind. It wanted to finish its find in case the other animals happened to be wandering this way.

The hyena's sides were bulging, and there was but one bite left on the whole frame. It was a tiny piece dangling inside the gazelle's rib cage from its vertebra. The now rotund hyena snapped the last morsel and grinned a victorious grin. It had achieved what no other hyena had ever been able to do. This hyena had eaten a whole gazelle, and it was proud.

The hyena turned slowly, its tail sticking out like a peg glued to an over-inflated balloon. With much caution it slowly hobbled in complacency through the grasses toward home. Flies buzzed around its head, but it didn't mind. As the hyena started hobbling the last stretch in the last field of grass, a sickness grabbed it and stopped it in its softly pattering footsteps. It froze. It could not move. Its eyes burned, and there was a feeling of a big rodent kicking and twisting in the its stomach. Without hesitation or mercy the virus opened up the gastric muscles and vented globs of viscous, dark red fluid. The hyena, with a saddening lethargy, drooped to its knees and fell over on its side, dead. The motion was beautiful. Never again would it eat like a pig...until its next life.

Moral of story: 1) think before eating. 2) don't be a pig.



### WET EDITORIAL

I know this is an evil thing to do, steal an editorial from another magazine, but this guy sums up in a few paragraphs what would take me pages to reiterate. It's a pity I could not read the John Hancock or I would give them (him or her) credit. The following piece was taken from Wet, Mar/Apr 1980 issue. —C.O.

# 5

"Towards the end of every decade, and greatly increasing with the close of each century and most dramatically expressed at the end of a millenium, people begin thinking about (and preparing themselves for) a major cataclysmic/apocalyptic event.

Nuclear War incurs the risk of national suicide. A nuclear war cannot be "won." —From Psychiatric Aspects of the Prevention of Nuclear War, published in 1964 by the Group for the Advancement of Psychiatry. (Thanks to Howard Rhinegold for passing it along to us.)

I'd be the last person to deny that we're capable of starting World War III. If that's what the collective "we" want, that's what "we" shall create. From my own experience, I know that we as individuals make our own personal reality and as individuals working together we create our local, national and international reality.

Biological organisms cease to respond to stimuli, even harmful ones, if the stimuli remain constant long enough or increase only very slowly. By living daily with alarm in recent years many people have become so habituated and desensitized to the possibility of nuclear war that the prospect from two to three billion potential casualties has become stripped of feeling instead of stimulating horror.

We seem to express one suicidal impulse after another at ever increasing speed. If it isn't poisoning the environ-

ment, it's letting our brothers and sisters around the world starve to death or instigating a nuclear holocaust or...

"The unleashed power of the atom has changed everything except our ways of thinking. Thus we are drifting toward a catastrophe beyond comparison. We shall require a substantially new manner of thinking, if mankind is to survive." —Albert Einstein

We're in the middle of a struggle between our impulses towards life and our impulses towards death. The battle begins and ends in our hearts and minds.

Reflect in hot water.

## HE, SHE, AND THEM

by Chris Orloski

This is a call for a change in the grammatical essence of the English language and other languages to which this request may apply. I propose that the words "them" and "their" be used in place of "he," "she," and "his," "hers." You know that sticky writing situation in which you can't decide whether to use he or she when talking generally about any person? Or when you can't remember that a boat is a feminine object? (Most, if not all sailors were undersexed males when ships were the only means of intercontinental travel a century ago). Or when you want to say "mankind," but include women as well? I propose that everyone use "them" in that sticky situation. "I had never see a ship sail so gloriously during a storm. Them was a beauty."—for the boat case. And "themkind" for the human race. Then, one more blatant form of sexism will appear to be eradicated from our human history.

## ORIGINS OF THE HM UNDERGROUND

by Ray Dorsey

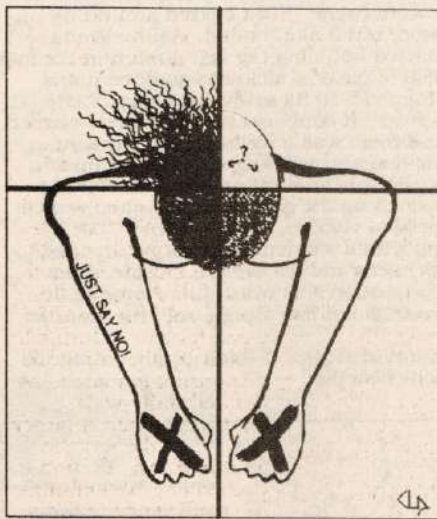
I have to smile a little bit to myself whenever I hear someone bring up the term "underground metal" these days. Somewhere during the discussion, talk will eventually home in on the "fact" that the underground metal movement's Genesis was the first Metallica LP, *Kill 'em All*. While I'd be the last person to knock the Metallikat, especially after their two last masterpieces, I simply can't accept the notion that they were the original underground band.

Certainly, in the new breed of thrash, Metallica and Exodus were the fathers of the Bay Area Scene, legendary spawning ground for many of today's top acts. However, if you want to talk about metal in general, and, an alternative scene, you've got to look to the 70's. While bands like the Yardbirds, Cream, MC5, and, yes, the Jimi Hendrix Experience all set the tone for a new, guitar-oriented brand of rock, in the late 60's Black Sabbath were the first true, well-known metal band. (Zeppelin was too blues-oriented to be considered pure metal, in my opinion.) Along with Heep, Purple, and a couple of others, Sabbath popularized this pulverizing art form through a decade in which radio favored lame soft rock and—egads!—disco. While they were succeeding despite "popular" opinion

(much like Metallica is today, although not on as grand a scale), there was a whole wave of groups, far more obscure, running beneath the surface. In the very early 70's, there were acts like High Tide, Hairy Chapter, Nightsun, etc., and moving through '75, '76, and onward, there were Marcus, Stray Dog, Lone Star, and a myriad more. Much like the underground of today, these bands played in small clubs and struggled to achieve enough record sales to convince their companies that further releases were warranted. However, vastly different from today's scene, bands like these benefitted from virtually no underground press. There were hardly any small-time fanzines who would take time for such groups, and even fewer radio shows. Plus, you can forget about a demo tape trading network. It was virtually non-existent. To me, the fact that units like Budgie and Bloodrock issued several major LP's in the U.S. is a testimony to the utter dedication and perseverance of these bands, plus the loyalty of their few, but committed pockets of fans.

So, when you hear the term "metal underground" mentioned, think not only of the last few years. Think of the proud and largely unappreciated forefathers who crawled thirstily through the desert of the 70's. We have them to thank for the strength and longevity of metal today and should look to them for inspiration.

Note: if anyone is interested in finding out more about the obscure, but incredible metal underground of the 70's and early 80's, don't hesitate to contact me: Ray Dorsey / E.C. Magazine / 401 Walcott Rd. / Raspeburg, MD 21206 / USA.



## STRAIGHTEDGE? YER KIDDIN' ME?!

by Chris Orloski

Straightedge(ism) is a coined term that is supposed to define a personal preference, a fragment of a person's lifestyle. I think it's mostly symbolic, the term that is. The word exists to describe an unchanging action, a way of life that does not deviate from a self-defined path, a "straight edge." The action behind the word, as I understand it, is an abstinence from the bodily ingestion of certain substances that would divert the mind from its "normal" mental operation. But, there are Catch-22's, if-then's, and-or's, and a stack of paradoxes that go along with be-

ing straightedge. I feel that quite a few definitions of straightedge are swimming in the sea of straightedged minds—each definition suiting each individual straightedger. And, being "straightedge" doesn't mean a whole lot unless you have a meaningful definition backing it. The search for meaning begins:

Some people like to define straightedge to be abstinence from substances that alter the mind's natural state—a very, very general interpretation of straightedge. The most obvious paradox with this one is the mere fact that enough of any substance can cause some kind of change in mental state and mood. Drinking enough water will give you a high. Or, what about breathing pure oxygen? Or no oxygen. There are plenty of natural, mind-changing things lying around within anyone's reach. Some of these things we need to keep ourselves alive. This makes me a little dubious of that wide-open definition of straightedge.

Then you have those (the majority of straightedgers) who say it's abstaining from more specific categories of homogeneous substances...like drugs! Which drugs? Which drugs, though? A sizeable number will say alcohol. Then there are a lot that will bleat something about hard drugs or "Illegal Drugs." [Oooh's and aaah's, booo's and hisses are heard in the background upon announcement of this voodoo phrase.] Alcohol is a legal drug. So is aspirin. So is caffeine. At least straightedgedness has been narrowed down to substance celibacy concerning two classes of drugs—legal and illegal. At this point, my feeling is that individual definitions really govern the meaning of straightedge. People are going to pick and choose which drugs fit inside their little box called straightedge. Then, they shall whittle the sticks of reason to explain why they fit there. I think people into straightedge are going to select the following targets for their new-found lifestyle: most illegal drugs plus alcohol, and perhaps caffeine (if they have a higher IQ and realize that it too is a drug). My opinion on the matter is that people adopt straightedge attitudes as some form of rebellion. Either rebellion or its twin, but precisely opposite companion, conformity.

The folks intent on rebelling may be going against the fabric of society for a couple of reasons:

One that extrudes quite far above the whirlpool surface of analysis as being a good reason, is this—some people, using intuition and what common sense they have, find they do not need drugs to sustain their lives. They revolt from an arbitrary set of illegal and legal drugs alike. After an enlightening reflection on what drugs really mean in conjunction with society, these people decide to abandon the user-friendly (escapism) drug attitude so dominant in our high-tech world. The people circumventing the drugs that they find harmful and of no personal value to themselves are the people who really make the word straightedge meaningful.

Then, we've got the group of people classified by straightedgedness swayed by public opinion. And...warped by government opinion, too. They refrain from consuming illegal drugs because they are "bad"—a public no-no it is, and a betrayal of public opinion nearly calls for witch-burning in this day and age. What has happened? The mechanical, technological half of our brain is up to date, the philosophical side still in the 1600's. It is unlawful in the United States of America to imbibe certain liquids or to ingest particular chemicals; man-made or planet-made, this is of no concern—the effect the drug has is what our government spies upon. I can

buy (or produce) and drink the dangerous liquids gasoline, uric acid, and Coca-Cola—all producing a noticeable change in brain operation—in any city an not get arrested, but if one droplet of my blood is ever found to contain X, Cocaine, or THC, then the hammer of justice puts a dent in my head, a stigmatic stain on my reputation, and these circular metal things around my wrists. That hammer is a subject of importance in itself, but Hoffman's *Steal This Urine Test* should answer peoples' questions about legality of drugs. The straightedgers who avoid illegal drugs often avoid one legal drug at the same time. Alcohol. If the contradiction isn't obvious, I will flay, then fillet it right here. These people are conforming to questionable laws prohibiting drugs while rebelling against a legal drug. A major irony shall forever mar the history of straightedgism.

And, alas, we at last come to the malpractitioners of straightedgism who found the light via friends who also look like they practice it or from the 'zine media who burble a word or two every now and then. These last definers of straightedge find solace not in the manifesto of straightedgedness, but rather in the action of fitting into a group—conforming. The motive of avoiding bad drugs that rests atop that definition of straightedge (present in their subconscious) is but secondary to having something in common with the herd. The definition of straightedge is reduced to "having the ability to adapt to an idea and fit into a group of people sharing that same idea." This group of people is the one that forces straightedge as a concept to be questioned and heralded as a trend, another passionate quest turned fad, an idea that once had an origin and meaning, devoured, digested, and hollowed out.

The farther the idea of being straight-edge spreads, the greater and greater the dilution. If it has not been skinned completely already, the word will be applicable to anybody at any time and will hold no water whatsoever since it now is but water—no definition will be left. If someone comes up to me and says "Hey, I'm straight-edge," I'll say "So what." And, the search for meaning will begin.

## THOUGHTS ON PROPAGANDA, MACHINES, AND SOCIETY 4/10/89



A GOOD PROPAGANDA FIGURE

by C. Orloski

American society is but a sheet of illusive paint overlaying attitudes of apathetic hypocrites who demand efficiency. Flashy, fluorescent colors spray in our eyes. We are blinded by the half-succeeding attempts of capitalism that convince us that we need the bright hues, the myriad useless trinkets that are offered to us in such quantity. Aisles of brightly marked boxes, heat-shrunk plastic wrap, and words of wisdom "FREE," "33% MORE," "NEW," "SALE," and "CASH BACK." How can we prevent drowning in such a sea of tempting propaganda? The more flash and color we see, the more we crave, the more we can tolerate. Our method of consumption is drug-like in nature, with a method of dispensing to match. A mechanized vessel filled daily with stronger advertising campaigns. A larger dose with more sensitive and energetic firepower to assault ourselves. The machine has been switched on. We simultaneously try to achieve efficiency and material happiness. It is much like an untiring dog chasing its tail in circles. It never slows; it gets only angrier and more impatient as frustration mounts. It cannot reach its tail—we cannot reach material happiness nor desired efficiency. It runs faster and faster after the sprig of hair only to find it a toothmark away. The motion becomes so frenetic the situation is a blur.

To everything there is a limit. At some point, an organ will fail, a bone will snap, a limit will be exceeded. Some day, the machine will fly apart at the severing of some vital bolt. We will experience the "big bang." There is a limit to artificiality. We can contour our heads with useless ideas about ourselves and fill our laps with bubbles, but the effort to make work unnecessary will fail tremendously. And all the flash, glamor, and color with which we

hide this goal diverts our attention even further. We will find that trying to replace ourselves with efficient machines will only generate within ourselves an abyss, an emptiness that will grow as the complexity of our machines grows. When we replace ourselves in the name of efficiency, we lose any reason left for living.

## DIRECT ACTION – SOME METHODS TO CONSIDER

by Marc Fischer

Before I tear into my usual commentary, I'd like to thank everyone who has dropped me a line in response to past articles—you know who you are. Because I think that there are a few of you that are interested, for this issue, I'm going to talk about some methods of direct action. I think the best way to start this is to quickly explain what direct action is by my definition. I feel it is a means by which one reacts to something in a way such that he/she tries to directly create change. This 'change' could be within your community, township, or city, your state, your country, or the world. Or, it could be a change that made someone's life a little bit happier, or changed a person's way of looking at a particular issue and, in turn, made someone aware or react to a problem you feel is important. So, here are some things that I've done and that you can do, too. Most of them require very little in terms of commitments. Some are legal, some are not.

**VOLUNTEER.** Number one—try getting involved in doing volunteer work—especially in your community. Not only do colleges love this kind of thing (which is *hardly* the reason it's important), but being actively involved with something in your community is a good way to set an example for other people in your school or your peers. Also, if you're a punk slob like me with a fucked-up haircut and cheap, trashy clothes, community service is an amazing way to disprove the stereotypes many people have about punks and metalheads—stereotypes that label them as lazy, uncaring, and apathetic (probably because a lot of them are!). I try to put in about forty-five minutes a week working with a lady with Parkinson's disease in a nursing home. Although I spoke about nursing homes in depth last issue, I'll quickly say that the many hours I've spent at the home have added up to one very interesting and meaningful experience. Doing volunteer work, particularly helping people with disabilities of some kind, will give you a greater understanding of how fortunate you are in comparison to many others around the world, and this also shows that you can do something very small that really means a lot to someone else. Investigate the possibilities in your area.

**FLYERING.** Here's one of my favorites. Flyering involves creating a flyer (duh, really?) or photocopying one that someone else made and posting it *everywhere*. You can try to get a permit to do this legally through township or city offices, but it is a major pain in the ass and probably not worth the hassle. Flyers my friend and I have been posting have dealt with issues like why one should boycott McDonalds, the N.R.A., and particularly U.S. involvement in Central America and Contra aid. In my opinion, flyers are a very good medium for alerting people to important political issues, secret government action, and especially product or company boycotts. Also, of extreme importance is where you post your flyers. My friend and I have

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Ad Council



Baboon Dooley  
Rock Critic

Baboon the  
media  
casualty

The media  
assaults us daily  
with useless  
images + superfluous  
information that  
ultimately corrupts  
our trust in  
ourselves!

So, stop  
looking  
at it.

What?  
And not  
know  
what is  
going  
on?

There are  
millions of  
men + women  
who lead full  
and rewarding  
lives who  
couldn't give a  
damn about  
what the  
media says.

To close  
your eyes  
is to give  
in to the  
evil that  
threatens  
us all.

Oh, so how  
can you tell  
that the  
media is  
having this  
corrupting  
effect on  
your life?

Nobody  
likes  
me.

Would it be  
a gentler +  
kinder nation  
if they  
brought back  
Mr. Ed?

Baboon Dooley  
Rock Critic

Baboon Gives  
in to the  
neurotic urge  
of Narcissism!

Hmm. It says here  
in the dictionary that  
Narcissism is "erotic  
gratification derived  
from admiration of one's  
own physical or mental  
attributes." I  
wonder.

walk!  
walk!  
walk!  
walk!  
walk!

Mirror mirror  
in my hand  
who's the rockiest  
in the land?

His  
almightiness  
Haile  
Selassie  
I!

Bummer!  
My mirror  
is a Rasta!

Roots!

