

METAL GLORY

NO. 3 **52**
PAGES

ALL STYLES OF METAL

ICED EARTH.
KRAZE.
ICON.
SORCERER.
INQUEST.
STYGIAN.
SOLITUDE AETURNUS.
DALTON.
EVICTION.
WICKED ANGEL.
ANTHONY & MELANDER.
CONQUEST.
ANASHI.
ABBY JAYE.
FLIGHT CHARM.
HOT LEGS.
ANESTHESY.
ETERNAL RYTE.
OBLIVEON.
TALION.
HIGH NOON.
CONFESSOR.



PENDEMI A.
SNYPER.
POWERSURGE.
FLOUNDER.
MEZZROW.
IN THE PINK.
HORDE OF TORMENT.
ARBITRATER.
KNIGHTRIOT.
PARALYSIS.
CRIMINAL JUSTICE.
BLACKKOUT.
ROCKNEE.
WITCHES.
SECRECY.
DANGER DANGER.
JEOPARDY.
COLDSTEEL.
MR. NASTY.
ARCANE.
WITCHHAMMER.
RED HARVEST.

OLIVER MAGNUM
FIFTH ANGEL
CHASTAIN

Hi there!

And welcome yet another time. I feel I've made the best issue I possibly could. Unfortunately, some of the "major" names didn't bother to answer my questions, but what else is new?! A lot of different bands are featured, covering every genre of hard rock and heavy metal. So there should be something for all tastes in the third edition of Metal Glory. I would have hoped for some more support from the underground (especially the readers out there). Bands are willing to sacrifice a lot of demos and send back interviews, and it would be nice for them if you could be bothered to show your support in the scene. I'm still interested in getting in touch with people willing to sell the magazine, be it at gigs, record stores or through mail. And I'd also like to hear from 'zine editors and tape-traders, as I'm always interested in finding out about new bands/'zines.

I was actually considering giving up, but I've decided to keep this project going. I believe that someday, the magazine will be of good enough quality to really break through (both in the underground and the established scene). The next issue of Metal Glory will take about six months to come out. In the meantime, I'll find ways to further improve the layout and track down the most interesting bands around. The characters will be smaller in order to give you even more info., and I'll try to get more record stores etc. to distribute the magazine. Until then, I'd really appreciate any help I could get from you. Show the 'zine to your friends and local stores and tell bands about me. Thank for the support!

ERIK SONTUM (EDITOR)

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THANK TO ALL THE BANDS FEATURED IN THIS ISSUE FOR SENDING ME STUFF TO WRITE ABOUT, TO ALL THE CONTRIBUTORS LISTED ABOVE, ALL THE ZINES MENTIONED WITHIN THESE PAGES AND TO ALL PEOPLE THAT HAVE OTHERWISE SHOWN INTEREST.

I'd like to point out that the XYZ review and High Noon article was written by Hein-Frode Hansen (in addition to all the other stuff with his name on it, of course).

The Inquest article was written by Huw Costin.

The Dalton article was written by Nicolle Blok.

All other stuff without names on them was written by myself!

ALBUMS (ERIK SONTUM)

1. WATCHTOWER - CONTROL AND RESISTANCE.
2. DREAM THEATER - WHEN DREAM AND DAY UNITE.
3. HEIR APPARENT - ONE SMALL VOICE.
4. TOXIC - THINK THIS.
5. FATES WARNING - PERFECT SYMMETRY.
6. ANNIHILATOR - ALICE IN HELL.
7. TESTAMENT - PRACTICE WHAT YOU PREACH.
8. TITAN FORCE - TITAN FORCE.
9. RUSH - PRESTO.
10. VOIVOD - NOTHINGFACE.

ALBUMS (HEIN-FRODE HANSEN)

1. WITCHHAMMER - ADVANCE TAPE.
2. WATCHTOWER - CONTROL AND RESISTANCE.
3. VOIVOD - NOTHINGFACE.
4. EQUINOX - AUF WIEDERSEHEN.
5. VAIN - NO RESPECT.
6. CRYWOLF - CRYWOLF.
7. TOXIC - THINK THIS.
8. DREAM THEATER - WHEN DREAM AND DAY UNITE.
9. ENUFF 'Z ENUFF - ENUFF 'Z ENUFF.
10. ELECTRIC BOYS - FUNK-O-METAL CARPET RIDE.

DEMOS (ERIK SONTUM)

1. SECRECY - LIKE BURNING ONE'S BOATS.
2. COLDSTEEL - DEAD BY DAWN/SCARRED FOR LIFE.
3. COUNT RAVEN - DEMO '89/INDIGNUS FAMULUS.
4. MACHINERY - DEMO '88.
5. CONFESSOR - UNCONTROLLED.
6. WITCHHAMMER - INTO THE HALLS OF JUSTICE + ADV. TRACKS
7. ARCANE - DEMO '89.
8. MAJESTY - YOUR MAJESTY/ROUGH MIX INSTRUMENTAL.
9. MILITIA - DEMO '89.
10. GEIDI PRIME - DEMO '88.
11. PONTIUS PROPHET - RITES OF HATRED.
12. SORCERER - DEMO '89.
13. PATRIARCH - BEHIND THE GATE OF DOOM.
14. SOLITUDE AETURNUS - AND JUSTICE FOR ALL/MIRROR OF SORROW.
15. CRIMINAL JUSTICE - BURNING THE INFIDEL.
16. ICED EARTH - ENTER THE REALM.
17. FIRE - DEMO '88.
18. MYSTIC FORCE - BLIND VISION.
19. POWERSURGE - ELEMENTS OF METAL.
20. GHOST STORY - SEEDS OF DESTRUCTION.

DEMOS (HEIN-FRODE HANSEN)

1. SECRECY - LIKE BURNING ONE'S BOATS.
2. WRECKING MACHINE - MERGE.../SOMETHIN' HAPPENED.
3. HIGH NOON - DEMO AND LIVE '89.
4. ALLEY RATS - DEMO '89.
5. KAZJUROL - A LESSON IN LOVE.
6. MEZZROW - THE CROSS OF TORMENTION.
7. COLDSTEEL - DEAD BY DAWN/SCARRED FOR LIFE.
8. MILITIA - DEMO '89.
9. THE HORDE OF TORMENT - PRODUCT OF A SICK MIND.
10. SERPENT - REHEARSAL DEC. '89.

I was supposed to print Harris Theodoratos' playlists too, but I can't find them at the time of going to print. He's mainly a fan of Savatage, Count Raven and stuff like that!

Fifth

Angel

The history of Fifth Angel is quite well-known in Europe, so I'd like to start this interview with the release of their debut album (Shrapnel/Roadrunner and Epic, 1988). Vocalist Ted Pilot answers the questions.

M6: How did you manage to get the deal with Epic Records?

TP: Derek Simon, our manager, shopped the first album around. We had quite a few offers from labels, but we decided to go with Epic because they had good reputation for treating bands well.

M6: Who decided to re-release the debut album?

TP: It was actually our own idea. Epic didn't want to release it again, but wanted to move on with the next one. Our following in the US was so small that the re-release helped a lot, but it wasn't really necessary to release it a second time in Europe since we had a broad fan base there.

M6: Why was the cover re-designed with the Epic release?

TP: Because the original cover kind of looked like a flying mule. We wanted something more sophisticated, more classy. We wanted something clean that would represent the band and the music on the album.

M6: Are you satisfied with the response from the debut album?

TP: To a degree, yes. Sales were around 100000 copies, so it wasn't bad. But we hope to do a lot better with the "Time Will Tell" album.

M6: Do you feel you got enough response from fans/magazines?

TP: Yes! The fans and the magazines were great. In fact, if it wasn't for the articles in magazines, our exposure would have been next to nothing, since we didn't have a video and the label advertising was below par.

M6: Are there any countries where you seem more popular than other places?

TP: That's hard to say. Probably West-Germany and England. We started doing better in the US after the re-release.

M6: Why did James Byrd also leave the band?

TP: We had to let James go because of personal conflicts. It was too bad, but you have to get along with all the members in your band. Or else, the entire band starts to suffer. However, Kendall, our new guitarist is working out real well and we all get along just great!

M6: About drummer Ken Mary's replacement - rumor has it that Mickey Dee (ex-King Diamond) was on your list. Is this true?

TP: Yes, we did try Mickey. And he was very good. But, we just couldn't get to terms financially (lack of money seems to be a major problem in the music industry!).

M6: Why did it take so long to release your second album?

TP: "Time Will Tell" took a long time because of all the setbacks from the label, and waiting for the first album to taper off. You have to remember that it was the re-release that did

well in the US, so we just had to wait until that album had finally played out.

M6: Why did you choose Terry Brown as producer this time?

TP: Epic told us that they wanted a different producer this time around to achieve a different sound on the album. We also wanted a producer who had handled metal songs (like Rush) and commercial songs (like Cutting Crew), since the new album covers a broader rock spectrum than the debut. I think it actually worked out fairly well!

M6: Can you tell me about the recording of the album?

TP: The drums were recorded in New York. Guitars, bass and some vocals in Connecticut, more vocals keyboards in Seattle and the final mix was done in Toronto, Canada. You could say that we were all over the place with this one! But we had a great time and were treated well. It's kind of difficult to describe how we're working in a studio. You have to be there and watch how it all comes together to get a feeling of it. The album was mostly written by Ed Archer and myself, and I also wrote the lyrics. However, without the help of the other guys, we wouldn't have the Fifth Angel sound.

M6: Has Fifth Angel changed musically since the debut album?

TP: Yes, I think the writing has definitely matured. And we have become better musicians as a result of playing longer and analyzing our playing more. We also don't worry as much about what the label will think of our material like we did on the first one. We write what we like, and what we feel the people want to hear.

M6: Will there be any videos to accompany "Time Will Tell"?

TP: We better, or the shit is going to hit the fan! A video is required for a band to do well in this age of music marketing. It's very difficult to compete in this business when you have the tools to work with, and impossible if you don't!

M6: Can you tell me about the Seattle metal scene?

TP: There are a few places now where metal bands can play, but they are smaller clubs and only at certain nights. It's rare to find a metal band playing a club on a Friday or Saturday night. It's mostly on Sunday nights, when the house dance bands has a day off. So conditions haven't changed a lot in that respect. But I still think it's good in a certain way. It forces the bands to work on their music and recording, so that they have a good product to shop around to the labels. Even though live shows are important, you must first and foremost have the music.

M6: Any final comments?

TP: Well, thanx a lot for the interview. And in closing, I would like to thank everyone for supporting Fifth Angel, and to go out and pick the album up. You won't be disappointed!

And thank you for the interview. Write to: Fifth Angel, P.O. Box 40298, Bellevue, WA 98004, USA.

NICOLLE BLOK

ICED EARTH



Iced Earth originally formed in Ft. Wayne, Indiana under the name of Purgatory in January 1985 with founder members Jon Schaffer (guitars) and Greg Seymour (drums). Shortly after, they relocated to Tampa, Florida and hooked up with vocalist Gene Adam, guitarist Randy Shawver and bassist Dave Abell. They entered the Morrissound Studios and recorded their first demo, entitled "Horror Show", on an 8-track machine. Towards the end of '88, they entered the studio again, this time with the Iced Earth monicker. The final result is a six-track tape called "Enter The Realm", recorded on a 24-track machine (see review). Jon Schaffer answered some questions:

M6: Who writes the music and lyrics in Iced Earth?

JS: I write most of our music and lyrics. Our newest member, Randy, has written some great stuff, too. We write very well together. Our music has a lot of different influences, ranging from Alice Cooper to Iron Maiden to Judas Priest etc.

M6: Do you have any plans for a tour or doing a video?

JS: Right now, we're trying to get signed. Then we'll do all that.

M6: Are you satisfied with the response you've got so far?

JS: Very satisfied. So far, we've had very positive response from all over the world.

M6: Do you have any new material, not on the demo tape?

JS: Yes, we'll be recording the Halloween weekend '88. We're doing six new songs in the 8-track room at the Morrissound Studio. This tape is mainly just to shop to labels that liked the "Enter The Realm" tape, but wants more. It will not be as good sound quality as "Enter...", because of finances. But it will let them hear the new tunes.

M6: What musical direction is Iced Earth taking?

JS: Heavier, but not to the point where it loses the feeling we're trying to put across.

M6: What are your lyrics about?

JS: The songs are a lot about the way I feel about things, and some personal experiences.

M6: Anything special you'll like to say?

JS: I would like to say thanx for putting us in your 'zine, and I hope all your readers will try out Iced Earth. I think they will enjoy us.

The "Enter The Realm" tape costs \$8. It may seem expensive, but is definitely worth it. Write to: Iced Earth, P.O. Box 280364, Tampa, FL 33682-0364, USA.



KRAZE
C/O TIM LANDIS
94 EAST PENN AVE.
WERNERSVILLE
PA 19565
USA

Kraze was shortly featured in Metal Glory no.2, but as the band is very good, I think they deserve some more publicity than they got back then. Vocalist Tim Landis answers:

M6: First of all, can you give us some background on the band?

TL: Kraze was formed in 1984 as a full power metal band. We've gone through numerous bass players until we acquired Kip Forbes. He's a strong force to add to Gary Long (drums), who has always been there in the rhythm section. Cory (Laity, vocals/guitars) and I have been in the band since the start. Our demos have received excellent reviews worldwide. Together, Demo II and Demo III have sold over 1500 copies. We're really happy with our fans... they're the greatest! We owe them a lot.

M6: Have you attracted any serious label interest yet?

TL: We've had offers from numerous small indies, but we are waiting for something a bit better. We do have "Devil In Disguise" from Demo III on a compilation album from Auburn Records. It's titled "Heavy Artillery".

M6: You seem to have gained a strong underground following, but has yet to sign a record deal. Is this frustrating?

TL: The underground is Kraze's fan-club. We've had their support from almost the beginning. Yes, it is so frustrating when I receive all this mail telling us how good we are and all the reviews we've gotten (not one bad review). And so far no deal. It makes me "krazy" that one of these labels don't give us a chance.

M6: How has the band progressed from the beginning to present?

TL: Kraze has progressed heavy. Unlike most bands that start out heavy and wimp out! We feel that this is one of our strong points and we'll continue to write this way.

M6: Do you have any tours planned?

TL: Hopefully, we will get a deal and then a tour will follow. But we have to get a label to listen.

M6: Have you considered releasing a self-financed album?

TL: We have considered this, and it might happen. But, hopefully, a label will finance us. The songs would be picked out by us band members if we went that route.

M6: What kind of topics do your lyrics deal with?

TL: We write about different things, facts or fiction. We try to find things that we feel need to be brought to people's attention. Cory and I write the lyrics and the whole band write the music.

M6: Do you feel you've more of a European sound than American?

TL: We've been told that. I'm not quite sure if we're either. I think we have a unique sound, kind of a cross between European and American. It's ours - and we won't change it!

M6: You've asked all your fans to write to the record labels. How is this "campaign" going?

TL: The fans have been great. They're writing to the record companies. So far, no response. But hopefully soon.

ICON



Like the Phoenix bird rises again, the Phoenix-based Icon rises from oblivion. For 4 long years it was quiet around the quintet. Most people even thought Icon had split up, but no way, they are back on the track and have a new album out, called "Right Between The Eyes".

The band started out in 1981, with guitarist Dan Wexler, bassist Tracy Wallach and vocalist Stephen Clifford. Later on, guitarist John Aquilino and drummer Pat Dixon completed the line-up. In '84, Mike Varney spotted the boys, and signed them to his own Shrapnel label. However, a clause in the contract said that Icon

would be freed from it should they manage to get a major deal within ten days of signing the contract. Dan Wexler immediately rushed off from Phoenix to L.A and managed to get Capitol interested in three days. So Icon's debut album, simply called "Icon", was released on Capitol Records.

Their musical style can be described as melodic heavy metal. The album got good reviews, but didn't do much for Icon. So they decided to change their direction a bit. The second album, called "Night Of The Crime" and released in 1985, was more melodic, had a lot of keyboards and

was very pompous. The songs were better, and the production work of Eddie Kramer was crystal-clear. This was definitely one of the best albums released in 1985. But again, the trick didn't work. Sales were low and Capitol Records ditched the band. Icon was back to point zero! Losing their record deal wasn't their only problem, either. Vocalist Stephen Clifford had a serious drug problem. When he was finally clean, he became a christian and left the band. Guitarist John Aquilino also left Icon, due to the band losing their deal. But the remaining members didn't want to give in. A new vocalist was found in Jerry Harrison and a new guitarist in Drew Bollman. New demos were made and they started searching for a new record deal. This time around, Dan and the guys were not so lucky as finding a major deal after three days. Altogether, it took more than three years. One of the reasons for this was that Icon only wanted to sign to a major label, and not a small independent company. Dan Wexler said about this: We don't want to make records just for our girlfriends. If I can't find a major deal, I'd rather quit! Luckily, Dan didn't have to quit. An old friend of the band, Ed Trunk, got a job with the Megaforce label. The "Right Between The Eyes" album saw the light of day after 4 months of studio work. It was produced by Dan Wexler himself (Alice Cooper appears on the "Two For The Road" track). Again, their musical style has changed. The music is a mix of the first album's power and the second album's melody. Due to their new vocalist Jerry Harrison having a totally different voice than Stephen Clifford, you get a feeling you're dealing with a brand new band. And for the younger hard rock fans, Icon will be a new name, anyway. Megaforce gave the band some money to shoot a video for the song "Taking My Breath Away", with options on doing another one. The band has also signed a deal with Premier Talents - a booking agency. If you would like to give the band some support, write to: Icon, P.O. Box 413, Tempe, AZ 85281, USA.

ELDRITCH ASSEMBLAGE

(Previously known as METAL OVERDOSE), has its first issue (actually second) out now!!! With a totally professional lay-out, improved printing (A4 format), and new goals, this is a fanzine not to be missed by anyone seriously interested in the underground (it's written in English). It features many, long and in-depth interviews, with bands like: Titan Force, Blind Illusion, Revelation, Extrema, Aftermath (AZ), Dorsal Atlantica, Hair Apparent, Oblivion Knight, Transilience, Prophets Of Doom, Disjecta Membra, Salem (JAP). A huge special feature on the scene of the premier metal state of Texas can also be found in E.A., which includes many articles on Texan bands, and a few interviews (with Process Revealed, WatchTower, Chris Orloski-editor of Gray Matter 'zine, and Ron Jarzombek). Of course, there is much more to find in it, like the tons of articles/ reviews on new bands, the numerous show reviews, the fanzine ads, etc.!!!

For your copy, just send three U.S. dollars (\$3- cash please), to the following address: Manolis Papyiannakis, Solomou 35, Halandri 15233, Athens, Greece. (That price includes p&p). When writing along, please give us your current 5 fave demos and records, so that we may be able to make a reader's chart.

If you think you can distribute 4, 5, or even more copies, please get in touch at once! Any new bands are invited to send their material, especially those in the techno-progressive side of the fence. Be open minded and resist control!

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#5

FEATURES:
KING DIAMOND - METAL CHURCH
RATT (What they think of Thrash and Speed Metal!)
EXODUS - ATROPHY - SLAYER
QUEENSRÿCHE

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SORCERER

BORN WITH CLASS

Sorcerer is one the best new acts around these days, and a welcome surprise for those of you waiting for the next generation of doom outfits. As most other interesting doom bands, Sorcerer is of course from Sweden. But mere Candlemass clones they're not. They've managed to create a new style of doom that will certainly spawn clones in the same way that happened to Candlemass a couple of years ago. This is the interview I did with vocalist Peter Furulid (For background info., see M6 no.2).

M6: First of all, can you tell me about your brilliant demo?

PF: This is our first official demo, recorded in an 8-track studio. We're very satisfied with the sound (taken into account that it's an 8-track recording) and we produced everything ourselves. But next time, we want an ever more powerful and rawer sound.

M6: How would you describe the musical style of Sorcerer?

PF: It's very heavy and powerful music, with beautiful harmonies and a lot of feeling in it. It's a concept story, so we tried to fit the lyrics to the music with a line that flows through the songs. We like fantasy stories.

M6: What's the response been like so far?

PF: The response has been very good. We're getting letters from all over the world and the reviews we have received are unbelievable. We've had very good response from the underground, and that's really fun. As for how many copies - I don't know. Maybe one thousand.

M6: What's the current situation in the Sorcerer camp?

PF: At the moment, we're working on new material. We will release an lp, hopefully followed by a tour and a video. We have

some label interest, but no contract yet. But we won't hesitate in making a self-financed album, because we have a lot of fans. So we promise an lp, no doubt about it.

M6: Do you think Sorcerer might appeal to people not normally into doom metal?

PF: Yes, it actually does. Perhaps because of our wide range of influences. We like some thrash like Slayer and Metallica, and also some classical music and bands like Queensryche and Metal Church.

M6: How do you feel about being compared to Candlemass?

PF: You can't avoid a comparison, as there are so few bands actually playing this kind of music. The only reason why we are playing this powerful and epic style of music is because it's in our blood and soul, and we'll continue that.

M6: So you won't give up your style for anything?

PF: No way.

M6: Any final comments?

PF: A big thanx to all of our fans, radio shows and 'zines.

If you don't have the Sorcerer demo by now, I strongly recommend that you do something about it. After all, it would be a shame if some of the tracks didn't appear on the album and you really liked the band. And the band appreciates all support it can get. The brilliant tape contains six song truly epic master-pieces and sounds (as well as looks) extremely professional (it even sports a cool full-color cover). It costs SKR30/\$6/3 pounds. Write to: Sorcerer, c/o Peter Furulid, Svartvikslingan 31, 161 29 Bromma, Sweden.

INQUEST

Inquest hail from Leicestershire and consists of Aaron Hughs on bass/vocals, Dave Darrington on guitar and Phil Kilby on drums. They have been around for about 8 years, with the present lineup going for about 8 months. I asked them a couple of questions at a rehearsal a sunday afternoon.

M6: How would you describe yourselves as a band?

DD: A death metal band with a sense of humor (the hardest band in Melton Mowbray).

M6: What do you write about in your songs?

DD: We like to speak our minds with our lyrics.

AH: We're certainly not afraid to shy away from the trend of slogging death and decay lyrics.

DD: But we also like to inject a little humor here and there, sort of hardcore stuff, I suppose.

M6: Who are your influences?

DD: Between us we like Celtic Frost, which is my personal fave (at least their old stuff). Nuclear Assault, Slayer, Extreme Noise Terror, Anthrax, Metallica, Overkill and Napalm Death.

AH: And I like Kiss (this was greeted with lots of laughter for some strange reason).

The band should have a demo out soon, to be called "Dimensions Of Light", with the songs "Death March", "Dethroned Emperor" (Celtic Frost cover), "Basket Case", "Blade Bin Attack" and "My America" (Nuclear Assault cover). It's not really meant for general release, but can be obtained from: Inquest, c/o Dave Darrington, 6 Greaves Ave., Melton Mowbray, Leics., England.



(L TO R: BOB, JAMES, MIKE AND JAMIE.)

Last issue saw me praising Stygian's 'Earthly Homicide' demo, and judging from the response they've got so far, I'm not the only one that found the tape interesting. The band's line-up is as follows: Gary Golwitzer on vocals (ex-Wrath, signed to Medusa), Mike Delmore/Bob Allen on guitars, James Harris on bass and John Cook on drums. Here's what bassist James had to say about the brilliant band.

MG: First of all, can you tell me about how you got started?

JH: Stygian was formed in November 1986 by Mike Delmore and myself. Our debut demo, called 'Earthly Homicide', is our only recorded product out so far, but it has been doing extremely well. We have sold over 1300 copies so far and they are still available.

MG: Who writes the music and lyrics in Stygian?

JH: Mike and myself write the music about 50/50, and the lyrics are spread throughout the band. But in the future, our new vocalist (Gary Golwitzer) will be writing the majority of the lyrics. Our influences are Trouble, Metallica, Testament and many more.

MG: What are your lyrics about and what influences you?

JH: Our first concern is writing quality songs. We write the music first and add the lyrics later. Musically, we try to put a lot of elements into our songs (power, speed, tempo changes). But we don't overdo any of these things. Lyrically, we stay away from satanic topics. We try to write positively about things like anti-war, anti-drugs and so on. There are so many topics that we're looking forward to write about. We like writing longer songs, epic instrumentals and meaningful lyrics.

MG: What are your further touring/recording plans?

JH: The next time we go into a studio, we will record a full-length album. It will be called "Seconds 'Til Death". All the songs are already written. Some songs on the future album/demo are: "Seconds 'Til Death", "Fly Or Die", "Flames And Fire", "There Is No Peace" and "Ancient Rhyme". It might come out as a demo, if we don't get signed before we enter the studio. But before we do that, we must find a quality producer that we can afford. And as for touring, we have a tour bus already and if things work out with the album, we should be on the road in the spring/summer of 1990.

MG: Why did you include an instrumental track on the demo?

JH: We did three songs on the tape and "Earthly Homicide" was the third song we wrote. But we also wanted to show that we're not limited to just writing speed metal and have some musical talent. We also plan on writing an epic instrumental for the album.

MG: Can you tell me some more about the new material?

JH: We write in our own style, so they're comparable to "Earthly Homicide". "Fly Or Die" is about a punk who realizes he has



to straighten up to make it in life. "Flames And Fire" is about bad thoughts about spending your eternal life in hell. "Seconds 'Til Death" is about drug abuse. We'll also re-write some of our songs lyrically because we have a new vocalist.

MG: I find the song "Leadfoot" very Metallica-inspired. Any comments on that one?

JH: When I first wrote it, I was thinking Lemmy and Motorhead, but it has changed a bit since. But I can see where you hear the similarity.

MG: How has the response to Stygian been? Satisfactory?

JH: Yes, we have appeared in over 60 magazines/fanzines, and many more have written us and are in the process of reviewing the demo, plus some have sent interviews. We are in the process of doing a promotional thing - offering free Stygian stickers in combination with reviews/interviews (and how lovely those stickers are - ES). So the response should be huge shortly. We are trying hard to get our name known worldwide.

MG: Any significant changes in the Stygian sound ahead?

JH: We like our style the way it is, but we will always progress and improve as musicians. We'd like to think of our music as Intense Power/Speed metal with class (I can agree with that description - ES). Our music covers a lot of ground, and some times it's like a rollercoaster. So at times it borders on thrash and at times we do classical intros. It also has the power and speed elements, so everyone should check the tape out.

MG: Any special comments?

JH: We would like to thank Metal Glory for this interview and encourage everyone reading this to buy our demo. Also, everyone who write will receive free stickers. Our merchandise is the 'Earthly Homicide' demo (\$4 US/\$5 overseas), t-shirts (both 'Earthly...' and 'Seconds...' \$9 each). Write to: Stygian, c/o James Harris, P.O. Box, 476933, Chicago, Ill. 60647, USA.



Solitude

Aeternus

Not that many bands nowadays are trying to do something original and innovative, and even fewer that, at last, even manage to do it. Although some people say that Solitude Aeternus, a five-piece power/doom metal outfit from Arlington, are nothing more than Candlemass clones. I strongly believe that they are much, much more. Having heard their excellent demos - when they were still called just Solitude - I think these guys have the potential to go far. New drummer Kyle Steadham was kind enough to answer some questions concerning the band's past, present and future.

M6: Solitude Aeternus is not a thrash band. Why do you prefer playing power/doom, knowing that thrash is so popular these days?

KS: Well, first off, we feel that there is more flexibility in power/doom metal. In other words, we can utilize more techniques such as harmonies, melodic vocals and original ideas. Not to say that thrash bands cannot have these things, but we believe that we can use more of our various influences by playing the type of metal we do. Most of us have previously been in thrash bands - John was in Rotting Corpse - and we listen to some thrash bands, but as we felt thrash was reaching a stalemate we were lead to start a band which reached back to the roots of metal. These roots being Black Sabbath, old Priest and old Rush. The type of bands we grew up listening to! And besides these reasons, we also like the crushing, powerful and ultra-heavy sound of doom metal.

M6: Ok, time for the usual question now. When did S.A. start up and why did you chose the name Solitude?

KS: The band was started in 1987 by John Perez (guitars). The other members are Robert Lowe on vocals, Edgar Rivera on guitar and Chris Hardin on bass. There have been some line-up changes that have strengthened the band and gave us the sound we have today. As you may have noticed, there's been a slight change of name. We have added Aeternus (pronounced e turn us) to the end of Solitude. We had to alter the name because of conflict with another Solitude. We didn't have the money to get involved in legal disputes, so we just changed it to Solitude Aeternus. We originally chose the name because it represents the solitude of our musical ideas. Aeternus is latin and means eternal, which represents our dedication to our music.

M6: Why did your old vocalist (Kristoff Gabehart) quit, and can you tell me about your new vocalist (Robert Lowe)?

KS: Kristoff left the band because he lives over 300 miles away and also because he wanted to devote more time to his christian calling. Our new vocalist, Robert, is an old friend of mine. We

have played in bands together for about seven years. He played guitar in all the previous bands, and only sung a little. When I joined the band, I told Jon about Robert. And when Kristoff left, Robert was in. We feel that Robert is a great addition to Solitude Aeternus and certainly a great vocalist.

M6: In a recent (?) issue of Metal Forces, Borivoj Krgin (while reviewing Confessor's "Uncontrolled" demo) said that you were "blatantly ripping off Candlemass". Do you think this is true, and what protects you from becoming just clones?

KS: We understand that we will inevitably be compared to them, because we play doom metal. Candlemass has been defining the genre and is the most well-known doom band, so they serve as a basis of comparison. Our first demo had a very similar production to the Candlemass debut album, and upon only a few listens may appear to be just a copy of Candlemass for critics like Borivoj. For those that get many tapes to review, it's easy to arrive at this conclusion. We believe that, although we are doom, we offer many differences from Candlemass. For instance, we've got songs like "Into The Battle", which are very fast. And Robert, unlike Kristoff, has a quite different vocal style than the Candlemass vocalists (they had another vocalist on the debut album). Also, our newer material, which has come about since our first demo, has the distinct Solitude Aeternus sound illustrated on the "Mirror Of Sorrow" demo. An ironic note to this question is that Borivoj is the head of Mean Machine Records, who we are/were negotiating a deal with.

M6: How is the Arlington scene, any local support?

KS: Actually, there's no scene, so to speak, in Arlington. We play in Dallas and Ft. Worth where there is a small scene and we have a good following.

M6: How is the "...And Justice For All" demo doing saleswise?

KS: We have been amazed at the demo sales, which have been very good. We get orders nearly every day from doomers all over the world, especially Europe. We must credit the many fanzines and mags who have received our tape and done articles on us.

M6: The 1-track "Mirror Of Sorrow" demo that you have put out with Robert's vocals was particularly recorded to be shopped around for a record deal, wasn't it? As I said, Mean Machine is interested, and we have had some other interested labels. We are looking for the best deal possible. (Editor's note: as far as I have heard, the band already has finished the album and has secured a deal. I don't recall where I got this from, so it might not be true. Anyway, a band this talented should not wait around for much longer before they get snapped up).

MG: On to your album now. Who will be doing the production, what's your budget and what songs will be on it?

KS: We will do our own production. We are pretty happy with the way the demo turned out, so we feel confident enough to do the album ourselves. We'll probably be able to spend around \$5000 on recording costs. The album will be entitled "Into The Depths Of Sorrow" (now that's a doom title - ES) and will mostly contain new songs. Including "Opaque Divinity" and some new versions of the old songs. It will be ultra heavy, we guarantee!

MG: Have you ever had a rough time?

KS: "Rough time" is an understatement! We've spent many thousands of dollars, many long hours and have only gotten as far as negotiating a record deal. People are slow to accept new types of music, so we have had a rough time getting gigs to help pay for our expenses. We have had line-up changes and other set-backs from the start. It's not as easy to start a band as some people think it is.

MG: Some final comments on your music. Will you change your musical direction in order to reach a wider audience when the album is out?

KS: I would be hesitant to say that we will never alter our music, but we would only alter it if we felt it necessary, not to make more money or anything like that. We are very happy with our style of music and feel there is room to grow within this style.

MG: Would you like to tell anything to our readers?

KS: We hope that everyone will keep an open mind for S.A., and in fact an open mind for all types of music. We're looking forward to meeting our friends all over the world, soon. Write us letters! Live it to the end!

So far... so good, then. Solitude Aeturnus is a very talented band, so write them and find out for yourselves. Their address is: Solitude, c/o John Perez, 1009 Bert, Arlington, TX 76012, USA.

HARRIS THEODORATOS



Skullthrasher is a promotional effort set up by Hans De Wyngaert, who is also the editor of Animal Magazine. He's doing this in order to help out unknown bands with promotional packages to 'zines, demo distribution etc. He's of course interested in cooperation with other 'zines, so you could do worse than sending him a letter. The first Skullthrasher promo tape is reviewed in the demo review section in this issue. Here's a list of the demos that are currently (November) available:

Absurd (Oppression Or Murder), Atrox (Orme Perdute), Bedlam (General Rejection), Carnage (Total Carnage), Cruz Ducks (Alcohol Abuse), Dementia (Dementia), Epidemic (As Darkness Falls & Infectious Reality), Evil Priest (Exception Is No Excuse), Falcon

DALTON

I had never heard of this Swedish band until recently, so I was surprised to find out that Dalton isn't totally new on the scene. Their first album, called "The Race Is On", was released in 1987. But I have no idea if it was released only in Scandinavia or through all Europe.

I guess for most of you, Dalton will be a brand new name. So let's check out a couple of details. Dalton's history starts with a treat. Or better, with the Swedish band Treat. Dalton's drummer and founder, Mats Dahlberg, played with this rather famous band from the very beginning. But various musical differences made him leave the band, after their biggest headlining show to that date. "I got sick and tired of it all", Mats recalls. "I wanted to get away from the scene for a while. We had some problems, but we're still the best of friends".

But rock was in Mats' system, so after a while he started to look for musicians again, this time for his own band. Mats Dahlberg wanted a band that made commercial, melodic music, but with a rough 'n tough edge. After a while, he found Leif Westfahl (guitars), Bosse Lindmark (vocals) and Ola Lindstrom (keyboards). And of course Mats himself on drums. The band quickly decided on the name Dalton, because it was Dahlberg's nickname while he was in Treat, but also because it was a good name with a history ranging back to the days of the Wild West and the Dalton brothers.

After lobbying around with a demo tape, the band got signed to EMI Records. Their first single, "Can't Stop Loving You", was written by Michael Bolton himself. Mister Bolton also supplied Dalton with material for their first album. Hotshot Jon Bongiovi can also be credited for delivering material to "The Race Is On". Like I said before, it was released in '87.

Now in 1989, these Swedish dudes has got "Love Injection" on the market. This time around, they wrote the album themselves. A single from the album, entitled "Like An Angel", was responsible for some fine attention in the Scandinavian media, and sold a good amount of copies. I hope that the rest of Europe can find out about Dalton very soon. For critics on the "Love Injection" album, please turn to the album reviews section. For more information on the band, write to: Dalton, c/o Race Management AB, P.O. Box 258, 12602 Stockholm, Sweden.

Prey (Falcon Prey), Fatal Impact (The Enemy Within), First Blood (Nameless Fear), Hyd (Sanctuary Lost), Metal Messiah (Monster Moshing Live), Massacra (The Final Holocaust), Minotaur (The Slaughter Continues), Moral Crusade (Immoral Conditions), Pandemia (Demo 2), Pestilence (The Penance), Phobia (Sudden Death), Prophecy Of Doom (Insanity Reigns Supreme), Samael (Medieval Prophecy), Scarecrow (Promo Tape), Scrawn (Demented Genius), Siege (Siege), Slammer (Controlled Khaos), Sniper (Obituary), Talion (Killing The World), Beyond (Beyond), Usurper (Chants Of Transducement), Wardance (A Short Sharp Shock), Wicked Angel (Tortured By Power), Xiphoid (Trumps Of Doom), Zeitgeist (Mindstorm) and Cruise Missile (The Legend). Plus these cassette albums: Axe Master (Death Before Dishonor), Creepin' Death (The Very Best...), Dorsal Atlantica (Divide And Conquer), Raving Mad (A Dazzling Master Mind). Write to: Hans De Wyngaert, Amerstraat 112, 3220 Aarschot, Belgium.

EVICTION



American metal-core outfit Eviction saw the light of day back in November 1986. Their name came about when their neighbours called the police, they came over and said that if they continued to play, they would get "evicted" from the house. They have recorded two demos: 'Struggle With Society' (now out of print) and 'Who Will Win'. The song 'Living In Emptiness', from the latter demo, is also available on the 'Complete Death, Vol. 3' compilation album released by Metal Blade in the US. Current line-up is: Todd Porter on vocals, Scott Gregg/Rob Tabachka on guitars, Ted Williams on bass and Ron Reidell on drums. Lyrically, the band handles "street side of things" topics like drugs, family, money and war problems. As Rob says: "We're into topics that are real. We're not into all that satan and demon type of lyrics." Ron takes care of the songwriting in the band, with some help with the arrangements. As influences, he mentions Metallica, AC/DC, Black Sabbath, Discharge, GBH, NWOBHM and more. "We call our musical style metal-core, which is heavy metal played fast and heavy, with the aggression and attitude of hardcore". As for musical development, it "will still be the same". Eviction also has some new material ready. Song titles include 'Our World', 'Behind The Mask', 'Listen', 'Marching Off To War', 'Drunken State', 'Open Your Eyes' and 'You Decide'. The 'Who Will Win' demo is reviewed in this issue. You can send them a letter at: Eviction, c/o Rob Tabachka, 12 Victory Lane, Leetsdale, PA 15056, USA.

Wicked Angel

From Ontario, Canada comes another 'traditional' metal outfit, called Wicked Angel. Formed in 1984 by vocalist/guitarist Jeff Oppen, the band has gone through some personnel changes until settling with Jeff, John Yohe on bass and Dave Pare on drums. Wicked Angel has so far released four demos, plus one tape for promotional use only (see review): 'Metal Hell', 'C.H.M.E.', 'Metal Machine' and 'Tortured By Power'. 'Tortured...' is the only demo still available. It features six tracks (one is live) and is available for \$6 from the address below. They have also made two videos for tv purposes and done some smaller tours in the US. Jeff writes all of the band's material, which he likes to tag 'original', although a lot of comparisons have been made both to Judas Priest and early Anvil. Wicked Angel has been offered several deals from smaller labels, and are currently working on their debut album. As they now have enough material for three albums, it's likely that only a couple of songs will be on the debut album. As for the band's future direction, the music is not likely to change too much, although the lyrics will "be a little more materialistic. That is - songs about more materialistic things. Truer to life, so to speak". The band can be contacted through: Wicked Angel, c/o Jeff Oppen, P.O. Box 2032, Windsor, Ontario N8Y 4R5, Canada.

ANTHONY & MELANDER

I reviewed the Anthony & Melander 'Emergency Holiday' demo in Metal Glory no.2. Unfortunately, the interview didn't make it on time, so here's some of what Bernie Anthony had to say: "At the moment (meaning late September), we're playing a lot of shows here in West-Germany, which is our number one priority right now - playing as much live as possible. We know that it is very hard for the audience to listen to instrumental music, as there's no frontman on the stage. After we've spread our names around a bit more, we'll definitely enter the studio and record another demo, or hopefully - our first album". The guys have brought along a video camera for some shows now, and are planning to use some footage for promotional purposes.

"It actually took a while before people really understood what we are doing here. I mean, especially in Europe, the magazines are very small and underdeveloped when it comes to instrumental music. Therefore, we didn't expect any kind of miracle, but by now we're very satisfied with our shows and the audience's response. We hope to convince more and people to accept something different, something new. Besides touring, we're working on new material. We have a few new songs finished that will be included in our up-coming concerts." Bernie also states they will be more experimental in the future, and says that a keyboardist would perhaps enhance the diversity of the band. Besides Bernie on guitars, the rest of the small band is bassist Bjorn Melander and drummer Michael Costa. I didn't get a price on the 'Emergency Holiday' tape, but if you're into the NGM movement, write to: Anthony & Melander, Im Wingert 11, 6806 Viernheim, West-Germany.

CONQUEST



Conquest is very much the brainchild of lead guitarist Derrick Brumley. The band, which also includes Tony Privator (vocals/keyboards), Tony Restivitos (bass) and Tim Fleetwood (drums) originally started out about ten years ago, although the present line-up has not been together for more than around two and a half years. Conquest has released two demos this year: 'Conquest' and 'Do-R-Die', which has so far sold 800 and 500 copies so far (late September). They are planning both the recording of their debut album and a video soon, but no dates has been mentioned so far. The sound of the band is very much in the traditional/power vein, with such bands as Metallica, Savatage, Judas Priest and Iron Maiden being mentioned as some of Conquest's main influences. They've opened for bands like Fates Warning (gods!), MSG, Bonfire and Manowar in the past, and was also one of the finalists in the first St. Louis Battle Of The Bands competition. Both demos are available for \$5 and can be ordered through: Conquest, c/o Lynn Chartrau, 3336 Highgate, St. Charles, Missouri 63301, USA.

THE ALBUM SECTION

CANDLEMASS - TALES OF CREATION (90/100, 11 tracks, 42:34)

There doesn't seem to be an end to Leif Edling's song-writing capabilities. Candlemass' fourth album is as strong as all the previous outings, perhaps with the exception of the legendary debut. "Tales Of Creation" is a concept album, telling the story of a man that dreams "Under The Oak" (a re-recorded version of the original). He comes to "The Edge Of Heaven", but gets trapped "Somewhere In Nowhere". After a while, he awakens and discovers the meaning of life (or something like that). The music is lead through narrated passages that manage to create an eerie atmosphere. The most surprising track is surely "Into The Unfathomed Tower", taken from the "Witchcraft" demo released in '84/'85. It's an all-instrumental affair that's about ten times as fast as any other Candlemass tune I've ever heard. Candlemass is without doubt the front-runners of the doom metal movement and the band has managed to further secure this status with this release.

DRIVE, SHE SAID - DRIVE, SHE SAID (85/100, 10 tracks, 44:51)

This "band" only contains two members: AOR veteran Mark Mangold on keyboards and drums, and Al Fritsch on vocals, guitars and keyboards. Together, they've come up with an excellent album full of wimpy melodic rockers like "If This Is Love", "Hard Way Home" and "I Close My Eyes". Some ballads, like "But For You", are of course also included. I'm not claiming to be an expert on the AOR scene, so comparing them to Coney Hatch and Strangers might not be the most accurate description. But it gives you an idea of the basic sound and style, right? Al's vocals are very emotional and the keyboards are not too overblown in proportions. They also remind me a bit of FM, mainly due to all the multi-layered vocals in the chorus department. With all the crap climbing the charts lately (like Warrant and the latest Great White album), Drive... should most definitely have all chances on making a major impact on the American market. Great band, great album.

WHIPLASH - INSULT TO INJURY (80/100, 11 tracks, 36:46)

This album's release was delayed for six months or so for some strange reason, but if you're waiting for something good etc. etc. I must admit to not liking their two

first albums a lot, but with Glenn Hansen's vocals and a more accessible sound, it's quite obvious that Whiplash has matured a great deal as a band. Their style of thrash is more European-sounding than American, and a song like "Essence Of Evil" could easily have been put on, say, the latest Coroner album (which should have been awarded 85 points in this issue). The production is much better this time around, the songs are fast and tight (with a few avant-garde touches to some of them). Fave track has to be "Witness To The Terror", a speedy tune with fast guitars and even faster drums. Yet another welcome surprise.

DRUID - VAMPIRE CULT (80/100, 11 tracks, 38:18)

Now here's a welcome change. An excellent doom outfit that doesn't sound like Candlemass. It's a lot faster, and the vocals are quite different to all other doom vocalists. But don't let that put you off. On the contrary, it makes the band all the more interesting. I don't have any idea who to compare vocalist Eric Sager to, let's just say that he's got an interesting and unique power/doom voice. Most of the songs are great, such as: "Word Of The Lord", "Time Of Trial" and "Brand New Messiah" (and that's only some from side one). Chris Kraft's guitars have a raw edge to them, and coupled with the heavy drum sound make for an individual sound. I don't understand how a great debut album like this has passed by the press with so little reaction. But the next album should take care of all that. I know it will.

ICON - RIGHT BETWEEN THE EYES (75/100, 11 tracks, 46:31)

This is the third album from this Phoenix, USA-based band. Icon's second album,

called "Night Of The Crime", dates from 1985 and I found that album totally mega! So now, after four years, I expected a real good album. But after hearing the new album a couple of times, I felt a little disappointed. Their musical style has changed from Pomp with keyboard influences to real Power metal (it's not that hard, Nicolle - ES). That doesn't have to be a change for the worse. But most of the songs are not as strong and catchy as on "Night Of The Crime". Some of the tunes sound really too much alike each other. Positive sides to this album are: 1) The new vocalist, Jerry Harrison, who has a great, powerful throat 2) good production work and 3) the songs "Two For The Road (with guest vocals by Alice Cooper) and "Taking My Breath Away", which is cracking!

NICOLLE BLOK

TITAN FORCE - TITAN FORCE (90/100, 9 tracks, ca. 45:00)

Most underground traders will already have heard about Titan Force through the "In A Blaze Of Glory" demo a couple of years ago. For the rest of us, this is a most welcome surprise. Vocalist Harry "The Tyrant" Conklin (ex-Jag Panzer) has teamed up with Mario Flores and Bill Richardson on guitars, Jon Flores on bass and Stefan Flores on drums and has come up with an excellent album in true Fates Warning/Queensryche/Oliver Magnum-style. Slightly progressive rhythms and high to mid-pitched vocals, excellent guitar and superb, memorable songs all combine into a truly heavy and powerful sound. Tracks like "Chase Your Dreams" and "Lord Desire" being just two of the prime examples of this. Side two opens with the instrumental "Will O' The Wisp", before "Blaze Of Glory" removes the final reservations and doubts you may have had. This band will be huge! The best album on the US Metal label so far.

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WITCHHAMMER - ALBUM ADV. TAPE
(100/100, 9 tracks, ca. 40 mins.)

All I can say is I'm damned proud they're from Norway. This is an advance tape I got from their manager a while back. And since then, it's been occupying my walkman ever since. I would describe Witchhammer's style as a mix of Metallica and Helloween. The music varies from ordinary metal songs like "Burning Court", with its cool spoken intro, to fast cuts like "Transylvania" and "Curiosity About Death". So the album will appeal to both metal dudes, as well as thrashers. It's not complicated stuff, and when you listen carefully, you'll probably find dozens of riffs similar to other bands. But there's something about their sound that makes it unique (I think it's just pure quality, you know - ES). A big plus is Per Ståle's vocals. His performance on the tape is above all other Norwegians that I've ever heard. Maybe that's what makes it so unique. What I do know is that with the support of a great label, Witchhammer could be the best-selling metal band from Norway ever. It's planned for release on their own label. And with the release of it, I hope that they can secure a decent deal, because they most surely have the potential to go far. My fave tracks are "Curiosity...", "Kill All In Sight" and "Transylvania". But the rest of the songs are right behind. Now read the interview, get some more info. and if it's the last thing you'll ever do: Write to Witchhammer, c/o Malleus Malificarum Prod., P.O. Box 786, 1701 Sarpsborg, Norway.

HEIN-FRODE HANSEN

SODOM - AGENT ORANGE
(80/100, 8 tracks, 36:59)

The new Sodom album was something I had wanted to listen to for a long time, and I was not disappointed. Having only small knowledge about the band (this being the first Sodom album in my collection, although I've bought "Sign Of Evil" and "Persecution Mania" since), I cannot compare this to the other releases. The first and title track, "Agent Orange", hits right in with a real mosh rhythm. With a sound clearer than the previous releases, it's still incredibly powerful. The inevitable speed soon arrives, and show Chris Witchhunter to be one of the best one-on-one drummers around. Some sound effects add to the atmosphere of this all-out thrash number. "Tired And Red", an almost total speed song, with Tom Angelripper's heavy bassing standing out, is the only track with acoustic parts in it. The song shows that Sodom has matured. Tight riffing by Frank Blackfire dispels any claims that the band is still the bad joke they were once regarded as. "Incest", sounds vagu-

ely like early Slayer riffing. Then "Remember The Fallen" has Tom 'singing' to a mid-tempo Metallicasque mosh rhythm. Although his vocals eat into you like a shark, the words are relatively clear. Side two kicks off with the incredible "Magic Dragon". It's a pity they don't include any more of this slow riffing, because the 80% speed approach becomes a bit monotonous. Then it's over to "Exhibition Bout", containing some more complicated riffing and classy lead-work. "Ausgebombt" is the party song, sounding more like Hardcore with a bit of Motorhead. It's a clear, short and sweet anti-war song. "Baptism Of Fire" ends the album. This is yet another fast track, reminding me of Kreator's "Ripping Corpse" from the classic "Pleasure To Kill" with lyrics in the Pestilence vein. Altogether, the lyrics kill! An impressive release from a band that isn't following the trend within the thrash-world of slowing down.

HUM COSTIN

HARLEQUYN - THE ORDER OF...
(70/100, 6 tracks)

With influences ranging from Led Zeppelin and Alice Cooper to The Cult and Jimi Hendrix, you just know that this British quartet sounds weird, unique and far out in all aspects. Some of the six tracks are very good, reminding me primarily of Chyld (NRR-signing with a 'Zep addiction). But the rest of the songs come more across like a bad acid version of U2 (which is on my bottom ten list of bands ever). Harlequyn's line-up is Paul Mother on vocals/guitars, Titus Walker on guitars, Dave D. Wood on drums and Phil Sargent on bass/keyboard. They've already recorded (released) another ep, which should include songs like "Castles In The Sky", "Open Your Eyes" and "Red Admiral". I don't really know what else to say about these guys. Other than if you like strange things, you'll definitely take a liking to this. The album should be available in such record stores as Shades in London. But you can always send them a letter if you can't find "The Order Of The Golden Dawn". Write to: Harlequyn, Verdigris Management, attn: Bea Firth, 82 Waterton Rd., Wakefield, WF2 8HJ, England.

XYSYTER - IN GOOD FAITH?
(80/100, 9 tracks, ca. 40 mins.)

I just heard a Slayer track on the radio and it reminded me of having to write this review. Xyster does have some leanings towards that band (a couple of the riffs sound a lot like "South Of Heaven" material), but they've managed to capture an overall sound that can only be de-

scribed as their own. The style shown here is very fast, raw and brutal, but you can always hear what's going on. And songs like "Subnormal" and "Die On The Cross" are easily as good as anything Slayer has ever done. Xyster has been a very hot name in the underground for some time now (even topping the Metal Forces demo chart), but with this album out on the market they'll certainly break out in a major way in the "overground" as well. If you can't find the album in your local record store, please write to CMFT Productions (see updates). I just heard that the band has broken up, but has been unable to get it verified.

COVEN - DEATH WALKS BEHIND YOU
(50/100, 10 tracks)

I can't believe that this is the same band that recorded the infamous "Iron Dick" on their "Blessed In Black" debut album! They sound more mature, but still don't succeed in the lyrics department. It was too much death, blood, gore etc. This album is really a dilemma, because there are five good songs and five bad songs on it. So I chose, since we have 100/100 rating system, to give 10 points to each good song. I subtract 20 points for lack of originality, 10 for the annoying vocals of Jay Clark and 20 points for their disgusting lyrics. Personally, I think lyrics are very important. And writing about "a lady that's back from the grave to fuck and suck you to your death" is not exactly intelligent! But tracks like "Ministry Of Lies", "Death Walks Behind You", "Propaganda" and "Too Late To Pray" are quite good, both musically and lyrically. So, it's just another ordinary thrash album with nothing new on it. But that's still my opinion, maybe your's is different.

HEIN-FRODE HANSEN

VENGEANCE RISING - HUMAN SACRIFICE
(??/100, 14 tracks)

The major metal rags (who? The Wild Rag? - ES) have been raving about this Christian speed metal outfit a while now, but I can't really understand what all the fuzz is about. All they are is a second-rate Slayer copy. I thought that if you wanted people to believe in your religion you'd have to present it in a bright, positive way. But Vengeance Rising turns away many "lost souls" with song titles like "I Love Hating Evil" and "Human Sacrifice". And by the way, I got fed up with the lyrics. It gets boring hearing about "him" (the guy at the top floor-ES) all the time. Go and buy Slayer or Kreator instead. I think V.R. should stop pushing their religion in our faces.

HEIN-FRODE HANSEN

EQUINOX - AUF WIEDERSEHEN
(85/100, 9 tracks)

I think that the review our editor wrote last issue was very unfair to Equinox, so I wrote a new one based on the whole album. This is Equinox's (which hails from Fredrikstad in Norway) first album. It was first released on their own "Laughing Deer" label, but an A&R man from BMG Norway was present at one of their gigs and liked what he saw. So he signed the band, withdrew the album and re-released it on the BMG label. This album is really something Norwegian thrashers can be proud of. The album was recorded and mixed in only 25 hours, and judged by that, they have come up with a very good result. They have managed to create a raw and aggressive album with some cool vocals and guitar playing. "Stop" opens with an acoustic intro, and then it's power from start to stop. Then it's the title cut, "Auf Wiedersehen". You can hear Grim (vocals/guitars) screaming his guts out on the chorus. Then follows "The King" and "Pharaoh Dance". Closing side one is the instrumental "Violins". This is a rather boring track, and I feel the album would have been better off without it. Side two has the best track, "The Floating Man" is the fastest song on the album and it really shows Equinox at their best. "House Of Wonders" features some weird lyrics, with a lot of riffs thrown at you from the speakers. Then it's "Realm Of Darkness", with it's not so good lyrics. But if you ignore them, it's a good song. The last track is "Dead By Dawn", which of course is based on the horror flick of the same name. This theme has already been used a lot and I believe Equinox can write better lyrics than shown on this song. Overall, a very good album. And together with Witchhammer, they make out the two leading thrash/power metal bands in Norway. The band can be contacted at: Equinox, P.O. Box 449, 1601 Fredrikstad, Norway. If you can't get hold of the album wherever you like, I would advise you to write them, now.

HEIN-FRODE HANSEN

BAD HABIT - AFTER HOURS
(70/100, 10 tracks, 45:38)

Yeah, yet another Swedish AOR band. Does Sweden have a factory where they create AOR bands, or what? They just keep on coming. Bad Habit is a five-man outfit formed around guitarist/song-writer/producer Hal Johnston. The album has a couple of good tunes with power and dynamics for example "Rowena" (the single), "Coming Home" and "Winner Takes It All". These are the more up-tempo songs. The slower tunes, meaning ballads, are not impressive. They are too sweet. The song "Never

Find Another You" could be taken right off a Stryper album. Just as clanny! And the cover of the classic Boston track "More Than A Feeling" was not a wise move. Bad Habit's version has lost all power and emotion. This can be due to the vocalist, Box Fehling, not very a very powerful singer. Totally seen, you can say that this new Swedish band definitely has potential. But on this album they have not been able to fully show it.

NICOLLE BLOK

SWEDISH EROTICA - SWEDISH EROTICA
(50/100, 10 tracks)

This is the Swedish five piece's debut album, and it's quite clear when you listen to it. The production by Ole Evenrude is ok, but I think he's influenced the band too much, so that the album sounds like one of his own. He has even written two songs: "Rock 'N Roll City" and "We're Wild, Young And Free" (ever heard those titles before?). Don't get me wrong, it's an ok album, but Swedish Erotica should have tried avoiding the producer's songs. Take "Rock 'N Roll City" as an example. The keyboards and guitars (in the intro) sounds like a total rip-off from Bon Jovi's "Living On A Prayer". So you can even find Ole's own influences on Swedish Erotica's first album. Of course, the album do have some nice songs too. Every glammer/AORer (if there is a term for that) would certainly dig tunes like "She Drives Me Crazy" "Downtown" and "Love On The Line". There are too many Swedish acts playing this kind of music, and I don't think Swedish Erotica will survive among bands like 220 Volt, Treat and Alien. If you are looking for an excellent Swedish band, try to get hold of Electric Boys' "Funk-O-Metal Carpet Ride" instead (do you really mean they're good - ES).

HEIN-FRODE HANSEN

WRATHCHILD AMERICA - CLIMBIN'...
(80/100, 9 tracks, 44:00)

This album should have been released January 1988, but due to problems with the UK glamsters of the same name, it was delayed for a long time. This is Brad Divens' (ex-Kix) new band. And it's nothing like his previous albums. This is kick-ass power metal through all songs. When Brad sings "Don't Fuck With Me" you know he means business. They have a unique sound, because they play thrash with glam influences and vice versa. If I had to compare them to any other bands, it would have to be Metallica and Guns 'N Roses. The song "Hell's Gate" reminds me of Heathen in their way of playing. They have also included a cover version of Pink Floyd's "Time", which was highly

unnecessary. And a proof that the band doesn't have enough own, quality material to fill an album. It's not a great cover, either! But songs like "Candy From A Madman" and "Silent Darkness" easily repairs the damage done by the cover. "No Deposit, No Return" must be the best demonstration of their style with it's mix of sleaze and thrash. A very good album, indeed, and I think that Wrathchild America will release a killer second album. But leave out the covers and instrumentals next time, ok?

HEIN-FRODE HANSEN

FAITH OR FEAR - PUNISHMENT AREA
(65/100, 10 tracks, 39:11)

Faith Or Fear has been described as yet another Bay Area-sounding thrash outfit. But the guys from Philadelphia do possess a more power-metal oriented sound. But a slight difference in sound isn't enough to be successful. You've got to have the right material, too. Most of the tunes on this album tend to sound the same after a while, with their up-tempo dual guitars, raw vocals and a comparatively anonymous set of riffs. "C.D.S" and some other songs help to lift the standards up a bit, but you still get that "heard it all before" feeling about Faith Or Fear. I think the market for new thrash/power bands is beginning to reach it's saturation point. And so, some of the newer acts ultimately have to die. "Punishment Area" is not any worse than most Bay Area releases, it's just that I want something new and innovative for a change.

FIFTH ANGEL - TIME WILL TELL
(90/100, 11 tracks, 48:36)

There is a three-year gap between the debut album and the new one from this Seattle-based band. And that's a mighty long time. Because I really loved the debut, I was afraid to put my expectations too high for this one. Thank God, Fifth Angel didn't let me down. "Time Will Tell" is a marvellous album. They still have that unique sound of power combined with melody. Although this album is a bit more melodic than it's predecessor. Fifth Angel has matured with the song-writing, only the choruses could use just a bit more variation in the lyrics. New guitarist Kendall Bechtel has replaced James Byrd with grace. Listen, for example, to the dual guitar solo with Ed Archer on "Seven Hours". Mega drummer Ken Mary and bassist John Macko provide a powerful rhythm section. But the star of the band is no doubt vocalist Ted Pilot. He has a fantastic voice. Having a four octave range makes him shine through on the powerful tunes as easily as on the ballads. He's my fave

vocalist along with Geoff Tate and Tony Harnell. Best songs are: "Angel Of Mercy", "Midnight Love" and "Lights Out" (a competent cover of the UFO classic). Next to the power, the melody is supplied by the excellent ballads "So Long" and "Broken Dreams".

MASQUE - THE DEAD OF NIGHT
(80/100, 4 tracks)

This ep was re-released a while back on a real label (FM/Revolver?) and is probably available through Shades in London. Masque is a young, British power metal band fronted by the female vocalist Jo Phipps. They play hard and classy music with the emphasis put on tasty guitar runs and good melodies. Whether you want a speedy approach ("No Light To Die By") or a slower one ("The Dead Of Night"), Masque delivers in a convincing fashion. If you like bands like Ice Age, Anashi and Phantom Blue (read: you don't have any objections to female vocalists for some stupid reason), this ep is an excellent addition to your collection. If Shades don't have it, you could always write to the band at: Masque, c/o Stageline, Attn: Mike Moore, 21 Hazel Street, Leicester LE2 7JN, England.

INTENSE MUTILATION - SAFE SEX
(0/100, 25 "tracks")

Don't waste your money on a pile of shit like this. It can't get any worse than this, can it? They can't write songs and they can't play or sing, and they haven't reached puberty yet (they sound like it, true!). Every song is about some kind of perverse sex. Like "Vacuum Cleaner Love", which is about a guy who uses it to get off. Enough of this shit, in the trash with it. Crunch, crunch (I sincerely hope that the nice people at New Renaissance stay nice after this one - ES).

HEIN-FRODE HANSEN

ELECTRIC BOYS - FUNK-O-METAL CARPET RIDE
(100/100, 10 tracks)

Buy this album!!! At any price, get hold of it. What am I talking about?? Electric Boys, of course. This excellent Swedish band has delivered a debut album that has to be the best for years and years. And you probably think: "Oh no, another boring glam band". But think again. The question isn't what they play, it is what they don't play. This album is very hard to categorize (as the title says: "Funk-O-Metal"). This is a highly original album and I would without doubt vote for it as "Album Of The Year '89". The songs on offer are a cross between everything from funk to metal. You'll find funk and rapping, glam, AOR, metal and rock from the

sixties. You can also hear that they've been influenced by two classical bands: Aerosmith and The Beatles (I'm beginning to question your sanity, my friend - ES). This is party rock for all your money's worth, and I wonder how they can possibly fail songs like "Freaky Funksters", "Party Up", "Halleluja! I'm On Fire" and "Get Nasty". Their live shows also include monsters like "Bad Motherfucker" and "I Wanna Party On Your Pussy". But hey, are you still here?? Run and buy this album as fast as you can. I'll promise you love it. If not...

HEIN-FRODE HANSEN

DALTON - INJECTION
(80/100, 10 tracks, 39:30)

Once again, a band out of Sweden that plays melodic rock. Call it AOR, if you like. Or in this case, even better, pomp rock. This band is totally new to me and they surprised me with a really neat album. Of course, Dalton is not original. That's a complaint you can make about all Swedish bands playing melodic rock, with the exception of Europe. Joey and his gang started this style up, the rest keep covering it over and over again. By the way, speaking of Europe, these guys sound a lot like Europe. The old Europe from the "Wings Of Tomorrow"-era. Another band that instantly springs to mind is Glory. Vocalist Bo Lindmark of Dalton even sounds like a rougher version of Glory's Peter Erikson. Dalton has a slightly pomp-orientated sound. Great keyboards, but in a supporting role. Not overdone. Further, very good backing vocal arrangements. Vocalist Bo Lindmark does a good job. Only on the ballad, I could use a bit more emotion. The songs are commercial and catchy. All in all, a good record. People who liked Glory's "Danger In This Game" should also check this one out.

NICOLLE BLOK

VAIN - NO RESPECT
(95/100, 12 tracks)

After digging their demos for ages, I was really looking forward to get hold of their first album and had rather high expectations to it. They didn't let me down for one second. All twelve songs are packed with riffs that Poison would pay to play (Come on, this is my 'zine. You don't have to mention those guys, ok? - ES). Each of the songs is a glam anthem within themselves. They've managed to capture a feeling full of atmosphere their style. Davy Vain's vocals can make any little girl break down and cry (How many of these little girls do you think reads this 'zine? - ES). Best songs are "No Respect" which starts off

as a ballad, just so it can lead into a fine rocker. "Smoke And Shadows" with it's gloomy mood. And "Laws Against Love" which is a pure glam rocker. Danny Mast and James Scott delivers so many fantastic riffs that I wonder if they've left any for the next album. I won't compare them with any other band, 'coz they sort of have their own way of playing glam. "No Respect" is a must for everyone who appreciates good melodic rock with a romantic atmosphere. Go and buy this album, because Vain are going to be huge! And make sure you were there from the start.

HEIN-FRODE HANSEN

LILLIAN AXE - LOVE AND WAR
(100/100, 10 tracks, 45:12)

You have probably heard about the band's debut album, produced by Ratt guitarist Robin Crosby. It left a lot of people, me included, dissatisfied. Lillian Axe had the capability to write great songs, but they got spoiled by Robin's flat and lacklustre production. So when "Love And War" came out a couple of months ago, I didn't know what to expect from it. Another letdown... or the long-awaited masterpiece? Well, if you don't know the answer by now, where the hell have you been these months? What we have here is an absolute stunner, one of the best albums of the year 1988. A powerful and crunchy rifferama, intelligently structured songs, amazing musicianship and wonderful vocal performance by Ron Taylor, one of the true finds of the decade. You don't believe me? Well, just get on your bike and buy the bloody thing. I assure that you don't get disappointed, provided you don't listen to Rick Astley and Madonna. Any hits? I'm lost for choice! The opener, "All's Fair In Love And War" with it's pounding rhythm is guaranteed to make your feet stomp and bang your head), while "Diana" is one of the most passionate ballads this year. "Down On You" and "Show A Little Love" have "hits" written all over them. The highly evocative songs "Ghost Of Winter" and "The World Stopped Turning" take you into the epic rock territory with intricate textures and imaginative vocals, images of Thin Lizzy and Queensryche spring to my mind. Yes, Lillian Axe are that good. This is hot stuff, metal of tomorrow covering everything from L.A. Guns to Kansas, it's perfect and extremely charming. Once you've been hooked on these songs, they simply just won't leave you. Guns 'N Roses? Motley Crue? Poison? Come on, do me a favor. We're talking intelligent metal here, not kiddies stuff! Miss Lillian Axe at your own peril!

DANIEL SEMENZATO

XYZ - XYZ
(80/100, 10 tracks)

This four-piece outfit first came to my attention over a year ago when they appeared in Metal Forces and I wrote them a letter. Half a year later, I received a not-so-interesting letter, and since then it was quiet. Until I saw this album in my local record shop. Produced by Don Dokken, XYZ is bound to get a lot of attention in the big metal press with their bluesy hard-rock. Terry Ilou's vocals reminds me a lot of David Coverdale's and Robert Plant's. They have a lot of good songs on this album. "What Keeps Me Loving You" is very alike Whitesnake's "Is This Love". Just check out the bass-line. "Follow The Night" reminds me of Tesla, with it's slide and blues guitars. The opener, "Maggy", isn't that bad either, so overall it's a good album. But you've heard it all before, although it keeps you rocking and you'll probably enjoy it. If I were them, I would try to develop my own style, instead of using everyone else's.

WATCHTOWER - CONTROL AND RESISTANCE
(100/100, 8 tracks)

Simply put... this is the best album ever made! The "Instruments Of Random Murder" demo was excellent in all aspects, but was only a taste of things to come. From the technical opening riffs of "Instruments..." through to the climaxing end of "Dangerous Toy", the song-writing and musicianship is faultless. And Alan Tecchio has done a wonderful job replacing Jason McMaster/Mike Soliz. "Control And Resistance" is even more progressive than the legendary "Energetic Disassembly" debut, but the songs are catchier anyway. Mind you, this is not an album to be absorbed in the first few listens. Rather, it will slowly unfold and become a masterpiece to be cherished right into the next century. Some of my personal faves are "Mayday In Kiev" (a song about the Chernobyl disaster), "The Eldritch" and "Control And Resistance". "The Fall Of Reason", too, is superb with it's "Signals"-era Rush mid-section. Backing vocals are used to great effect in some places, the Alex Lifeson-style of guitar-playing by Ron Jarzombek simply redefines the art and the bass-lines of Doug Keyser are on par with those of the mighty Geddy (Lee, Rush). Which means - the best I've heard, both technically and musically. Rick Colaluca is, of course, equally fantastic at his game, churning out some of the most technical drum patterns I've ever come across. The main difference between this and the debut album (apart from the vocals, of course) lies in the variation of speed and riffs. "Energetic..." was simply more a

straight-forward album (despite all it's technical stuff), whereas "Control..." moves in every direction possible... at once! This album will never sell by the millions like Guns 'N Roses, but it has more to offer musically than the whole glam/sleaze genre put together. Watchtower - for those into real music!!!

LION - TROULE IN ANGEL CITY
(80/100, 10 tracks, 42:53)

This can't exactly be called a new album as half of the songs were released as an ep in Japan several years ago. But I am not really complaining, as it's all good stuff. Some of the classic Lion-songs have been given a new lease of life (like the brilliant "Stranger In The City"), and along with new tracks like "Come On" and "Lock Up Your Daughters" make this an excellent hardrock-album in true Whitesnake style. The band do have a couple of other influences too (Thin Lizzy?), but will always be looked upon as Whitesnake clones due to the extreme vocal similarities of Kal Swan and David Coverdale. Guitarist Doug Aldrich also deserves a mention for all the excellent riffs he displays. The keyboard parts remain in the background throughout, and helps in giving the album some "metal" credibility, plus a means by which to separate them from Whitesnake. A great album by an underestimated band. Give it a try!

RUSH - PRESTO
(90/100, 11 tracks, 52:11)

This may not be what you consider being heavy metal, but who cares? I don't care about labels, it's the music that counts (although labels are very helpful). And Rush is a band that defines new labels rather than stay within them, anyway. I would still not hesitate in calling them progressive. There's enough strange rhythms here to satisfy even a Sieges Even fan (hi, Manolis). But Rush, unlike all other technical/progressive outfits, can actually be called mass appeal. Combining some elements from the last 4-5 albums and inventing some new ones, this album does not let you down the slightest. Tracks like "Show, Don't Tell", "Chain Lightning" and "Superconductor" equals both "Spirit Of Radio" and "Tom Sawyer". And the more ballad-like "The Pass" could make even Kerry King sit down and listen closely. Needless to say, the musicianship cannot be faulted in any way. The album may sound a bit commercial at first, but repeated listening will reveal it's true depth. And yes, it may take a while to get used to those vocals. Open up your mind... and discover a legend!

AEROSMITH - PUMP
(65/100, 11 tracks, 47:36)

There's no point trying to describe the Aerosmith sound, as everybody know what they're about. There's nothing new here, and I'm simply not that big a fan anymore. The album does have some brilliant moments, like opening cut "Young Lust" and "Monkey On My Back". But some of the songs are not as good as they should (or could) have been. If you have all other Aerosmith albums, it may prove to be a worthwhile investment. If you don't, buy (one of) the "Greatest Hits" album(s) instead. If Rush manage to evolve their sound and style, why can't Aerosmith do the same thing?

TOXIC - THINK THIS
(95/100, 10 tracks)

N.Y.-based speedsters Toxic are back, but not as speedsters. With the addition of new vocalist Charles Sabin and a second guitarist called John Donnelly, they've taken a completely new direction. Coming across like a mixture of Watchtower and Fates Warning, "Think This" is infinitely better than the "World Circus" debut, which is great in it's own way. "Think This" is sort of a concept album, based around the television set. The new Toxic sound fresh and original and has incorporated lots of interesting ideas (like all the tracks are linked with dialogue sequences from tv). Most of the songs are power metal-based, but there are also a few surprises in store. Like one of the best ballads I've heard, courtesy of "There Stood The Fence". Another name that springs to my mind (mainly due to some vocal similarities in a couple of the songs) is underground doomsters/speedsters Confessor (see elsewhere in this issue). Other fave tracks are "Spontaneous", "Think This" and "Shotgun Logic", all up-tempo tunes with plenty of power and melody. Cd-version contains 2 bonus tracks. The future of progressive metal has never looked better.

FLIGHT CHARM - WAITIN' WHITE LADY
(75/100, 5 tracks)

Flight Charm is an Italian quartet, but don't let prejudices keep you from investigating this band more closely. It's not mindblowing in any way, but certainly the most interesting stuff I've heard from Italy. There are five good tunes on offer, all reminding me quite a bit of Iron Maiden and Barren Cross. It's got a NWOBHM feel to it and has a lot of good riffs and melodies. Unfortunately, it's a bit unoriginal to really rave about the band. To get the album, please check out the Flight Charm article for adress.

MANILLA ROAD - OUT OF THE ABYSS
(65/100, 9 tracks, 42:37)

Manilla Road is a band that's been around for quite a while now. They've released 4 albums (I think), but this is the first I have heard. Most of the music on this album is good, but the vocals of Mark Shelton are a bit too raw for my liking. The Manilla Road style is aggressive thrash/power with some interesting lyrical ideas thrown in on some of the conceptual songs here. The best track, however, is opener "Whitechapel". A furious thrasher about Jack The Ripper with as much lyrical subtlety as Rigor Mortis. If the vocals were stronger, it would have got a much higher rating. I await their next offering with an open mind. Until then, give it a try yourself!

LARS ERIC MATTSON - ETERNITY
(75/100, 9 tracks, 42:16)

This album was released a long time ago, and L.E. Mattson has already released a new album called "No Surrender". As with Manilla Road, this one's also available through Black Dragon Records. Lars Eric Mattson's music is very much alike that of Yngwie J. Malmsteen. And while some of the songs could be a bit better, like "Love Is The Answer", this album really grows on you after a couple of spins. A few instrumental songs are included as well, but it's the likes of "Break Your Chains" that come out the best. The album also suffers from a flat production at times, but don't let that stop you. This album is worth the N6M's attention, and will hopefully open up some eyes.

WOLFZ - DOWN & DIRTY
(55/100, 11 tracks, 48:29)

This album was sent to me with minimum information, so I don't know anything about the band. Judging from the name of the band (as well as the album's title), you're probably expecting some sort of glam/sleaze outfit. Wolfz leans more towards street-wise rock 'n roll, though, although most of the songs are really soft and mellow. There are a couple of rockers, like "She's Lookin' Pretty" and the title track itself, but overall the album has too many soft spots for my liking. Guitars are good in some places, but the vocals are really anonymous. I suspect there's a good band hidden inside here somewhere trying to break out. But I still can't find it.

ANASHI

Anashi is a name that's been floating in the underground scene for a while now. The Swedish girls have now released their second tape: an 11-track demo that runs for over 45 minutes. The band's musical style, if you haven't already heard them, can be described as melodic power (or "Well-Bred Metal" as they call it themselves). I haven't seen a lot of press on them, but all the stuff I've seen so far has undeniably been positive. I decided to find out more about the band, sent them a letter and guitarist Tina Mathieson answered my questions. Their current line-up is Ulrika Dahl on vocals, Tina Mathieson and Carina Andersson on guitars, Lena Svensson on bass and Catrin Adfors on drums.

M6: Can you first tell me about the band's background?

TM: Anashi was formed in December 1987 by me. Catrin and Carina were the first two to join. In Aug./Sept. 1988, Ulrika and Lena joined, as well. But it wasn't really until 1989 we started doing rehearsals etc. We released one demo in August '88 which we still get orders for. We are very happy with the sales and the response we got. The demo is called "One 4 All, All For 1" and is a seven-track tape. It's available for \$5 (cash). We released our new demo "We Got It" in late August 1989, with 11 tracks on it (\$5).

M6: Who writes the band's material?

TM: I (Tina) make 99% of Anashi's material - music, lyrics and melodies. When I make music and lyrics etc., I just play whatever comes out. I can wake up in the middle of the night with an idea and put it into music. Our musical style is "Well-Bred Metal". The bands we're influenced by is all kinds of bands and styles, as long as they play with power and feeling we listen to it. No matter what kind of band or style. A lot of bands are great and new ones turn up every day, so we can't just mention a band or two.

M6: How would you describe your style?

TM: It's very hard to tell, since we just play what we feel like and it's different from day to day. But we're more into the old way of playing hard rock/heavy metal, with a lot of power and heaviness. But we still try to make music in our own way.

M6: What are your further plans now?

TM: Well, at this point we don't know what's going to happen. We have a manager in the US, and he's working to get us signed and get us out on a European promotional tour. The only thing we know for sure is that there's some major labels interested in Anashi.

M6: Can you tell me some more about the new demo?

TM: It's an 11-track demo with all-new songs except for a new version of "Young And Wild", which was also on the first demo. We always make our own music, and we produced the tape ourselves. Hopefully soon, we'll have posters, stickers and postcards available. We do sell color photos (autographed) for \$1 each. Either band shots or of individual members.

M6: You had some problems in getting it released. Why was that?

TM: The problems we had were that our sound engineer was doing drugs. So he did a bad job, and made the recording of the demo very hard. We had some fights and things and it was pretty hard to be looking at his ugly face all day. But then he promised us a new mix for free. I was in the studio with him the other day when he began the final mix, and it looked like it will be pretty good. Also, we did a re-recording on two of the songs to have something to shop around to the record labels as soon as possible. But the sound-engineer was too much into disco and pop music, so we didn't get quite the heaviness we wanted.

M6: Are there any other all-female acts around that you think will break through?

TM: I don't really know, but more and more great all-female bands are starting to turn up. I think that we're all helping to make life easier for female bands. You know, "One 4 All, All For 1".

So there you have it. The new demo is reviewed in this issue and is certainly good value for money. So I suggest you send them a letter and some cash. After all, how many good female acts do you actually know of? Write to: Anashi, c/o Tina Mathieson, Kongahellag. 30A, 44238 Kungelv, Sweden.

ABBY JAYE



Abby Jaye got a rather brief introduction in the first issue of Metal Glory, and since I really loved the tape she sent me, I thought it would be a good idea to send her an interview. There are not many female artists around these days, and very few of them are any good, so the ones like Abby really does deserve a lot more recognition than they've got so far. The demo should still be available (but with a new track added to it).

MG: First the obligatory question: How did it all start out?

AJ: I had played guitar for 2 prominent all-female New York bands, doing background vocals and maybe singing one song. It's really difficult to maintain a band in general, and all-female bands are even more difficult because if you lose a fantastic drummer that also looks great, it's really hard to replace her. It's the same for male and female bands, but there are fewer female musicians - and even fewer talented and attractive ones. When I decided I wanted to put together my own band (because my musical tastes were heavier), I found it hard to get lead vocalists. The girls I interviewed didn't have the voice/range I was looking for, and the ones that did just weren't serious... a real lack of dedication. I took some vocal lessons, basically one summer, and I suddenly found out that I was better than the girls I was trying out - and it's much easier to keep after less band members. I didn't even know I had a 4+ octave range. Now, I really wouldn't work with another all-female band, only for the reason that the novelty is gone. My concern is only strong music. I've been playing for over 12 years, and I'm not concerned with novelty. The new Abby Jaye line-up includes me on guitars and vocals, with all male members. The reaction has been great - the demo is being played internationally on over 200 radio stations, and the press has just been fantastic. I'm very pleased with the reactions. My latest recording is a four-track cassette, featuring one song that was chosen to be on the compilation album from Album Network.

MG: Have you received any label offers yet?

AJ: I'm working with Peer Music (the world's largest publishing company). They are helping me out, and they're just terrific! At present, there are a few labels and major management companies interested in the project. Time will tell...

MG: How would you describe the progression from your first to your latest material?

AJ: When I listen to the really early stuff, I cringe. My latest material (on the four-track demo) is really upbeat with strong guitars, and with each recording I feel I'm getting better. The latest demo features "Can't Say Goodbye", "Don't Surrender", "Down To The Wire" and "Burn Up The Night".

MG: What are your further plans with touring and recording?

AJ: I'm breaking in a new line-up at the moment, and I hope to do some shows in the US before 1989 is out. As for recording, I'm constantly writing and recording new material.

MG: Would you consider releasing a self-financed album?

AJ: All of my tapes are self-financed. I really hope I don't have to finance an ep; at that rate, what would I need a record company for?

MG: What influences your music and lyrics?

AJ: My favorite guitarists are Ulrich Roth and Wolf Hoffman (Accept). I think they are just brilliant - they play with so much feeling and I can just listen to their albums over and over. Vocally, I think Geoff Tate is terrific (I knew the lady had great taste - ES). I also like Udo, Dio, Halford (strong, powerful voices). I really like raspy voices too; I wish my voice was raspy - it's clean and powerful, but not an ounce of rasp.

MG: Is it more difficult for a female artist to break through?

AJ: No, but I think it depends on the artist. There's always that initial interest because you're a female, but after that you better have something to back it up. Longevity is what is difficult for most female artists.

MG: Would you consider joining an existing band?

AJ: Well, if Accept or Scorpions ask me to join, OK!

MG: How do you feel about other female artists and using sexual marketing to make it?

AJ: There are a few female artists I really like. I like the singer from the Divinyls, because she has a raspy voice. Also, the girl who sang in "Suite Sister Mary" by Queensryche is terrific, too. I think the companies force sexual marketing on female artists. I've gone to companies with my tapes and told them about my extensive airplays, appearances in magazines and so on... and they tell me I photograph very well. I saw a video the other day by a very famous and talented guitarist, and I was so surprised, because there was a practically nude girl in the video - just for the sake of having girl in the video. I think he sells ok on talent alone; it was really unnecessary. On the other hand, if it gets you a deal without compromising your standards, why not? People have a lot of comments to make about my image etc., but when you listen to the tape it really speaks for itself.

MG: Are you primarily a guitarist or a vocalist?

AJ: That depends on what kind of night I'm having. If my guitar won't stay in tune, sometimes I wish I just sang (just joking). Seriously, as a guitarist.

MG: Any special comments?

AJ: I'd like to thank all the fans around the world for the nice letters and constant support. Sometimes, it's the only thing that keeps you going. I look forward to seeing everyone on tour real soon.

Write to: Abby Jaye, P.O. Box 7303, Grand Central Station, New York, NY 10163-6028, USA.

OLIVER MAGNUM

A NEW WORLD IS LIVING!



Surely, all people in the underground have now heard of Oliver Magnum (and have a copy of the "01986" demo). It's one of the best demos I've come ever come across, so when the band got a record deal, it didn't exactly come as a surprise. Combining raw power and excellent vocals with slightly progressive melodies, this band will go far in the years to come. Instead of signing with a single company, Oliver Magnum hooked up with several different labels to promote their cause: Colossal and Restless in the US, and New Renaissance and SPV in Europe. So far, reviews have been great. The band's present line-up is: Jimmy King on vocals, Monte Humphrey on guitars, Dan Kurtz on bass and Curt Daugherty on drums. Here's what the guys had to say:

MG: First of all, can you give us the band's history?

DK: The band began back in '83 as an instrumental trio. Then Mark Mueller came into the scene. We did the "01986" demo and then Mark felt sick. So we hired Jim Randall and did the lp, and then finished our "US Roadkill" tour. We were also featured on the "Metal Massacre, Vol. 9" compilation album with "Old World Nites".

MG: Why did it take so long to get the album out?

MH: After we negotiated with New Renaissance Records, we were approached by Colossal/Restless in the USA with distribution through Enigma. So we had to negotiate that deal, as well.

MG: Tell me about the recording/release of the album. Are you completely satisfied with the final offering?

DK: Where - Denton, Texas. When - August 1988, released on June 30th 1989. I don't think any musician is completely satisfied with their lp, or they would stop making them. I must admit that I'll play a bit different on the second album, but not much.

MG: What's the main differences between the demo and the lp?

DK: The difference is that we have a new vocalist and we play as a tight, fast rockin' machine. The demo was good, but nothing like the album.

MG: What do your lyrics deal with?

MH: Our lyrics deal with the human condition, ranging from the dark, icy depths of modern horror to the oppressed streetwise attitude of today's youth (C'mon Monte, you don't have to steal from your own biography!).

MG: How do you write your material?

DK: Well, since we've been together for so long, it's all real spontaneous. We just start jamming on different parts and then piece them together. Then our sound-man Howard Worth usually write the lyrics, and there you go!

MG: Are you satisfied with the response you've got so far?

DK: The response is ok in America - great in Europe. The US just has so many fanzines, and it's hard to get hold of them. US radio is a killer!

MG: What do you hope to achieve with the album, and with Oliver Magnum in general?

DK: We hope to gain world superiority in the metal world. By that, we just want to make our own way and our own style of music.

MG: What are the band's further plans now?

DK: As I write this, we're on the road in the US and Canada, doing sixty shows, all of which we headline. As for a video, maybe next year (meaning 1990).

MG: Do you have any plans for the next album yet?

DK: That's real hard to say as the tour's just started. Tours sometimes/always run long for us. The last tour was supposed to be 15 states, which turned into 22 states we played twice, so who knows? If we can stay on the road for 8 months, so be it!

MG: Do you prefer being signed to smaller v. major labels?

DK: Hell, no! I would take a good deal from a major almost any day. Don't get me wrong, our label works very hard for us as we do for them. It's just our budgets.

MG: Where are you headed musically?

DK: We are still in the "power metal" vein. A lot of tight rhythms with searing leads and a powerhouse vocal attack. Kind of "Forced Metal"!

MG: What makes you different than other bands?

DK: We have something to offer for everyone. We're a class act that gives a great high-energy live-set with fast to slow music. We also have positive messages... not always, but most of the time. I must also say that our attitude is a very honest one.

MG: Given the chance, which bands would you most like to go on tour with?

DK: As for "big" bands, Kiss would be a dream come true. As would be playing with Liege Lord. I guess that's fairly at extremes, but...

MG: How did "Fahrenheit 451" come about (track on "01986")?

MH: We are influenced by all good writers of our time, and of the past. Ray Bradbury's 451 idea was brilliant, but we were inspired to take it further, into the metal world - where we have witnessed religious album-burnings in the midwest (The story deals with a society in which books are illegal and are burned by government forces - ES).

MG: You've been compared to bands like Fates Warning and Iron Maiden. Are these comparisons justified, and how would you describe yourselves?

MH: I'd describe the powerful Oliver Magnum-sound as a force arisen with the impact of a runaway locomotive running on jet fuel (it certainly sounds more interesting than the regular "We play thrash"-statement - ES). Also, I find being compared to Lizzy Borden, Fates Warning, Iron Maiden, Queensryche etc. to be quite flattering.

MG: Are there any underground bands you've got any hopes for?

DK: As for up 'n coming bands, I think Arcane is going to do real well in the metal world. They're very exciting live and on tape, so watch out for them. (Arcane article somewhere else in this issue).

MG: Do you have any new material already finished?

MH: We have tons of new material. When we did our debut album, we had to choose from 30 originals. Our new songs are much more grindy, with a more aggressive attitude. Some titles: "Dinosaur Repellent", "Metal Cruelty" and "655321".

MG: Did you ever consider changing your style, in order to get signed?

MH: No, we cannot change our style. Any false musical style would make Oliver Magnum unlikable, but heavy metal. A band sticking to it's guns earns more respect (AC/DC, Metallica).

MG: Anything special you'll like to add?

DK: I'd like to tell everyone that "A New World Is Living".

MH: We would love to take the stage in Norway some day to show our fans exactly what we're like.

Whether you're into the underground scene or not, there's no reason to miss out on Oliver Magnum's self-titled debut album. And as they are really nice people to boot, send them a letter and show them your appreciation. Merchandise info: t-shirts (black and white) \$10, t-shirts (white, no arms) \$10, long shorts (white) \$9, boxer shorts \$7, baseball cap \$5, 36x24" poster (signed and numbered ltd. edition) \$12, bumper sticker (logo) \$1. Write to: Oliver Magnum, P.O. Box 3951, Enid, OK 73702, USA. P.S. Please add some postage, too!

FLIGHT CHARM

Flight Charm was formed about six years ago in Venice by guitarist Eros Mazzon. The original line-up comprised of Eros, Alex Secchi (vocals), Flavio Miotto (bass) and Gianni Ghezzi (drums). With this line-up, the band recorded a three-track demo which went by almost unnoticed and a four-track tape entitled "Magician's Nightmares", which received good reviews in many fanzines. In this period, the band was heavily influenced by bands such as Deep Purple, Rainbow (the guitarist is virtually a Blackmore worshipper!), Black Sabbath, Iron Maiden and Rush. But with the success of bands like Queensryche, Crimson Glory, Manowar, Fates Warning and Heir Apparent, they became more and more involved in this kind of epic metal.

A couple of years ago, Flavio Miotto left the band and was replaced by Gilberto Gilardi (Gibo Hilard, ex-Severance (another metal band in the Venecian area)). With this line-up, the band recorded the debut ep "Waiting White Lady" (in the spring of 1988). Unfortunately, musical and personal problems arose in the band, and this led to the departure of both the vocalist and the drummer, who were replaced by Max Folin and Steve Miato (Steve Argentini) respectively. This is the line-up that can be found on the sleeve of the afore-mentioned ep. On the 7th December 1988, they supported Swiss thrashers Coroner on their only Italian gig, and they also played as headliners all over northern and central Italy, going down a storm.

Nowadays, more problems seem to plague the band. Bassist Gilberto Gilardi (and also one of the main song-writers), left the band a couple of months ago, because of disagreements with some of the other band members. Up to this moment, the future of Flight Charm seems uncertain. But if you're into powerful epic metal, don't hesitate to contact their manager. Write to: Flight Charm, c/o Antonio Ferro, V. Mino da Fiesole 5, 35134 Padova, Italy.

DANIEL SEMENZATO

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HOT LEGS



Holland's no.1 poser band is definitely Hot Legs. The band first came together in March 1988, and consists of: Fred Pieters on vocals, Gregg Tuijnenberg on guitars, Antoine van de Linden on bass and Randy Fox on drums. Hot Legs is very keen on promotion, so my request for an interview they kindly fulfilled. The interviewee is Fred Pieters, also known as Flying Fred.

M6: How would you describe the music style of Hot Legs?

FP: We call our own music for Party Rock or Big Rock (don't you love in-depth answers - ES).

M6: Which bands has influenced Hot Legs?

FP: The different members of the band like a wide variety of music. For example Shy, Van Halen or Queensryche. But as a band, we're mostly influenced by Guns 'N Roses, Aerosmith, Ratt and White Lion.

M6: Do you feel your band has added a new element to the Dutch hardrock scene?

FP: That's hard to say about yourself. It is up to other people to judge our music. But we do feel that we've set a new trend in Holland in our own genre. And in Holland we're totally unique, and we're proud of that!

M6: Did you get a lot of response to the demo (My Love Is Hot/Don't Give Up), released in 1988?

FP: Generally seen, we got much, very positive response out of Holland and also from abroad. We did get invitations from West-Germany and Sweden to come over and play live (note: they played some shows in West-Germany, but Sweden had to wait).

M6: The last demo was released May 1988. Isn't it about time we got to hear some more material on tape, or even better: on record? I heard that you were about to be signed on the German label Bellaphon. What about it, Fred?

FP: Well, we have been very busy making contacts with record companies. And I can tell you that we did get some serious offers from some companies. Bellaphon is one of them. Signing a record deal is a serious affair, and I don't want to say too much before the whole contract is final. It happens too often that Dutch acts scream around that they will get the ultimate record contract, and a few months later you hear that the whole contract has been cancelled (note: I think Fred is strongly referring to native band Sleeze Beez. In the last issue of Metal Glory, I said that they

would sign with Epic for distribution in America, but a few months later Epic withdrew the contract).

M6: In October 1989, Hot Legs started on a new tour. When I read your biography, it struck me that you find stage presentation very important. What attractions will the fans see, when going to a Hot Legs concert?

FP: The whole stage set is painted black with lilac, even the drumkit. We've got a computersteered lightshow, four stairs with lights, ventilators and ice machines. And we got a confetti-cannon. Never a dull moment, when you come too see us live.

M6: Fred, in the Dutch magazines you are constantly referred to as the Dutch Dave Lee Roth. How do you feel about that?

FP: In the beginning, I felt very flattered to be compared with "the biggest performer ever". But now it doesn't feel so great anymore. I'd like to be judged on my own personal abilities. There is one Dave Lee Roth and one Fred Pieters. I met Dave in September 1988 during the Monsters Of Rock festival in Holland. We talked a little while in his dressing room, shared a treacle-wafer (Dutch specialty), he wished me the best of luck

with Hot Legs and we went our separate ways.

MG: Let's talk about the future. What new plans do Hot Legs have?

FP: Like I said before, we're working very hard on this record deal. Hopefully we can do a single soon and later have a smash album. And we would like to tour abroad. Recently, we (the no.1 Dutch poser band) signed a sponsor-deal with the US sportswear company L.A. Gear, for the Dutch market. In the US, they contracted Michael Jackson (oh, god - ES) for about 20 million dollars. Sadly enough, they wouldn't pay us the same amount. It's a disgrace!

MG: What do you think in general of the Dutch hardrock scene?

FP: I could talk for hours on this subject, but I'll try to give my opinion in a few sentences. In Holland, there's no real support for native bands. There is a mentality of "if it's not from abroad, it's not any good". Good fellowship between bands is hard to find. They rather cut each other's throats to look good themselves. This doesn't count for all bands of course. What strikes me is that this phenomenon rules more with lower level bands than the more popular bands. With a few exceptions, of course. It's a shame, because there is enough quality in Holland. Hopefully, it will get better. If the scene wants to promote it's music more, it's much better to stand together than to fight between ourselves to gain appreciation.

Fred is definitely a man with an opinion that he doesn't keep for himself. But it has to be said: there's much truth in his views on the Dutch hardrock scene. In my opinion, the reason is that most bands don't dare to take risks. If they keep on waiting for the "ultimate record deal", they can keep on waiting forever. It's about time to take some action and start building a professional attitude towards rock music. Hot Legs has already given it a nice shot in the right direction. Recently, they presented their own 'Party Rock Magazine' on the market. A magazine containing 32 pages with news and photos of the band. It's professionally made, and even sponsored by some companies. It's made for labels, 'zines and club owners. But most of all for the fans. So if you're interested, write them at: Hot Legs, Mighty Mouse Agency, Dunantstraat 253, 2713 SJ Zoetermeer, Holland.

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ANESTHESY



Firstly formed under the name of Vendetta sometime in 1986, the Belgian band changed their monicker to Anesthesis a long time ago. They recorded a four-track demo, entitled "Season Of The Witch", as a five-piece. Two members have since left the band, whose line-up now includes Franky on guitars/vocals, Chris on bass and Ringo on drums. The vocalist on this first demo was Stefaan Deldaele, Franky now having taken over as no other suitable vocalist was found. In July 1989, they entered the studio again and came up with the "Overdose" demo (reviewed in this issue). Here's some short questions and answers:

MG: What are the band's musical influences and who writes the songs in Anesthesis?

AN: We have no particular influences, but we guess it's the thrash of today. We listen to everything from blues to hardcore. I make all the riffs first, then Ringo and Chris add their own riffs and drum-parts to it. Then I write the lyrics.

MG: What plans do you have for the future?

AN: We've sent out 30-40 demos for promotional purposes. When we've been reviewed in most magazines and played on the radio, we'll look for a record contract with a serious label. We did not do this with the first demo, so we don't have a contract yet. We also do gigs in the Benelux countries.

MG: Are you satisfied with the support so far?

AN: From the fans, it's alright. But a lot of magazines don't send us a note after they've received the demo, and that's terrible for us. We want more underground material in magazines, but who are we to say that.

MG: What are you doing these days?

AN: At the moment, we're rehearsing our demo-songs, in order to make our live-presentation better. We always work on one song, 'coz it takes a hell of a lot of time before a song is completely ready.

MG: How would you describe your own sound?

AN: Speed, thrash, mosh. But we don't fear a slow riff.

Well, does it sound interesting? Turn to the demo pages to find out more about their second demo, or write the band at this adress: Anesthesis Mng., c/o Franky Libeert, Ijzerfrontlaan 6, 8500 Kortrijk, Belgium.

Metal Glory will review all demos submitted to one of the contributors listed on page 2. Please include biography, prices on merchandise and band/management adress. 'Zine editors and tape traders, please write: Erik Sontum, Stovner Senter 32, 0985 Oslo 9, Norway.

ETERNAL RYTE



I've never really been interested in whether a band is "White Metal" or not. I just ignore the lyrics and concentrate on the music instead. If it hadn't been for this approach, I would've lost out on a lot of great albums (like Motherlode's 'The Sanctuary'). Eternal Ryte is, as you now suspect them to be, one of those christian outfits. They were formed in the spring of 1985 and have gone through several personell changes. But they now seem to have settled with the following line-up: Phil St. Vincent on vocals, Bobby Smith on guitars, Len Aguayo on bass and Doni Daudel on drums.

Their main problem, as Phil points out, is that "the industry people are afraid to sign Christian acts. A few labels (Enigma and Pure Metal) do sign white metal bands, but how many can be signed to one single label without having to put newer acts way down on the priority list?" According to the band, about eighty percent of their public is Non-christians, so why do companies bother with the "White Metal" tag. Eternal Ryte has built up a cult following in their native L.A., playing clubs like Troubador, Gazzaris and Roxy and are now looking to broaden their horizon by playing other states and, hopefully, other countries.

Eternal Ryte has released a six-track demo (see review), produced by Steve Brown (MCA label engineer). The main influences are Dokkken, Loudness and Queensryche as a band, while Phil cites vocalists as Jeff Scott Soto and Ronnie James Dio as his personal influences. The lyrics may cause problems for the majority of the metal audience, dealing with subjects like "God is allmighty" and stuff like that. And one of the problems I have is understanding "You say you don't need a godly form. You say you're doing just fine. Your righteousness is like filthy rags. You're trash in Jesus' eyes". That sounds like a direct condemnation of the eighty percent Non-christian fans to me. I do not understand why Christians should have the right to condemn other people, if they don't accept being attacked themselves.

The band feel that being Christians does not necesarrily mean the lyrical subjects are limited. As long as they're presented from a biblical point of view, any subject would work. Although the lyrics on the tape doesn't really show that. Phil has also said that "I'd rather have someone sit there and not especially like me than have them agree with me an then continue in their own ways". Ok, Phil, I disagree totally with your views. But I still like your music. The demo can be ordered for \$6, and t-shirts for \$10. Plus \$2 for postage. Write to: Eternal Ryte, P.O. Box 2427, Pasadena, CA 91102, USA.

ORLIVEON

Formed in January 1987 (under the name of Oblivion), Obliveon featured Stephane Picard on vocals/bass, Martin Gagne on guitars and Francis Biguere on drums. With this line-up, the guys from Canada recorded two demos; a six-track tape in March '87 (recorded at the S.A.R.M. studio) and a four-track tape in September the same year (see review). The second demo received better response, and two of the songs were supposed to be featured on the 'Raging Death Vol.2' compilation album. But that never happened, for reasons unknown. After this, Ken Wong was added as a bass-player for a couple of months, before the band broke up due to a conflict of interest.

Four months on, Obliveon returned to life with their current line-up: Stephane Picard on vocals/bass, Martin Gagne/Pierre Remillard on guitars and Alain Demers on drums. They started writing new material, and went into the studio to record yet another demo, with the songs: 'Droidomized', 'Access To The Acropolis' and 'Chronocraze'. Unfortunately for the public, this tape is for promotional use only. All the band members are involved in the songwriting, while Stephane takes care of the bulk of the lyrics, mainly influenced by abstract things like suspense and the future. As Alain says: "We work hard and try to be original and more technical. Maybe we could call it 'suspense metal'. I listen to a lot of bands, but the ones who influence me are those who I can find originality in which can not be found in another band".

Obliveon has now secured a deal with Mean Machine Records, a NY-based label, with the help of Borivoj Krgin (Metal Forces). "Our manager sent him our second demo for review purposes, and he was interested in Obliveon when the band quit. Then Martin called and said we were coming back, so he decided to give us the deal. We're waiting with touring until we get the album out. A video will probably be too expensive, but we'll make one if we can afford it by ourselves. We'll also be taping our live shows on video. We want do a video because it's good for promoting the band. If a person sees the video and likes it, he'll become a fan of the band". Some other new songs that may appear on the album are 'Desideratum' and 'Fiction Of Veracity'.

But until it comes out, they're planning yet another demo to maintain the level of interest already shown in the band from both the press and the public. Obliveon wants people to know their new stuff, but are not sure which songs will be on it at the time of writing (mid-September). They are becoming more technical and original (according to Alain), in an attempt to show the public what they can do. As a result of this progression, Obliveon can no longer be compared to the early Death metal days.

The guys are interested in all feedback they can get, and will answer any letter (good or bad) that comes their way. So, if you want get in touch with the band, just write to: Obliveon, c/o Nancy Charland, Succ. Jacques-Cartier, P.O. Box 2104, Longueuil, Quebec J4J 5J4, Canada.

TALION

TALION, 17 ASHBOURNE AVENUE
WHELLEY, WIGAN
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ENGLAND

After the release of Metal Glory no.2, Talion finally released their debut album on the Major Records label. And since the tapes I had received from them were of such high quality, I decided to send back for another interview. Here's what vocalist Graeme Wyatt had to say about the current situation in the Talion camp.

MG: Can you tell me some more about the recording and release of the "Killing The World" album?

GW: The recording of the album took place in June '88. We began recording with an engineer and planned to produce and mix it ourselves. However, as the recording progressed, we realized we were not getting the result/sound that we felt the band needed. So we decided to get in a producer, who we felt was just right for the band at that time. That was Kev Ridley (who's produced Venom and Toranaga), who we feel has done an excellent job on the album. In fact, we'll enter the studio in early '90 with him, to record demos for our second album. Concerning the release of the album: It was released October 9th and is doing quite well in Germany.

MG: Can you describe the songs, musically and lyrically?

GW: To describe the songs, I would say lyrically we write about real life things that are happening around us. For instance, the title track "Killing The World" is about mankind polluting Earth and seemingly not doing much to redress the balance of what is potentially a very dangerous situation. Musically, we are influenced by a wide range of bands, such as Judas Priest and Iron Maiden, to Metallica and Testament. We're trying to blend our thrash roots with a lot of melody and power.

MG: What are the further plans for Talion right now?

GW: We hopefully plan to tour in Europe in early '90, with visits to Holland, Belgium, Germany and possibly Italy being set up. At the moment (being October), we're playing varying places here in England. We aren't planning to release any singles as yet, as it's really not our market. Concerning videos, one of the shows we're doing will be taped by Jettison Video. If it turns out looking as we want it to, it will be released sometime next year as a compilation with other bands.

MG: What are your favorite songs on "Killing The World"?

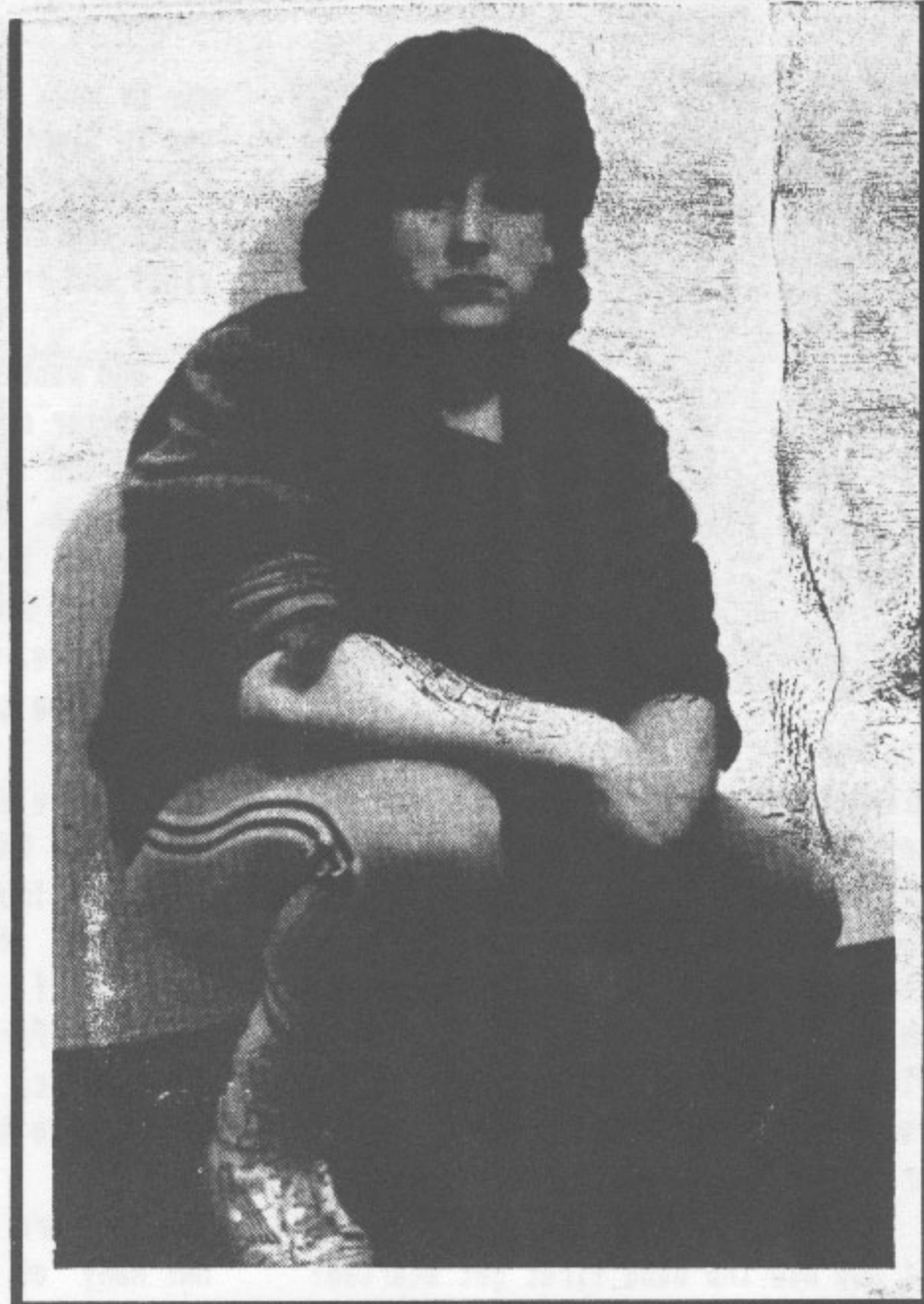
GW: My faves on the album are "Killing The World", "Laws Of Retaliation" and "Sanctuary", although I think all the songs have their strong points.

MG: How well has the album done so far, and are there any special places you seem to be more popular than others?

GW: We don't have any definite sales figures, but it seems to be doing well on the whole. Especially in Germany, where it's been very well received.

MG: Are you 100% satisfied with the final product?

GW: We (the band) are as happy as we can be, but you always feel something could've been better. I think it's true to say



TALION VOCALIST GRAEME WYATT

that an album is never really finished.

MG: Do you think it's an advantage being signed to a smaller label, as opposed to a major?

GW: It has its good points and its bad points. For instance, as "Major Records" don't have too many bands on the label, they concentrate more on each band they work with. However, a bigger label would be able to do more advertising on the album and tour finance etc., which are pluses of being on a major. Having said that, we are completely satisfied with our present position. We're only signed to Major Records for one album and we do hope to move up with the next release, which, all being well, should be on a bigger independent, or possibly a major.

MG: Do you feel it's been harder for you to get signed, since you're British instead of American?

GW: No, not really. We're proud to be British and to be with a British label. We wouldn't sound like we do if we weren't British.

MG: What are the main differences between this and the Trojan album (the band that later turned into Talion)?

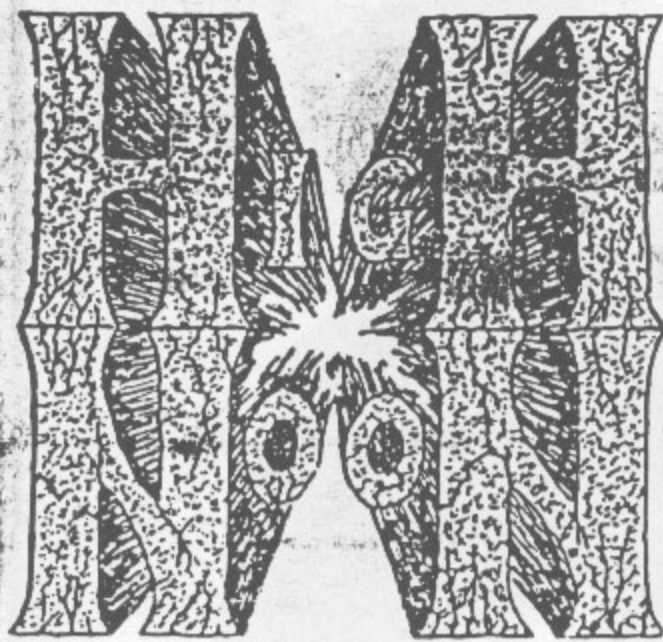
GW: Maturity in songwriting, and we are paying more attention to melody in our songs these days, not just speed for the sake of it. Also, we're paying more attention to song arrangements. Not that we're not proud of the Trojan album. We are, as it was a good, strong, solid speed/thrash album.

MG: Why did you get signed, what makes you unique?

GW: That's a hard one to answer. I suppose we're doing something a little different, and hopefully people will feel it's better than most of the opposition. I'm flattered you think we are unique.

MG: What do you hope to achieve with the album and the band?

GW: In a word: World domination, but seriously we hope to gain a stronger following and build on our past efforts. Play in as many countries as possible, touring and working hard at what we enjoy - and that's making music.



High Noon is one of the few really interesting Norwegian bands around these days. They've been around for quite a while in various incarnations, but has (like most other Norwegian acts) serious problems in getting the attention of the record companies. The band's present line-up is: Petter Fuhre on vocals/bass, John O. Andersen/Vegard S. Sætvik on guitars and Runar Waa on drums.

M6: How did the band first get started?

HN: John Ove and Petter started up in late '85, got two other people with them and called the band Flazz. After a couple of line-up changes, they changed the name to Headache. Some more changes took place and resulted in the current line-up. We have played 17 shows with this current line-up, one of which appeared on the tv. We've also entered two band contests and got second on both occasions (beaten by one point).

M6: Can you tell me about your demos?

HN: We have released two demos: "No Heaven In Sight" in June '88 and "Demo 89". We've sent out around 100 copies to some radio stations, record companies, magazines and friends.

M6: Who handles the song-writing?

HN: Petter does most of the music, while Vegard and Petter does the majority of the lyrics. Runar also contributes with music and lyrics, but more in the shape of ideas. And although John Ove is not as creative, he's just as important in shaping the songs.

M6: Who are your influences?

HN: We all have an interest in newer metal, like Iron Maiden, Queensryche and Metallica. Runar and Vegard also likes older stuff like Black Sabbath, Rainbow and Deep Purple. John Ove is into classical music, while Petter is more into thrash like Anthrax and Testament.

M6: What are your lyrics about?

HN: Many of them deal with things like the origin of man, reincarnation and out-of-body experiences. Supernatural phenomena fascinate us a great deal. We also have some more religious and political lyrics. But no satan or party-type lyrics.

M6: How would you describe your style?

HN: We've had some problems being tagged to Iron Maiden (which has sometimes been a fair comparison). But now, we feel we have gotten away from that and found our own style. We try to cover most aspects

within hard rock/heavy metal. Everything from acoustic stuff and catchy melodies through to doomy, heavy riffs and pure thrash.

M6: Any further plans for High Noon?

HN: We'll probably enter the studio in Feb./March 1990 to record a real, long-playing cassette. It will be pressed in Stockholm in around 1000 copies. With a product like this behind us, it might be easier to get a record deal. We're also planning on a tour in the summer, and we are interested in getting in touch with other bands that would like to play with us. The response so far has been good, especially from the fans. We have a core following that bears with us in thick and thin.

M6: Any new material finished then?

HN: Yeah, we have made three new songs since we appeared on tv. Plus some older stuff.

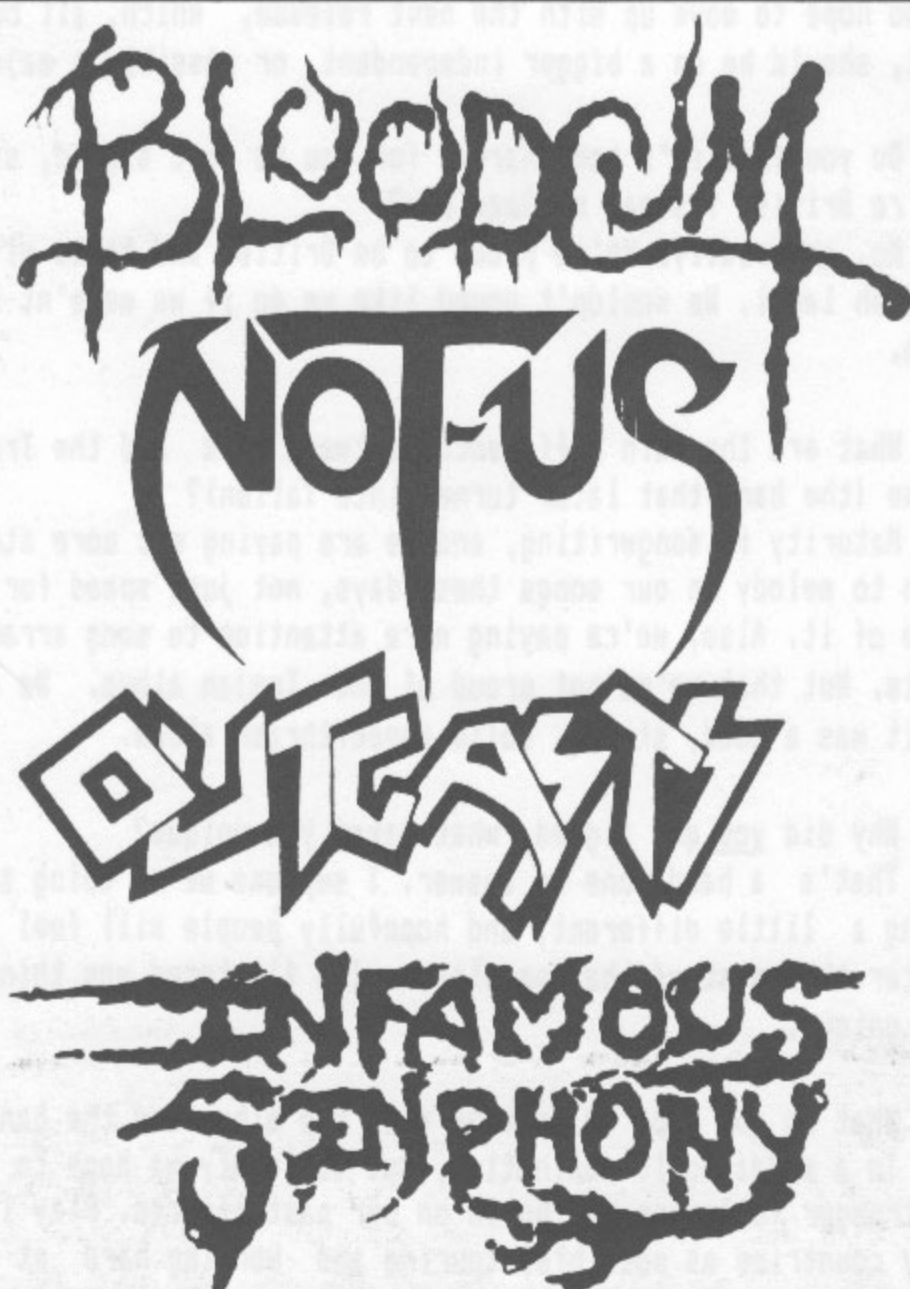
M6: Where are you headed musically?

HN: We don't see us evolving in any specific direction, but we've put the Iron Maiden tag behind us. We're probably a bit harder and heavier now... and more aggressive.

M6: Anything special you'd like to add?

HN: We're looking for a new vocalist and can be contacted at: (47) 03 - 78 74 07.

To get hold of their demos etc, please write to: High Noon, c/o Petter Fuhre, P.O. Box 85, 3371 Vikersund, Norway.



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POWERSURGE

Formed in July 1986, Powersurge is probably the best "new" band to emerge from beautiful Florida, a place where great bands such as Savatage and Crimson Glory hail from. Powersurge already have a lot of live experience, having played support for the above-mentioned bands, along with Nasty Savage and others. The line-up reads: James Marra on vocals, Todd Boese/Eddie Rice on guitars, Todd Dyer on bass and Rudy Goryance on drums.

Todd Dyer says: "Powersurge is the final product of a four-year project. Having started playing half cover-tunes and half original tunes and playing the Mid-West bar circuit, to doing all-original music and doing one-night shows only. The members are from Chicago, New Jersey (Bon Jovi, anyone?), L.A. and Indiana, and all ended up in Tampa and fused together as a band".



What are your influences? James Marra: "Todd's (Dyer) influences range from 60's rock 'n roll to Black Sabbath's metal flavor, all the way to the new stuff. I'm heavily influenced by seventies' metal, and prefer 2-guitar bands, especially Iron Maiden and Judas Priest type of stuff. Eddie likes MSG, Riot and old Judas Priest. Todd (Boese) likes Boston, Iron Maiden, Judas Priest and anything with a heavy 2-guitar sound. Rudy also prefers 2-guitar stuff, Judas Priest and Queensryche. So, apart from a lot of talent, they also have good taste when it comes to music. When I wondered why they've chosen the name Powersurge, vocalist James Marra said: "Todd and I wanted a name that had 'power' in it. I suggested Powersurge and we both immediately agreed. And so did all the other members.

What are you doing right now? What are your future plans? Todd Dyer fills me in: "Right now (Oct.), we're working on an album at Morrissound Studios. The band is gonna go far, but we've hit some plateaus, and right now all we do is practice and record. We played out two weeks ago, and want to go out again!! So, Powersurge is a band to watch out for. In the near future, these guys will certainly get to the position that they so truly deserve in the international HM scene. Because they're not thrash or glam, they have had some problems in the past, but now everything seems to be ready for them. It's almost sure, now that most thrashers see their faves taking a more commercial and accesible approach, that they they will start to accept more straight, classy HM bands. Besides their excel-

also released a video for the track "Wall Of Power". It was lent, professional "Elements Of Metal" demo, Powersurge has produced by Pironti Video in N.Y., and featuring the band playing live, as well as some WW II footage. Their biography claims that this video entered the Top 12 of Florida's V32. And remained there for twelve weeks, having competed against videos from Bon Jovi etc.

'Surge also sell some t-shirts with their logo on it (the new or the old logo? - ES). So, if you want to get hold of it, or any of the other stuff mentioned in this article or just want to write them a letter to a band that's ready to become the next big thing, the address is: Powersurge, P.O. Box 350152, Tampa, FL 33695, USA. Write to these guys. You won't regret it, 'cause they're very cool and very friendly. And as Todd Dyer says: "If it's not rock or metal, it's plastic". Oh, I couldn't agree more!

HARRIS THEODORATOS

BLITZKRIEG MAGAZINE!

Blitzkrieg magazine no.5 is now out. Around 70 pages packed with interviews and reviews. Some of the names featured are King Diamond, Metal Church, Exodus, Kix, Atrophy, Ratt and Tyrant's Reign. There's also a mini-poster of Metal Church and some cool Queensryche live-shots. Send \$2,50 in the US/ \$3 elsewhere. Write to: Blitzkrieg Magazine!, c/o Jason Orcott, P.O. Box 312, Chelan, WA 98816, USA.

CHASTAIN

Chastain does not really need much of an introduction. The workaholic guitarist has now recorded the fifth album with the Chastain band, and is also planning yet another instrumental release. This is what he had to say.

MG: Can you tell me about the recording of your latest album?

DC: We have spent about three months on this particular record. The guitars and vocals were recorded in Cincinnati. The bass, drums and mix will be done in San Francisco. The album should be released in early 1990.

MG: How does it compare with the other albums, and what songs will be on it?

DC: It's much heavier than the previous Chastain lp "The Voice Of The Cult", and the guitar is much more free than our previous works. Song titles are: "For Those Who Dare" (title track), "I Am The Rain", "Please Set Us Free", "Night Of Anger", "Secrets Of The Damned", "The Mountain Whispers", "Not Much Breathing", "Light In The Dark", "Once Before" and a re-make of "Baracuda".

MG: What's the line-up this time around?

DC: Leather Leone on vocals, David Harbour on bass, Luke Herbert on drums and myself on guitar.

MG: What are your influences?

DC: There is really no other major influence other than myself as far as the music goes. Lyrically, I try to write about the things I'm concerned about.

MG: How come you still haven't made that "major breakthrough"?

DC: Because we refuse to compromise on anything and we refuse to kiss ass!

MG: What will happen after the album's release?

DC: We'll tour after the release. That should take us through to about June. In July, I'll be recording a new instrumental album and Leather should be doing her next album. Then we'll tour for the rest of the year. We hope to have at least one video to accompany the new album.

MG: When will the new instrumental album appear?

DC: It will be recorded in the summer and be released in the fall of 1990.

MG: What's in your live set these days?

DC: We have five instrumentals on our playlist. We play no CJSS songs. I wouldn't mind, but Leather doesn't feel comfortable with CJSS material.

MG: Do you prefer staying on a small, independent label?

DC: If we could work out a deal with a major label that I could live with, then we would be better off.

MG: Do you consider Chastain as a band or a solo project?

DC: Chastain is definitely a band. The "David T. Chastain" albums are solo projects.

That's it from Chastain for now. But it will certainly not be the last we'll hear. Write to: Chastain, c/o Leviathan Records Production And Publishing, P.O. Box 399227, Cincinnati, Ohio 45239, USA.

FLOUNDER

Well, here's a band that is very, very different from all the bands I know of within AOR to death metal! Flounder (anyone that names their band after a fish is special to me) hail from Tampere, the second largest city in Finland. The band members are very young, with ages between 15-17. The line-up is Timo on guitars/vocals, Aki on guitars, Tenze on bass and Juppo on drums. They've been together around one year, and has so far recorded three demos (where do they get the money from?). And kind as they were, they sent me both the second and the third tape. The last one is nicely titled "Sea = Dancer + Bunch Of Flowers". Confused? I am! And by now, you've started tearing your hair wondering what kind of music they play.

Frankly... I don't know. It ain't thrash, it ain't heavy and it's nowhere near being AOR or glam. It's simply impossible to describe Flounder's sound, 'coz this is the closest thing to chaos - but it's not! If I had to make some kind of comparison it would be a mixture of Voivod, U2 and The Cure and ten times weirder than that. The second demo may be a bit thrash. This is one of those bands you either love or hate. Personally, I had to listen to the band almost ten times before I knew what was going on, and then suddenly I was addicted to it. You can play the demo, the third that is, over and over. And notice new things with each listen.

With song titles like "Soprano and 8 Cellos", "Dada (Parole In Liberta)" and "Imperishable Invisibility" and the strange (the rest are even stranger) "Maybe...", they really make you confused. The lyrics on the third demo is also a chapter of it's own. If you ever wonder how drug addicts experiences a "high", try this, it's a lot healthier. If you think of yourself as open-minded and like your music weird/complex/strange/psycho, I would advise you to write them. But if you like your music ordinary and simple (no offense to anyone!), stay away from this band. God, I'm confused! Write to: Flounder, c/o Aki Yli-Salomaki, Soppeentie 13-15 B6, 33 470 Ylojarvi, Finland.

Out now, METALLINE issue 3, featuring interviews with GAMMACIDE, INSTIGATORS, SOLITUDE AETURNUS, STYGIAN, ANASHI, EVICTION, PHANTOM BLUE, MYSTERY, F*U*C*T, ANACRUSIS ... + AFTERSHOCK & SHOCK, WILD RAGS RECORDS SPECIAL, DEMOS, RECORDS, ZINES, FLYERS, LIVE REVIEWS, ... MORE!!! 64 A4 PAGES OF UNDERGROUND METAL NEWS. U.S. \$ 3.00 IN EUROPE U.S. \$ 4.00 ELSEWHERE, OR EQUIVALENT IN OWN CURRENCY. METALLINE/ EDDY VERMEIREN | KOUTERSTRAAT 312 | 9120 DESTELBERGEN | BELGIUM!

SADISTIC NOISE DEATH METAL FANZINE
Hello, I am Stig from a norwegian death metal zine called SADISTIC NOISE DEATH METAL MAG. It's a well written zine with over 50W pages with bands like: MORBID ANGEL, OLD FUNERAL, SEPULTURA, AMPUTATION, KREATOR, SADUS, CADAVER, MAYHEM... Bands send promo package/demo(s) and you are guaranteed an article. Distributors ask for special offers. Zines write for trading information. Issue nr. 1 is out now and can be ordered for 5\$(us dollar) or 25 norwegian kroner. Contact: SADISTIC NOISE DEATH METAL MAG C/C STIG ANDRE SELE SOVIK GRØNSKARET 24 5215 LYSEKLOSTER NORWAY

CONFESSOR



Confessor is one of the truly few bands around these days that doesn't seem to jump any bandwagons in order to get signed or sell more albums. They play doom with a different approach to the Candlemasses of this world, and combined with the unique and highly innovative vocals of Scott Jeffrey, they have found a sound and style that aren't easily compared to anything I've heard thus far in life. The band was formed in 1986, after the break-up of a high school band. They got together and started writing some heavier material, gained a local following and released their first demo, called 'The Secret', in 1987. This was sent around a bit, but it didn't exactly set the world on fire. In 1988, they released 'Uncontrolled', a 3-song tape that without doubt is the definite highlight in my own collection of tapes. The band's line-up is Scott Jeffrey on vocals, Brian Shoaf/Graham Fry on guitars, Cary Rowells on bass and Steve Shelton on drums. Scott and Graham answers the questions:

M6: How would you describe your sound and style?

GF: I guess we would describe ourselves as a heavy mid-tempo metal band. I hate the term "metal", because it lumps you in with bands that are riding the bandwagon... selling an image instead of themselves as musicians.

M6: Do you consider yourself "doom metal"?

GF: At first, we sounded just like Trouble and Black Sabbath, but it changed as we progressed. We don't consider us "doom".

M6: Who writes the songs/lyrics in the band?

GF: Steve and I are the main music writers, but Brian and Cary are contributing a lot more now. Scott writes all the lyrics.

M6: What are your influences?

GF: I enjoy listening to Eric Johnson, Steve Morse, Jimi Hendrix and Joe Satriani. I don't listen to metal guitarists much.

SJ: Earlier Confessor was influenced by Trouble and Black Sabbath. Also some Nasty Savage. But now, we're just becoming our own influences. We'd like to be compared to other bands than Candlemass/Trouble. Nothing against the bands, but we just do not see us being like that. Lyrics aren't really influenced by anyone. They're just the way we feel and see things sometimes.

M6: Do you feel you've progressed a lot since your first demo?

GF: Yes, I think we have become better song-writers. Not in a commercial sense, but along the lines of song direction. We've learned how to utilize our parts, so that they are more direct and to the point.

SJ: There is no comparison at all (between the two demos). The first was much more simple and straight-forward. The new one is the direction Confessor is going in. We will be recording again soon, and this will be even more of the above. If you can't figure it out the first time, we're succeeding in our goal! "Deception" was very simple, while "Uncontrolled" is a bit more off the wall. One of our newer songs, "Collapse Into Despair" is even beyond that.

M6: Are you satisfied with the response so far?

SJ: Yes, everything people has written is great, except for a few who hate my voice. I mean, the ones who hate my voice like

Candlemass vocals. They are just totally different. Everyone can't like you. Everyone I know hated King Diamond's vocals in Mercyful Fate, but now they're stoked on them. Sometimes, it just takes a while.

M6: You were talking with Polygram. Have you received any interesting label offers yet?

SJ: We have received several offers, but none appealing enough to sign. As far as Polygram goes, only interest right now (and no offers, which is what really counts).

M6: So what are the future plans for the band?

SJ: We'll just keep on playing in different cities and recording stuff until something comes our way. Or I should say, something good comes our way.

M6: If you don't succeed in getting the right offer, would you put out a self-financed album?

SJ: If worst came to worst, we would. But hopefully not.

M6: You've been compared to the vocalists in Flotsam & Jetsam, Trouble and Sanctuary. Do you feel these are accurate descriptions of your style?

SJ: I'd have to say that maybe there are a little of those in my vocals, but hopefully I have my own style! I want to be as screwed up on the vocals as they are on the music. I like a lot of different vocalists. Including all of those mentioned above. I also like different musical vocalists like 10000 Maniacs, Earth, Wind And Fire and Eddy Brickel. Not that they necessarily are influences, but I still like them.

M6: A demo review in Metal Forces stated that you were more like an acquired taste than a band with wide appeal. Do you feel this is correct, and who does Confessor appeal to?

SJ: For now, maybe we are an acquired taste. But what do you call Watchtower (I just call them gods - ES)? The way I see it, every review/comment/everything is that one person's opinions. I think it's great that people like us, but one bad review is not going to kill us. Just because that person isn't into one special thing doesn't mean that another person won't love it! That's just a "Difference Of Opinion" (new song!).

M6: Which bands would you like to tour with, given the chance?

GF: Watchtower, King Diamond, Queensryche. Obviously Metallica for the exposure, but that would never happen.

M6: Any bands out there that you feel will break through?

GF: A few. Butterglove from Richmond. F.U.C.T from Nashville. I'm not sure they will break through, but they deserve to.

M6: Any special comments?

SJ: Confessor just want to be respected and different. We really hope that what we're doing will appeal. Heavy and complex - our main goal! Let it grow on you, because at first you won't get it.

GF: Thanx for the interview, review (M6 #1) and the support!

The 'Uncontrolled' tape runs for 15 mins., looks and sounds professional and is available for \$5 in the US/\$6 elsewhere from: Confessor, Route 2, Box 440, Knightdale, NC 27545, USA.

PENDEMIA

Pendemia is an English thrash quartet that has received a lot of attention in the underground, mainly due to the "Widespread Epidemic" demo. Two of the tracks on this tape were also featured on the "UK Thrash Assault" compilation album. The band formed in early '88 and included Ian Maxwell on vocals, Ian Wilson on guitars, Paul Cudby on bass and Mike Ellis on drums. After recording the demo, Mike Ellis was replaced with Jim Harley. They've now signed a deal with the CMFT label and their "Narcotic Religion" debut is set for release in early 1990. Jim Harley answers.

MG: What are your influences and who writes the songs/lyrics?

JH: We all write the music and lyrics. As far as music goes, we haven't got any actual influences. We just make up riffs and different drum beats, and use them if we like them. We don't just stick to one style.

MG: How would you describe the Pendemia style?

JH: I don't really know how to describe our style. I think we should leave that to the people that listens to us to decide. I suppose it's just thrash/crossover. We have a very English style - very raw.

MG: Can you explain some of your songs lyrically?

JH: Well, we're sending two songs off the album to all the fanzines. "Critical Condition" is about handicapped people and how they are sometimes rejected by family and relatives, and are made to feel guilty about their handicaps. "As The Walls Close In" could be about a lot of things. Either coping with the strains of every-day life or about being in a mental institution/prison. It's not just about one thing, it depends on how you're reading the lyrics and is feeling at that time.

MG: Are you satisfied with the response so far?

JH: Response from fanzines has been great, but big magazines are pathetic about helping out small bands. Especially in England, they seem content writing about Metallica and Anthrax in every issue. Both bands are good, but the mags just exploit the kids who like them, by printing say... different photos of them so kids buy the magazine. It's just a question of what sells!

MG: How do you think the band has progressed and where are you headed in the future?

JH: We've progressed millions since "Widespread Epidemic". I wasn't even on it, and we don't play the songs anymore. I think the style on the album is the direction we're at. The new stuff is more varied, because most of it was really fast and heavy, apart from "Non-existent", which is so heavy it's awesome.

MG: Any final comments?

JH: Thanx to everyone who's written to us (please remember SAE/IRC), and keep writing. And keep a look-out for the album, 'coz it's going to rip your face off!

Well, you heard the man! Write to: Pendemia, c/o Jim Harley, 24 Tudor Vale, West Midlands DY3 1TZ, England.

HEIN-FRODE HANSEN

SNYPER

Snyper was formed in late '86 in Norfolk, England. They first recorded a two-track demo, before finding their current vocalist Cyd Hessin. The rest of the line-up is Carl Dwyer/Colin Newson on guitars, Mark Fletcher on bass and Paul English on drums. They entered the studio again in June '88 and recorded the three-track "Obituary" demo. This demo sold around 250 copies and resulted in a BBC session with four tracks. They have since recorded yet another tape (two tracks) and are now planning the release of their debut album. Being very impressed by Snyper's recent "Ephexis" tape, I decided to contact the band and ask them some questions. Carl Dwyer was the band's spokesman on this occasion.

MG: Am I right in thinking you were originally formed in Leics and not in Great Yarmouth, as the biography says?

CD: The line-up we have now was formed in Leics, but we first formed in Great Yarmouth in late '86. The Leicster line-up is what counts to us.

MG: In general, what are your songs about?

CD: We first started writing about evil/weird shit etc., but got pissed off with it and started to write about day to day things with little bits of fantasy in a couple of songs. "No Death So Sad" is a kind of anti-suicide song. It's about a deprived child denied a childhood in life.

MG: Who are your influences?

CD: Anything from Susan Vega and Pink Floyd to Kreator, Voivod and Death. Mostly thrash acts.

MG: Can you please explain "Obsykus Priority"?

CD: This is a weird song that really means "Focus Or Obscurity", depending on what state of mind you look at it in. It's not a pro-drug or acid song. We really wanted to do something a bit different, but still keep it in the thrash vein. If you read the lyrics and look behind them, they start to make sense (especially if you're pissed!!!).

MG: What happened to the first vocalist?

CD: Our old singer would sing, but not for a thrash band. So we got Cyd, who can sing (or growl) as well as a good frontman should. Anyway, our old vocalist didn't move to Leicster with the rest of us.

MG: Can you tell me about the recording of the latest demo and are you fast workers when it comes to writing material?

CD: We use the White House Studios in Leicestershire. It's a 16 to 24-track studio. The engineer is Mike Miller, who's been around a long time, so he knows what he's doing. When it comes to writing, we're shit. Because we practice only two hours a week, it takes us ages to do new songs. But we always try to do our best with the time available.

I suggest you check out Snyper's demos yourself. Coz believe me, they are not to be missed! Write to: Snyper, c/o Carl Dwyer, 91 Brighton Ave., Wigstone Fields, Leicster, England.

HUW COSTIN

THE DEMO SECTION

ARENA - DEMO (4 tracks)

Yeah, this is more like it! AOR of the finest order from American act Arena. The first track, called "Feel The Fire", has me thinking of vintage Loverboy. Great chorus and guitar/keyboard interplay gets the demo off to flying start. This contains what some thrashers fear like the plague: melody, pure and simple. Arena features the vocal talents of Jamie Lauren, along with guitarists Matthew Bruck and Joey Regets, bassist Rodney Rocha and drummer Mike Portugal. "If This Is Love" is more down-tempo, emphasising backing vocals and guitar workouts. "People And Places" has a nice, pounding rhythm that is reminiscent of some of Winger's tunes. Last track is "Rock On", which is pretty much self-explanatory. So, what are you waiting for? Get this tape before they get signed, and decide not to include the songs here on their million-selling debut album. And they will get signed, provided that some A&R men still have some brains intact. The tape is excellently produced and packaged, too (The lyrics are missing though). Write to: Arena, c/o Paul Suter, 5131 Denny Ave., N. Hollywood, CA 91601, USA.

SATYR - BRING ON THE NIGHT (3 tracks, 3 pounds)

This is the first demo from this melodic Aberdeen-based outfit. It's been out for a while now, so a new demo may already be out (or is in the making). It's produced by Njal Matthewson of Pallas, but sound quality could be better (I have a second generation copy). The music is unmistakably British: heavy enough for the majority of listeners, but with a clear, melodic edge unheard of for most bands since thrash became "in". It's much in the same style as fellow Brits Graffiti, although less commercial and more guitar-oriented. Kind of like Marshall Law. My guess at influences would be early '80s Triumph, and possibly Thin Lizzy. With the backing of a major record company, Satyr could go far. All songs are great: 'Bring On The Night', 'Snared (Caught In A Trap)' and 'Beware The Moon'. There's a fine balance between the vocals and guitar parts and everything blends together perfectly. It could also be described as what Bonfire should sound like, but have serious problems in achieving. A must for fans of melodic output. Write To: Satyr, c/o Paul Black, 56 Cairncry Road, Aberdeen AB2 5LE, England.

ROCKNEE - DEMO '89 (4 tracks, \$5)

The final product includes four songs, although there's only three on this tape. Rocknee is in many ways a typical L.A. band: melodic rock with some glam touches (not too many, luckily), a set of great songs and a name that desperately needs changing. Most of these bands tend to opt for a Stryper/Dokken-combination sound. I guess that's the way it goes when you've got so many commercial rock shows around. First song, entitled "When I'm Good, I'm Good", could surely shoot it's way up the charts with the right financial backing. It's catchy, melodic and well-played. The kind of song that sticks in your mind after only a listen or two. "Her Eyes" is also in the up-tempo melodic rock style, while "A Nite Is All You Need" is a slower track heading for the "ballad" status. There's also some nice backing vocals on this tape, which I happen to like a lot. And I wouldn't be surprised if they got a deal soon, either. Melodic rock fanatics should check 'em out. Write to: Rocknee, 7095 Hollywood Boulevard., Suite 69, CA 90028, USA.

WICKED ANGEL - PROMO DEMO (4 tracks)

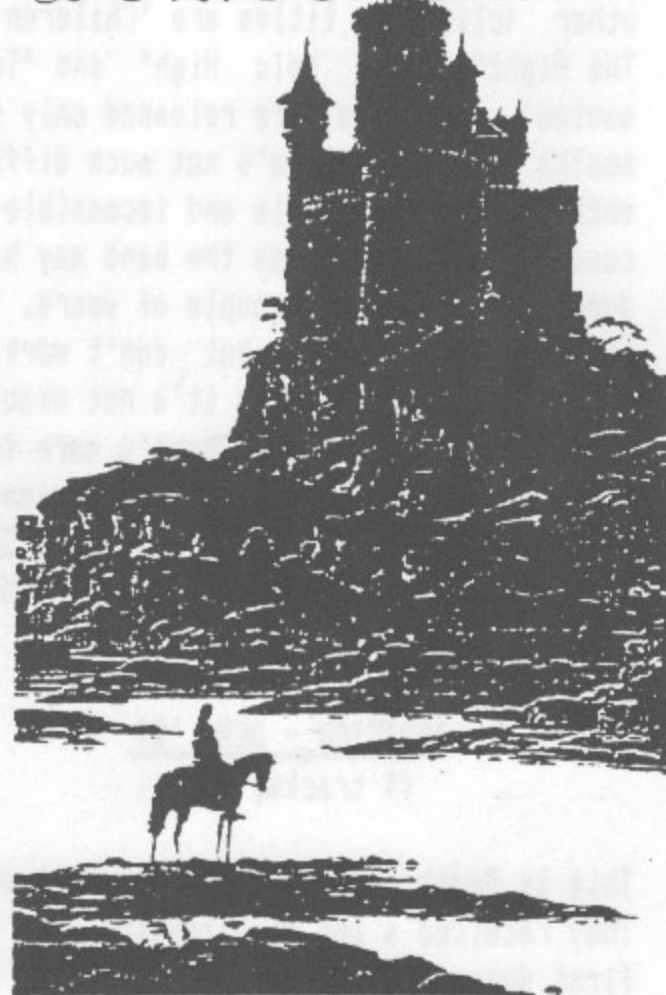
Canadian metallers Wicked Angel bounce back once again, this time with a promo tape. But the band's 'Tortured By Power' tape (six tracks) may still be available for \$6. Opener 'The Beast' is very much in the classic Rainbow mould (with Graham Bonnet era vocals). Traditional and guitar-oriented stuff. Next up is 'The Castle', starting on a calmer note and evolving into a Judas Priest 'Breaking The Law'-soundalike. The music is perhaps a bit too unadventurous for making serious impact, and impact is priority no.1 in the search of a deal. This tape is mainly for the easy-to-please listeners, but the songs are good enough for repeated listening even for the more demanding people among us. The quality of sound is ok, but since it's a promo tape I find it strange it's not packaged in a better way than it is. Write: Wicked Angel, c/o Jeff Open, P.O. Box 2032, Windsor, Ontario N8Y 4R5, Canada.

ETERNAL RYTE - ANTHEM (4 tracks, \$8)

'Anthem' is typically American-sounding,

with Dokken-like guitars and Stryper-ish vocals. And the Stryper connection goes deeper than that, as Eternal Ryte is yet another "White Metal" act. But do yourself a favor and forget that fact. This tape is actually enjoyable. Not the best I've ever heard, but certainly not the worst either. The music range from the slow-moving metal-tunes through to anthems etc. etc. Titles like 'No Place To Hide' and 'Forever Free' is a good indication of what you can expect here. Not very original, but not worse than worth a try. Write to: Eternal Ryte, P.O. Box 2427, Pasadena, CA 91102, USA.

SORCERER



New 6-track demo from Swedens Kings of Doom

"AS FAR FROM GLAM AS YOU CAN COME I WOULD SAY ABOUT THIS NEW FIVE PIECE "DOOM" METAL BAND SORCERER. THEY HAVE SOME REALLY INTERESTING IDEAS AND THE SONGS ARE REALLY POWERFUL. SO, THIS IS ANOTHER BAND FOR ALL OF YOU INTO HEAVY AND DOOMY STUFF"

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CONQUEST - CONQUEST/DO-R-DIE
(5/6 tracks, \$5 each)

I've got two demos here from American metallers Conquest. Both are good looking and has pleasant sound quality, but once again: originality is nowhere in sight. With titles like "Metal Forever", "Gods Of Thunder" and "Battle Cry", it's obvious that the band should seriously reconsider their lyrical approach. That said, both tapes still sound ok to me. Some of the songs, most notably "The Castle" and "Battle Cry", do have some excellent moments. Like the narrated tale opening of "The Castle", highly reminiscent of early Rush/Candlemass. Overall, I think they sound a lot like fellow Americans Shok Paris: straight-ahead metal riffs, raw vocals and some power touches, spiced up with some weird intros and sound fx. But ultimately, most of the songs fall a little short of being memorable. Some other (cliched) titles are "Children Of The Night", "Fist Held High" and "Tormented". The tapes were released only six months apart, so there's not much difference in sound and style and impossible to comment on any progress the band may have done over the last couple of years. The tapes are worth a try, but don't work up too high expectations as it's not exactly mind-blowing material. There's more info on Conquest somewhere else in this issue. Write: Conquest, c/o Lynn Chartrau, 3336 Highgate, St. Charles, Missouri 63301, USA.

SEDITION - DEMO '89
(4 tracks, \$5)

This is Sediton's second demo release. They received a lot of attention with the first demo, and even got voted for as one of the 1988's best demo releases by Don Kaye of Kerrang. They formed in 1984, under the Talon monicker, but changed it to Sediton in the beginning of 1988 as they discovered five other bands with the same name. But, over to their last tape. It's packed with clever and thoughtful riffing which sounds like a mixture of thrash and Alice Cooper (vocal-wise). Opening track, "Sediton", is filled up with smart tempo changes and snarling vocals. Then the vocalist shouts "Let's rob a grave", and they speed into "Roadkill" which is about a guy that collects skulls and bones. After that follows "My Little Brother" with it's strange lyrics. And last, but not least, is "I Really Hate You". On this one, you can really feel the hatred both in the music and the vocals. This tape is really great, and I would recommend you to check it out now! Write to: Sediton, c/o Turner Scott Van Blarcum, 1206 Doncaster, Irving, TX 75062, USA.

HEIN-FRODE HANSEN

MACHINERY - DIVIDE AND CONQUER
(4 tracks)

Wow, if you like your music to be aggressive, melodic, thrashy and complex at the same time, this is the tape for you (yeah, I found that out - ES). Tom Denihan (vocals), Chet Comboni (guitars), Dan Burzynski (bass) and Art Gallery (!) (drums) have really put together four excellent tunes, ranging from the fast and furious parts to the more heavy and slow, melodic bits. The vocals of Denihan are great, his style suits the music of Machinery like a hand fits a glove. He kind of sounds like a cross between Michael Kiske and Bruce Dickinson. As to the music, they seem to have an original approach, although you can hear some Metallica-inspired riffs popping out here and there (what else is new!). But it's not like they rip off or anything, coz the songs on offer: "Fools Paradise", "Divide And Conquer", "Wolves" and "Bite The Hand" are well-written, well-played, well-produced, well... get it! I don't know the price, but I advise any fan of melodic thrash to write to: Machinery, 337 Weber Street, Stratford, CT 06497, USA.

HEIN-FRODE HANSEN

SECRECY - LIKE BURNING ONE'S BOATS
(6 tracks, 10DM)

This German band is one big mystery to me. I got their demo from a tape-trader of mine (Thanx Manolis), and to be quite honest about it, I'd like to (dare I?) pronounce Secrecy's "Like Burning One's Boats" the best demo that's been recorded in the last three years. They play progressive metal in a very melodic way. Their style is hard to describe, because they are so different from other bands. Opener "Trisome XXX" is the best track on offer, with a somehow weird rhythm. The vocalist is a bit different from the majority of other metal singers. He tend to sound more 'classical', and I think his style is as good as (if not better) than top vocalists like: Geoff Tate, Robert Plant and Michael Kiske. It's not that he sounds like any of those, but he manages to capture the 'feeling' of the music with his vocals just as those previously mentioned. The guitarist(s) also manage to put out soooooo many catchy riffs and excellent guitar solos that it should be against the law - but I ain't complaining! This band plays so good together that it seems like they were all born at the same time... as a band. The thing, is I don't have any info, except adress and demo price. If you have any more info on this band, please send me some (adress on second page)! What also

annoys me a lot is: why the hell isn't Secrecy signed to a major label - or any label at all? They have the potential to go far beyond all limits with this style of music. They are major news, and will be big if they pull all the right strings. So, I would advise all metal/non-metal fans to get hold of this tape, you will never regret it. Write to: Secrecy, Heidkampstr. 28, 2860 Oterholz-Scharmbeck, West-Germany.

HEIN-FRODE HANSEN

RESTLESS BREED - DEMO '89
(5 tracks, \$3/\$4 overseas).

Ohio-based thrashers Restless Breed has certainly come up with a great demo here. It's got a lot of lethal riffing, some nifty time changes and more than enough variation within each song. And although their style isn't that original, you can't tag them to any single band. I think there are traces of all major thrash bands here, most notably Testament (as shown on "All Did Fall"). Some other great songs are opener "Insanity" and last track "Those That Never Were". This tune sounds more like Exodus than Testament, though. Heathen and Forbidden are other names that spring to my mind. The music is raw and aggressive, brutal, melodic and fairly complex. "Seven Seals Of Fate" hints more towards "Ride The Lightning"-era Metallica. Vocalist Dave Coghill does a nice job, despite having a really unoriginal style. His voice is too "Bay Area"-sounding to get it's own identity. The twin guitars of Mike Tonn and Mike Ulery is undeniably Restless Breed's strongest selling point and complement each other really well. This band should definitely be checked out, especially by the likes of Roadrunner, Metal Blade et al. Write to: Restless Breed, c/o Dave Coghill, 8653 Wilmette Court, Powell, OH 43065, USA.

KILLER ELITE - MAD AS HELL
(10 tracks, \$8)

This tape is more like a professional release than a demo, sporting a colour cover and excellent sound quality. Unfortunately, the music is not exactly in the same league. This is very much what I like to call generic thrash: unoriginal, undirectional, unadventurous and extremely faceless. I've given the tape a fair chance (6-8 listens), and is still searching for reasons to recommend this tape. Luckily, most tapes that I get are really good, but not all, I'm afraid. A few titles: "Night Stalker", "Deny The Cross" and "Spastik March". Write (if you should choose to do so) to: Killer Elite, P.O. Box 2428 MBS, Ocean City, MD 21842, USA

TYNATOR - LIVING IN PAIN
(3 tracks, \$5)

This is Tynator's second demo (the first being "Tortured By Sound"). The Phoenix-based thrashers include Steve Bashford on guitars/vocals, Andre Noe on guitars, Aric Avina on bass and Ryan Maloney on the drums. The tape is professionally packaged, sounds good and includes lyrics and a band photo. The tracks are called "Seed Of Descent", "Unforgiven" and "No Life". Their sound, to me, is fairly straightforward thrash, so originality would help the band a lot. That said, the songs are good enough for repeated listenings. The sound is overall powerful, and convincing even at full throttle. However, there are a lot of bands treading the same paths as Tynator, so I do have some doubts as to their future success. They stand as good a chance as most other bands around, but lacks that extra little something needed to take the world by storm. I'm in two minds about this one, so you might want to try the band yourself. See "updates" for further merchandise info. Write to: Tynator, c/o Aric Avina, P.O. Box 16352, Phoenix, Az 85011, USA.

ASYLUM - OKDK
(8 tracks, \$6)

Oklahoma-based quartet Asylum deals in a mixture of power and thrash. Variation is seemingly a key word to this outfit, and gives the listener a good impression of their musical abilities. It's professionally presented on a chrome tape and contains band photo and lyrics. One of their main influences is most definitely the Bay Area, but also a helluva lot more. "OKDK" (or "Oklahoma Decay") is loaded with great riffing and memorable songs: "Playing Time" with it's progressive structure (like the new Voivod album), "Hang Gliding" with the furious pacing and "Concrete Highjump" with it's straight-ahead aggressive thrash approach. There's also a humorous instrumental piece, called "P-Bad" on it. This offering will undoubtedly be a strong foundation on which to gain label support and will also win them a lot of friends in the underground. Yet another winner from Oklahoma (Oliver Magnum being the other). Write to: Asylum, c/o Dave Cantrell, 505 S. Gary, Suite 15, Tulsa, OK 74104, USA.

METOWER - TRIANGULO DE LA MUERTE
(6 tracks)

The opener, entitled "Triangle Of Death", is a fast-paced power tune in the vein of Destiny (and especially "Bermuda" from the "Atomic Winter" album). The next tune, "Dragon's Lair", is a slightly more commercial affair, reminding me of Judas

Priest's "Locked In". Guitarist Mario Mariche does his best "guitar god" impersonation here, while Michael Baum tries to convince us he's Rob Halford. Then it's "Atlantis", a tune that runs for over 7 minutes. And although it's ok, it's too long for it's own good. Besides, Mario has already shown us his playing abilities. The rest of the songs are "Unidos Hasta La Muerte", "Last Empire" and "Riding To Survive". I would not be surprised had this been released on vinyl, but considering some of the other bands currently struggling in the underground, they still have a long way to go musically. Simply put, good is not quite good enough. Write to: Metower, c/o Frank Albrecht, Hammarskjoldring 15, Frankfurt/Main-SD, West-Germany.

PANDEMONIUM - GERONIMO
(3 tracks)

Pandemonium is a Dutch six-piece consisting of Patrick Smits on vocals, Wally Latumeten/Jan van der Burg on guitars, Bert van der Horst on bass, Jack De Laat on keyboards and Sander van den Berk on drums. The tape looks good enough and contains three melodic rockers with some weird effects. The title track starts out with Indian tribe chanting and evolves into a fairly catchy, but tame song. Vocals and sound quality are both good, but the music itself is perhaps a bit too "nice" for me personally. Next song, entitled "Movies", is rather anonymous and is nothing compared to "No Man's Land", the best track on offer. It's a bit rougher than the other tunes. It's an ok tape, but not entirely to my personal tastes. Write to: Pandemonium, c/o Frans Ceelen, Batterijstraat 21, 5396 NT, Lithoijen (N.-Br.), Holland.

GANGLAND - DEMO
(3 tracks, \$5)

L.A.'s Gangland has been around since October 1986, and I think their tightness comes through a lot when listening to the band's 3-track demo. They play melodic thrash, but not like any other band around. They combine a lot of styles in their powerful music. The opening track "Gangland" is the demo's best with all the different riffs and moods. And playing an acoustic guitar in the background while playing as heavy as hell isn't a thing you hear every day. Especially in the guitar solos section, it reminds me a lot of Yngwie J. Malmsteen. Not that you should misjudge the band, but the guitarist seems to be playing some nice Malmsteenesque solos in the songs. The next track, "Shot Inside", sounds like a more melodic Exodus without the raw vocals of Steve Souza. Closing this tape

is the complex "Metal Morphosis". The song starts with an acoustic intro which sounds nothing like a thrash band, but only to launch into neckbreaking speed before slowing down again in time for the chorus. They've included some acoustic guitars in the background here, too, and I think it sounds great. The vocals are also great. Gangland will probably sign a major deal sooner or later (with the lack of intelligence within labels these days, it will probably take a while - ES), so I advise you to get this tape quickly. Write to: Gangland, c/o Joel Maitoza, P.O. Box 27671, Escondido, CA 92027, USA.

HEIN-FRODE HANSEN

NASTY - CALM BEFORE THE STORM
(6 tracks, SEK30/\$5)

When I received this, I expected it to be a thrash outfit, but it turned out to be a second rate Swedish AOR band. This country, that has produced god knows how many excellent AOR bands, has finally bred a not-so-great band. It kicks off with the promising "Time Journey" intro, a keyboard instrumental of high class, only to launch into "Time's Running Out" which is a rather dodgy tune without any kind of charm. What pulls this band down is their problem to write some memorable tunes. The vocals/backing vocals also destroy lots for the band. And including the instrumental "Sleaze Freakouts" and thanking Guns 'N Roses for inspiration is liking digging your own grave. They sound like Guns 'N Roses here, but the song is nothing like any of the 6 'N R acoustics. This is not as good as other Swedish AOR outfits, but if you would like to give them a try, write to: Nasty, c/o Power Hour Prod., Box 604, SE-60114 Norrkoping, Sweden.

HEIN-FRODE HANSEN

LAST CARESS - RUNAWAY
(2 tracks, NKR25/\$4)

Hailing from Solheimsvik in Norway, Last Caress delivers a demo recorded in January 1988. The two songs on offer, "Runaway" and "Eyes Of Horror", are straightforward heavy metal tracks with a few thrash touches. The songs are good, but not great. Don't get me wrong, I like them a lot. But they sort of sound undifferentiated, if you know what I mean. Knut Skjønberg is a good vocalist, he sings with a Norwegian accent, so all he has to do is take an English course. Last Caress sounds like bands such as Iron Maiden and Metallica. A new demo, to be recorded in November 1989, they say will be much more representative of the band, who now tends to be more thrash-based. If this tape turns out well, they will.

they will release one of the songs as a single. On my demo, they've also recorded six live tracks. I don't know if they're on the "demo", but if you ask them, I'm sure they will tape them for you. They have a lot of potential, and I'm looking forward to their new tape. Write to: Last Caress, c/o Einar Aminiassen, Solheimslie 20, 5037 Solheimsvik, Norway.

HEIN-FRODE HANSEN

BLACKKOUT - THE IGNORANCE OF MAN

(17 tracks, \$10)

I think perhaps this should've been included in the album section, as it's more professional than most of the regular releases from the real record companies. 69 minutes of excellent power is what's on offer from this US trio. That's Richard W. Elliot IV on vocals/guitars, Triad on bass and Jeffrey A. Claus on drums. Richard even plays flute and violin! And that's what makes this tape great: experimentation. Not in the progressive sense of the word, but the diverse style shown in bands like Queensryche and Rush. All over the tape are killer riffs, special effects, great backing vocals and superb instrumental themes. The production is faultless, the cover's in full color and includes lyrics for all songs. There's only one song here I don't like ("Bite Your Lip"), but you've still got 65 minutes of excellent power metal to sink your teeth into. A major label has apparently already signed the band, so the tape is no longer available. So it shouldn't be too long before I can launch these great pieces of music into my cd-player. Write to: Blackkout, c/o Bernd Siegel, Fichtenstr. 12, 6805 Kadesheim, West-Germany.

MILITIA - DEMO

(3 tracks)

Militia - remember the name! Colorado has bred a force to be reckoned with. Consisting of Matt Ulricksen on vocals, Dave Confer/Scott Fraser on guitars, Thayik Hughey on bass and Tony Fletcher on drums the band comes across like a thrash version of Fates Warning (I kid you not!). Opener "The Awakening" leaps right in your face with it's fast-paced technical riffs and intense vocals. Matt's voice is sort of like a cross between Coldsteel's Troy Norr and Confessor's Scott Jeffries. A lethal combination, indeed. "Fiend Of Misery" continues the ferocious attack in much the same style (technical, but melodic) before the final cut, "Acursed Winter", slows it all down. It's an epic power ballad with as much grace as Queensryche and Fates Warning could put into it. Especially as shown on the last two F.W. albums. These guys should not only get a record deal, they should be given a

huge recording budget and a world tour. Do yourself a favor - get this tape now! Write to: Militia, 2881 Calais Dr., San Ramon, Ca 94583, USA.

ANESTHESY - DEMO II/OVERDOSE

(5 TRACKS, \$5)

From Belgium comes the second tape from this (now) three-piece unit. That's Franky on vocals/guitars, Chris on bass and Ringo on drums. They play standard thrash, in my opinion. A dangerous field to operate in - unless you have a lot of killer tracks. As with Tynator's "Living In Pain", the demo is perfectly listenable. But it's without any big (and welcome surprises). Best song here is "Final Call", mostly for it's high pace and riff changes. The other songs are called "Anesthesia", "Disbelieve", "No Name" (an instrumental) and "Overdose". The instrumental also has some slightly infectious riffs. The band needs something else in their sound, something making them unique. Until they have that, they will not get signed. An average tape for unadventurous thrashers. Write to: Anesthesia, c/o F. Libeert, Ijzerfrontlaan 6, 8500 Kortrijk, Belgium.

HIGHLANDER - DEMO '89

(4 tracks)

First the bad news: I lost the letter I received from guitarist/founder member Craig Collins Turner of Highlander, so I don't have a price on the tape. I think the address is still the right one. Then the good news: this tape is magic! After a couple of listens, you're hooked on this band. This is melodic metal at it's very best. Comparable to Whitesnake and, perhaps most accurately, Lion (mainly due to vocal similarities). First two tracks are the brilliant rockers "Without Your Love" and "On The Other Side". Definite chart material, given a decent budget to play around with. "Edge Of The Blade" is a slower tune, heavily revolving around the deep bass sound and some catchy riffing. "Through Hands Of Time" is last. Recorded live, it sounds a bit different (but not worse) than the other songs. It's a vocal/guitar-only ballad showcasing the band's vocal talents. For fans of melodic rock, this tape comes highly recommended. And if you're into the bands mentioned above, it's a definite must. Write to: Highlander, c/o Craig Collins Turner, 627 N. Niagara St., Burbank, CA 91505, USA.

ANASHI - WE GOT IT

(11 tracks, \$5)

In the early eighties, bands like Girl-school tried to convince us that female

acts could be just as good as their male counterparts. The reason they failed was simple enough: a distinct lack of quality material. But lately, things have changed. A lot. Bands like Phantom Blue and Ice Age are both among the most interesting "new" acts around. And now, Anashi. With this tape, their second, they have showed us that they belong to a serious and hard-working label, and not in the underground scene. Taking a hard-edged guitar sound (courtesy of Tina Mathiesen and Carina Andersson) and letting them rip into some excellent power tunes, it's quite obvious that they have found their style. Slightly more commercial and blues-based than fellow Swedes Ice Age, they've still got more than enough energy to kick some serious ass. Some titles to whet your appetite: "Open Up", "Street Walking" and "Lookin' For A Hero". This is a band to watch closely. Their first demo is also still available for \$5. Write to: Anashi, c/o Tina Mathiesen, Kongahellag. 30A, 44328 Kungelv, Sweden.

TERRASPHERE - A PORTRAIT OF KAOS

(4 tracks)

I thought that the "Externally Scarred" demo was ok in many ways, but got spoiled mainly because of a messy sound and some over-complex arrangements. This time around, though, Terrasphere has got it right. Imagine, if you can, a more brutal version of Realm. Opener "Inheritance" has some riffs that would even test Malmsteen's speed to his absolute limits. Phranc Sarcia's vocals remind me of Realm's Mark Antoni (especially the high shrieks), and the rhythm section must surely have listened to "Endless War" on a couple of occasions. The rest of the songs all maintain the high quality shown in the opening track. They're called "Time Corridors Of Planeterrah", "Scigoreality" and "What Was And Will Be Again" (take these titles as an indication to their inventiveness). A great step forward for Terrasphere, and a tape that will undoubtedly increase their following. Write to: Terrasphere, c/o Phranc Sarcia, 10A Reservoir Street, Nashua, NJ 04060, USA.

THE HORDE OF TORMENT - PRODUCT...

(4 tracks, \$5)

This is the same outfit that released a demo called "Infected" in 1987 under the name of Pestilence (read more about this in the article somewhere in this issue). It features four extreme thrashers, that we've all heard before. With crunchy vocals and high-speed drums this is bound to become a fave in the underground. It is a high-quality tape with clear vocals

and very cool artwork by Sacred Reich artist Paul Stottler. The songs are good. Not great, but good. My favorite tune on the demo has to be the slower "As I Lie Dying". That's musically. Lyrically, I hate the tune (Here come some of the lyrics, which I refuse to print because they are totally sick!). Come on guys, you can do better than this, can't you? But "Product Of A Sick Mind" is a well-played and well-produced tape, and it's worth \$5. Write to: The Horde Of Torment, c/o Barbwire Productions, P.O. Box 4903, Stockton, CA 95204-4905, USA.

HEIN-FRODE HANSEN

COLDSTEEL - SCARRED FOR LIFE

(3 tracks)

These guys are rapidly becoming my all-time favorite thrash band. The tape's first two tracks were recorded for Metal Blade Records, and how they could avoid signing them in the process is way beyond simple logic and reasonable excuses. They certainly get my vote for the Stupidity Award '89. Then, praising time! "Scarred For Life", telling the story of child abuse, is an excellent example of Coldsteel's continuous progress. It's fast, tight and immense in proportions. Troy Norr's vocals are better than ever before, using his high- and low-pitched vocal styles in an extremely effective manner. "Madness Overthrown" continues with equally catchy riffing and some well-put-together multi-layered vocals. When people compare Coldsteel to Anthrax, it's an insult to Coldsteel. The last track is "Perfect Peace", slightly reminiscent of Exodus' "Toxic Waltz" on some occasions (don't ask me exactly why, perhaps it's the fact that both songs are both highly catchy and thrashy at the same time). The band just has to be signed soon. It's an insult to the whole metal scene when such a talented band can pass by the labels unnoticed. Way beyond simple logic and reasonable excuses. This tape may not be for sale, but the equally brilliant "Dead By Dawn" tape should still be available for \$5. Write to: Coldsteel, c/o Troy Norr, 59 Hommel Street, Valley Stream, NY 11580, USA.

JEOPARDY - MANY VOICES, ONE WORLD

(4 tracks, \$5)

This is the second demo from this Dutch quintette dealing in speed and power. Coming across like a fast-paced version of Chastain, "Distant Signs", they seem to have found a style that can actually be called their own. The vocals of Monique Uipke are not quite as raw as Leather's, though, and have more in common with the original Ice Age vocalist, Sabrina Kihlstrand. "Remembering Amnesia" is next, a

speedy, powerful tune that sticks in your mind for a long time. Some excellent guitar playing here, and some interesting bass licks. "On The Edge Of Mind" opens like a ballad before the attack sets in. It would've been more interesting had it been a ballad all the way through, but that's really a minor gripe. The track does slow down again somewhat towards the end. Last track, entitled "Symphony Of Destruction", is an instrumental. It is perfectly ok, but rather unnecessary. While Jeopardy has recorded a very nice tape, I do feel that they can improve further. A ballad should definitely be included, and perhaps some more variation in speed within the songs. That said, I still recommend this tape without hesitation. Write to: Jeopardy, c/o Sander Berkvens, Sitterlaan 36, 5505 AD Veldhoven, Holland.

ICED EARTH - ENTER THE REALM

(6 tracks, \$8)

This is simply put a brilliant tape. The presentation is faultless (lyrics, photo and color cover), the sound quality is just like a well-produced album and the music itself is both excellent and original (original enough, ok?). About the closest comparison I can give would be something like Candlemass on speed, or Crimson Glory on a rampage (with a different vocalist). Gene Adams' vocals are not easily labelled, perhaps as a metal version of Annihilator's Randy Rampage meets an angry Ozzy Osbourne in a dark alley after a few drinks too many. He spits out the lyrics in the way a dragon breathes fire, but is also capable of showing a more melodic approach whenever required. The rhythm section is strong and tight, and the guitars of Jon Schaffer and Randy Shawver are really interesting, like on the instrumental "Solitude". Fave tracks probably have to be "Nightmares" and "Iced Earth", although all tracks are absolute blinders. Tampa, Florida never stops to amaze me. Iced Earth is certainly among the best power metal acts in the world today. Don't hesitate! Write to: Iced Earth, P.O. Box 280364, Tampa, FL 33682-0364, USA.

DREFT - MORE FAT THAN BRAINS

(???)

I'm a deaththrash fan, and believe that even if the music is aggressive, you can understand a line in one song or at least a couple of words. Here we have an exception: Dreft from Belgium. Dreft's line-up is Scall on vocals, Sammy on guitars, Mosh on bass and Nazze on drums. Don't ask me anything more. That's all I know about the band. The only thing I know, is that when I first listened to

the tape I couldn't understand anything. At first, the sound isn't (here comes a blank space!)... Vocals may exist, but there are no words. Only screams and shouts. There is no tune, and all the songs sound the same. Sorry guys, I just don't like your music and don't know any bands in your style. Anyway, both sides of the demo tape are recorded live in two Belgian clubs. (I listened to this tape before I sent it to Demi, and have to say it is the worst crap I've ever heard - ES). Write to: Dreft, Mosh Kris, Spijker 2, 8720 Kuuzne, Belgium.

DEMI

ADDICTIVE - WARD 74

(5 tracks, 4 pounds/\$7)

Addictive is an Australian thrash outfit that consists of Greg (bass/vocals), Joe and Mick (guitars) and Matt (drums). Addictive is quite obviously influenced by the likes of Testament, Forbidden and Metallica, as well as fellow Australians Mortal Sin. All five tracks are in the up-tempo style with 200 mph riffing and pounding bass drums. And while some of it is great, the end result suffers from lack of variety (but not so much that it totally spoils the tape). Had the demo been released a couple of years earlier, they would've been signed straight away. But now, I'm not sure. They have a lot of potential and the tape is basically very good, but they desperately need a bit of originality to develop any further. And I think they'll kill next time around. Write to: Addictive, 11 Nancy Place, Galston, NSW 2159, Australia.

DEATH COURIER - DENY YOUR DESTINY

(7 tracks, 3 pounds/\$5/DM7)

"Deny Your Destiny" is the first demo from the greek band Death Courier. It contains a deaththrash mixture which may well become a favorite for every thrash fan. The sound is very clear, the production being handled by the band and the editor of Merciless Death Fanzine, Andreas Veneris. On side one, you can listen to five tracks, plus two extras. On side two, you can enjoy them playing live in a club in Athens. The tracks are called: "Lunatic Messiah", "Mass Implement", "Death Courier", "Assaulted", "Dawn Of The Doom", plus "Reclused To Die" and "Necrophania". The other side contains all of the tracks but "Reclused..." and "Dawn...", but also contains "Sodomy And Lust" (guess who?). The demo was recorded about nine months ago, but the conclusion is still the same: Real music never gets old. Write to: Death Courier, c/o Jim Trousiotis, Efessou 54, A. Ovrria, 26500 Patra, Greece.

DEMI

MYSTIC FORCE - BLIND VISION

(2 tracks, DM10/86)

This demo features a re-recorded version of "Blind Vision" (which first appeared on the demo/ep '87 tape) and a new song called "Dethroned". Yet another tape, entitled "The Appearance" should be available when you're reading this issue. Mystic Force is one of the absolute best unsigned power metal acts around these days and it shouldn't pose too much of a problem for this American outfit to secure a decent record deal. Drawing some influences from bands such as Helstar, Oliver Magnum and Fates Warning before adding some of their own touches, can only result in material of a very high standard. Good and strong guitars with high, clear vocals, melodic, yet heavy arrangements and superb overall sound-quality makes this tape yet another brilliant showcase of a truly great band. Mystic Force will be a leader in the nineties! Please turn to the updates column for further merchandise info. Write to: Oliver Jung, In der Dille 42, 4709 Bergk.-Runthe, West-Germany.

AT LAST - DEMO

(12 tracks, \$4)

At Last is a five-piece from Belgium I haven't heard of before. The band includes Zoef on vocals, Dries and Christophe on guitars, Peter on bass and Hazy on the drums. Despite the number of songs, the tape doesn't run for more than 33 minutes (meaning: the songs last for 2 minutes, 45 seconds on average). So the tracks are way too short to develop into anything of interest. Secondly, their brand of thrash is really unoriginal: wall-to-wall riffs at high speed, a lack of structuring and growling vocals. This sounds like a thousand other bands. I wish I could be more positive about this demo, but there are so many better bands around. I would give this tape a miss. Write to: At Last, Ganzestraat 42, B-8000 Brugge, Belgium.

WREKING MACHINE - SOMETHIN' HAPPENED

(4 tracks, \$6)

This is the Bay Area band's third tape, following their excellent 2-track demo called "Merge..." released last year. But they have changed a lot since then. On "Merge...", they sounded like Ozzy going thrash with tons of humor, but now the lyrics are based on more serious stuff. The music is different too, and when I first listened to it, I could notice the close resemblance to Megadeth. Mainly because Shawn Smith's voice sounds a bit like D. Mustaine's, but also in the song structures. At first I didn't like it, but after a few more listens I found it

quite good. Not as good as "Merge...", but I can't really compare the two as they are so different. They do not concentrate on speed, so all songs are ordinary mid-tempo thrashers. But there are still some fast parts in "I Am What I Am". My favorite song is "Wrongful Snagulation", which is about accepting people the way they are and never judging a "book by it's covers". The tape's \$6. And if I were you, I would throw in \$3 more and get the "Merge..." tape too. Write to: Wrecking Machine, c/o Shawn Smith, 1512 Waller Street, San Francisco, CA 94117, USA.

HEIN-FRODE HANSEN

IN THE PINK - DEMO

(4 tracks, \$5)

This is the second demo from the Boston-based band. And it's an AOR jewel! You can compare In The Pink with Journey in their most glorious days, mixed with a sniff of Strangeways and FM (This sounds like my Drive, She Said review - ES). Nuno Bettencourt of Extreme did the production, and he deserves a tip with the hat. This demo's sound is so clear and sparkling it could be put directly onto cd without re-mixing and re-mastering. What strikes me further are the great vocal arrangements: vocalist Tommy Dempsey has a crystal-clear voice that reminds me at times of Steve Perry. But the backing vocals arrangements are also mega. The guitar is sometimes powerful, sometimes very emotional. Especially "You're The Only" has a lot of emotion in it. The demo provides enough variation. "Lost In Love" is a beautiful mid-tempo tune, while "Fool's Parade" is a catchy, powerful track with a steaming guitar solo. If I were to make a top ten list of demos for 1989, this tape would definitely be in the top position. Check out this fantastic demo! Write to: In The Pink, c/o Rob Hoffman, 150 Huntington Avenue, Apt. SJ5, Boston, MA 02115, USA.

NICOLLE BLOK

HOLY HELL - DEMO

(5 tracks, \$7)

This is doom metal (actually, it's more like death - ES). The vocals sound like Bathory throwing up and most of the music is very slow. The production is also good. First song, "Time Has Gone", sets the eerie atmosphere with a good twisted guitar sound. With lyrics like "death, pain, darkness", you can work out yourself what this one's about. It fades out aimlessly, though, which spoils the song a bit. "Death Will Rule" has a nice acoustic part, but that's about it. "Infinite Hell" has the best leadwork on the

tape, but that's about the only difference from it's predecessor. "Hate Hard-rock Or Die" is the only song that contains any lengthy speed parts, and they are really bad. The snare sound just disintegrates with speed, but when they go slow, I just fall asleep. The lyrics for "Hate..." are the worst I've come across for ages. I hope that a) this is a joke and it's meant to be fun, or b) bad English. I just can't tell the difference between the songs. In the rare case of a time change, it's done so messy it sounds like they're jamming around the guitarists. The songs go on for too long - and with the indecipherable vocal work, makes the tape very tedious. Overall, this is pretty bad stuff with only the odd Candlemass-type riff and eerie atmosphere giving it any marks in my opinion. However, if you're a fan of very depressing metal, it might be worth it checking it out. Perhaps with a more varied outlook in general, Holy Hell might improve. Write to: Holy Hell, c/o Jake Toivonen, Linansuontie 25, 55100 Iatara, Finland.

HUW COSTIN

HIGH NOON - DEMO '89

(5 tracks)

This is not really the same tape as the "Demo January '89" tape, because one of the studio songs is missing ("The Last Emperor") and I've got four live songs taken from a tv broadcast in September. The studio tune, entitled "Beyond The Void", is a very cool melodic thrash piece with nice, cool guitars, vocals and tempo changes. To be quite honest, it sounds like a faster version of Iron Maiden (sorry, guys!). But from what I understand, they're moving away from the Iron Maiden-tag they got from the demo. The live tape shows that they do sound a little like them, but so does Metallica. The nice combination of metal and ballad in "The Swansong" works quite well, and together with the tracks "Anthem To An Unseen Power" and "Survival Of The Fittest", it makes one helluva catchy tune. I didn't quite like the last track, but you can't like everything, can you? I'd like to say that High Noon is one of the brightest hopes in Norway (along with Witchhammer and Equinox), and one of the next bands to follow in the footsteps of Artch to stardom in foreign countries. This is not a regular demo tape, but more for promotional purposes. But it certainly wouldn't hurt to ask for the tape either (I've seen this band on the tv a couple of times and totally agree that they're worth sending a letter to - ES). Write to: High Noon, c/o Vegard S. Sotvik, 3330 Skotselv, Norway.

HEIN-FRODE HANSEN

ARBITRATER - MEMORIES OF YESTERDAY
(3 tracks)

I found Arbitrater's previous tape called "The Conquest" very good, but this tape exceeded my highest hopes. The more you listen, the more it grows. Sound quality is good, and makes the twin-guitar work of PM and Dominic really shine through. At times, they sound a lot like Helloween (like the instrumental mid-section in the title track). It's highpaced and heavy, yet undeniably catchy and melodic. Tony's vocals are more mid-ranged than Michael Kiske's, though. But they are certainly good in their own way. The two other tunes on offer, "Fighting Back" and "Into The Light", are also brilliant up-tempo tracks (how about a ballad, guys?). Besides Talion, Arbitrater is the frontline of British power metal. They are also featured on the "Taste Of Armageddon" album, so I guess it's only a matter of time before they really break through. Get it now! Write to: Arbitrater, 30 Boswell Grove, Woodloes Estate, Warwick, Warwickshire, England.

RADIUM - TELEPATHIC
(4 tracks, \$5)

Radium is a new name to me, despite having already released the "Psychic Attack" demo quite some time ago. The second demo is called "Telepathic" and has four lengthy, progressive tracks which certainly invites to closer investigation of this Connecticut-based quartet. Formed back in 1985, the band now includes Mark Livingston on vocals/guitars, Rob D'Antonio on guitars, Brian Reagan on bass and Chris Tobia on drums. Musically, they sound like a lighter and more progressive version of Testament, Mark's vocals being not unlike those of Chuck Billy. There's a lot of time changes here, with guitars flying off in every direction possible at times. And for once, some interesting bass-lines too (like those in "Hidden Mirror"). The backing vocals also work well. "Fractured Destiny" is perhaps the best track on offer, with a "heavier than doom" sound and chunky, hypnotic riffing. Radium is a name to remember, and I have high expectations towards the band's further releases. The "Psychic Attack" demo is also available for \$5, t-shirts and a 50-mins. video (NTSC) are \$10 each. Please add \$2 for postage in the US and \$3 elsewhere. Write to: Radium, c/o Mike Livingston, 17 Spin-drift Lane, Guilford, CT 06437, USA.

EVICTION - WHO WILL WIN?
(8 tracks, \$5)

Jolly good thrash/hardcore this, and it's well-played, too. I can pick out similarities to Ludichrist, The Crumbsuckers and

Slayer. Todd's vocals especially reminds me of Tommy Victor's (Ludichrist) and Tom Araya. All musicianship is of a very high standard. "Living In Emptiness" has excellent mosh parts and "Struggle With Society" is brilliant. Happy and angry at the same time. This is epic punk metal. Just listen to that chorus! It reminds me of Agnostic Front for some reason. "Who Will Win?" and "Struggle With Society" are both fast thrashers, "Wake Up" has a great slow part showing off Todd's gravelly voice. The cover of The Who's "My Generation" makes me laugh, especially the barking vocals. The only minor complaint I have is that, occasionally, the riffs are a little over-used and go on for a bit too long. Apart from that, a great tape with excellent production and a smart cover to boot! Write to: Eviction, c/o Ron Tabachka, 12 Victory Lane, Leetsdale, PA 15056, USA.

HUM COSTIN

CONTRADICTION - DEMO
(4 tracks, \$5)

This Swedish four-piece unit used to be called just Contra, but had to change it (see article elsewhere in this issue). Their demo tape features some weird tunes, kind of like a mixture of Voivod and Slayer, but not as complex and fast. The songs are good and enjoyable, plus they sound different than most other bands. The best song has to be "Intruder", with its Voivod-like beginning. It also includes a spoken piece between the person and the "Intruder" in the mid-section of the song. The biggest drawback has to be Patrick Lindqvist's vocals. They sound very Swedish and I think another vocalist would suit Contradiction better and let Patrick concentrate more on playing the guitar. It's obvious that they're influenced a great deal by Voivod, which clearly comes through in "The Mark". The shorter "Forever Dead", however, is somehow a waste of time. It's over before you've really noticed it's started. But I think this tape is well worth the \$5 asked for it. There are so many ordinary and unoriginal bands that we would be better off supporting the original ones. Write to: Contradiction, c/o Patrik Lindqvist, Bjorkholmsv. 3, 13231 Saltsjo-Boo, Sweden.

HEIN-FRODE HANSEN

OVERVIBES - OVERPOWERED BY INSANITY
(8 tracks)

This tape was sent to me with a minimum of information. They're apparently based in London, was formed in the summer of 1988 and includes Tommy (guitars/vocals) Gino (bass) and Francesco (drums). The demo runs for 58 minutes and the sound

quality is good. Overvibes is a bit hard to pin down. They're most definitely a thrash band, but no thrash comparisons spring to mind. Rather, I hear some influences from the NWOBHM, but no special names come up here, either. Soundwise, it's tight and powerful and it makes for interesting listening when coupled with Tommy's half-thrash/half-melodic vocals. The songs themselves are not that outstanding, I'm afraid, probably because the tape is just too long for its own good. But Overvibes offer variation from most other thrash acts and manage to incorporate some interesting ideas. Given some more time to develop, this band can become a real class act. The first brick has been laid... please build the next one. Write to: Overvibes, 16 Flemming House, Portland Rise, London N4, England.

REDRUM - EVIL'S END
(4 tracks)

"Evil's End" is the third demo from Californian thrashers Redrum, the first two being "Power Corrupts" (1987) and "Disarm And Survive" (1988). They have already recorded their debut album, but it will not be released yet due to financial problems. "Evil's End" is a vast improvement over "Disarm...", stronger tracks being the most obvious change. It may not be extremely original (sounding like Defiance at times), but it's certainly great stuff. You get four excellent up-tempo thrashers in a traditional Bay Area vein: dual guitars with crunchy riffs, powerhouse drumming and raw vocal work. As well as the serious, socially-aware lyrics, courtesy of "Greenhouse" and "Frontline". If you're into Bay Area type output, I strongly recommend that you buy this tape. The band really needs the money in order to finance their debut album (which promises to be a real scorcher if this tape is anything to go by), and it would be a real shame if the band just gave up. No price was listed, but I guess \$5 should be enough. Show them you care! Write to: Redrum, P.O. Box 417687, Sacramento, CA 95841-7687, USA.

PARALYSIS

LIVE STRUGGLE (4-track live tape, \$5)

TRIVIAL ROUND OF LIFE (5-track studio tape with color sleeve, biography and lyrics, \$6).

PARALYSIS, GRAAFJANSDIJK B-134, 4554 LC WESTDORPE, HOLLAND.

SILENCE DEATH - THE BASTARD CHILD '89
(1 track)

Quite strange this one. Eddy of Metalline reviewed a five-track demo tape by Silence Death. But the songs were the same as those on the first demo by Hostile Rage. I only have their second demo, so I don't know if this is one of those songs. And since Eddy didn't print the band's address either, I'm not certain it's the same Silence Death, either. I've been told that this is a re-recorded version of "The Bastard Child" to appear on a compilation tape (which compilation, I don't know!). And that they're releasing an ep called "Poison Metal" (\$5). As for the music, it's not totally unlike Metal Church in "The Dark"-style. It's furious power/thrash with raw, scruffy vocals. And it is quite enjoyable too. Please take precautions when writing this band, as it could be a rip-off. Whether they are a rip-off "band" or not, they will not be pleased with this review. Write to: Silence Death, c/o John Davis, 29-11 31st Ave., LIC, NY 11106, USA.

OBLIVEON - DEMO 2 & 3
(7 tracks)

This demo is a compilation of their 2nd demo plus 3 newly recorded (1989) tracks. I can without doubt say that they have progressed for the better. You can clearly hear that the song-writing is better, and their newer material is more complex than the four older songs. Demo 2 is much like Slayer, but nos as good. The songs are very ordinary with a fast-forward approach, while the 1989 songs are more in the techno-thrash Deathrow style. I must say that the three new songs show much more potential than the older stuff. Both "Droidomized" and "Chronocraze" are great songs, and the music is tighter than most techno-thrash bands. The only complaint I have is the death metal voice of the vocalist. I think this is just a promotional tape, but I would write for a price if I were you. Write to: Obliveon, c/o Nancy Charland, succ. Jacques-Cartier, P.O. Box 21004, Longueuil, Quebec J4H 5J4, Canada.
HEIN-FRODE HANSEN

ST. JAMES - CRIMES OF THE HEART
(10 tracks, \$8)

Although this tape is basically a demo, it looks and sounds just like a major label release. Great production work, color cover, and dolby recording is not exactly common in the underground. And the last major plus: the songs. 10 beautiful tunes treated with love and affection. But it's not total wimphen, just well-played melodic rock. Songs like "In Your Heart" and "New York City Skylites" has enough hooks

in them to climb Mount Everest... twice. And there's a superb semi-ballad here, too, called "Shelter Me". It also has a very nice guitar solo that really fits into the song. It's not just there because it is, if you know what I mean? There may be a lot of bands in the US doing this style of music, but I can't help feeling St. James will be one of the lucky few (read: major label deal). Nice one. Write to: St. James, 133 North Main Street, Ansonia, CT 06401, USA.

STORM - FLASHBACKS
(4 tracks)

Storm is a Dutch five-piece formed in 1987. This, their second demo, mixes some melodic parts with more a traditional heavy metal approach. The result is four good tracks, unfortunately spoilt by the rough vocals of Anton Heins. The rest of the band comprises of Andreas Smits/Marco Taling on guitars, Geert Poort on bass and Harm-Jan Bloem on drums. The vocals of Anton Heins has a very Japanese feel to them (read: strained and indecipherable) and sounds out of place within this obviously talented band. There's some nice guitar-playing here, and some good drumming, and with the right vocalist Storm could have a lot going for them. As for now, they have the ability to pen some decent tunes, but the wrong vocalist to carry them out the way the songs deserve. The band looks set to record a cd-single in January 1990, to be released in March. Write to: Storm, c/o Janny Piek, Burgermeester van Heemstrakwartier 120, 3731 TM de Bilt, Holland.

COUNT RAVEN - INDIGNUS FAMULUS
(6 tracks, \$5/3 pounds)

Swedish doomsters Count Raven bounces back with yet another brilliant demo. This six-track tape has already secured the band a well-deserved record deal, which says a lot about this band's phenomenal potential. In terms of song-writing, Count Raven has matured a lot in a relatively short time. Epic doomsters like "How Can It Be" and "A Devastating Age" could both give Candlemass a run for their money. And unlike most other doom outfits around these days, Count Raven cannot be called Candlemass copyists (or Trouble clones, for that matter). The sound quality is superb and the musicianship is faultless. The riffs are heavier than lead, and the emotional vocals of Christian Linderson are totally unlike other doom vocalists around today. The keyboard parts are among the best I've heard, creating a believable atmosphere with it's truly heavy sounds. Another personal fave is the slightly faster "Moone's Hero" with it's highly

original multi-layered vocals. But all songs are brilliant in their own rights, and clearly makes you understand that Count Raven will be a force to be reckoned with in the years to come. Both the "Demo '89" and "Indignus Famulus" tapes can be obtained for only \$6 or 4 pounds. And look out for the "Storm Warning" debut album. Write to: Count Raven, c/o Christian Linderson, Frihetsvagen 40, 175 32 Jarfalla, Sweden.

DAVID LA DUKE - HAVE ROCK, WILL TRAVEL
(4 tracks, \$5 US/\$6 elsewhere)

David La Duke should be a familiar name to all people in the underground. This four-track tape has received as much attention as a regular album release... and with justice! Taking influences from sixties rock through to modern metal, this tape is an excellent showcase of kickass rock 'n roll. There's more feel to David La Duke's guitar playing than the whole Guns 'N Roses movement put together. The tape's professionally made and has excellent sound quality. All the four tracks are great, original rockers with superlative use of the guitar. The only (minor) complaint is the strange vocals on "Right From Wrong", but as it was recorded "live in studio" it's quite understandable. The closest thing to a comparison would have to be a mixture of Aerosmith, April Wine and Jimi Hendrix. David La Duke's Sinbad has previously released an album on the Azra International label, and judging by this tape it shouldn't be too long before he get picked up by a major label. Write to: David La Duke, P.O. Box 58368, Louisville, Kentucky 40258, USA.

GHOST STORY - SEEDS OF DESTRUCTION
(4 tracks, \$6)

Ghost Story is a four-piece thrash unit from Atlanta, Georgia. And this is their "first professional demo". And professional it is! Color cover, band photo, lyrics, superb production etc. makes sure that this demo tape will not pass by unnoticed. And the songs are great, too! All tracks are very fast and brutal, but they manage to create their own style, due to the original vocals of Rob Thompson (although he sings a little too fast at times). Musically, they remind me a bit of Destruction and perhaps Overkill. The guitar sound is not unlike that of Coldsteel (read: excellent). They also slow down once in a while, which helps on maintaining the interest from start to finish. The line-up is Rob Thompson on vocals/guitars, Chris Baker on guitars, Chris Cauble on bass and Devin Denuyl on drums. Write to: Ghost Story, P.O. Box 190015, Atlanta, GA 30319, USA.

MR. NASTY - DEMO
(3 tracks)

Newly signed to Screamin' Skull Records, and with an album release set for January 1990, Mr. Nasty sent me this 3-song promo tape as a taster for the album. The songs featured are "Love Rock'it", "Shakin' The Walls" and "Dye My Hare" (nice title). All sleazy as hell, but still very melodic. After listening to this tape a couple of times, you will find yourself humming the tunes. You can clearly hear influences like Guns 'N Roses, Faster Pussycat and Hanoi Rocks. The band's vocalist, Dee Dee Sweet, sounds a lot like Taimie-what's-his-name in Faster Pussycat. Although I find Mr. Nasty a lot more enjoyable than that band. With more songs like these, Mr. Nasty could go far. Unfortunately for you, the reader, I have to say that this tape is no longer available. But if you would like to find out more about them, just send them a letter. Write to: Mr. Nasty, P.O. Box 3035, South Farmingdale, NY 11735, USA.

VARIOUS ARTISTS - SKULLTHRASHER I
(19 tracks)

This is the first promotion tape from the Skullthraasher promotion office. It features five bands: Zeitgeist, Absurd, Dorsal Atlantica, Bedlam and Scarecrow. As with all other compilations I've ever heard, some of it is good and some of it is not. The Opening band Zeitgeist is one of the better, playing thrash with a slightly technical approach. There's six songs on offer from them and three of these are very good ("Human Zoo", "Vicious Circle" and "Accelerator"). Absurd, on the other hand, doesn't appeal that much to me. The band plays fast/mid-paced, thrashy stuff with a Bay Area sound to it. But it tends to sound anonymous and the band doesn't yet have a sound of their own. Bedlam is next, displaying some interesting stuff in a more power-orientated style. Sound quality could be a little better here and would help a lot for this talented band. I would compare them to bands like Oblivion Knight, Screamer and The Answer. At this point, the tape loses some interest due to the next two bands. Scarecrow is just boring music in a thrash vein. Dorsal Atlantica is a straight-ahead thrash outfit, with too out-of-control guitars and uninteresting vocals. They do have a couple of redeeming fetures, but they are not enough to maintain any serious interest in the band. If you want to find out more about any of these bands, I'd like to recommend Zeitgeist and Bedlam. The individual demos can be obtained from the Skullthraasher office. Write to: Hans De Wyngaert, Amerstraat 112, 3220 Aarschot, Belgium.

LOADER - DEMO
(6 tracks, \$9/NKR 60)

Loader is another great band from Norway's metal capitol Sarpsborg, which has produced such excellent bands as Artch and Witchhammer (without doubt the best bands in Norway). They started up in '85 and have had a lot of line-up changes, before they got a permanent one in 1988. The music is straight-forward power metal, in the vein of both Witchhammer and Artch. The Witchhammer comparison is very reasonable, as some of their members once were members of Loader and even has song-writing credit on some of the songs on the demo. All the songs are of high quality, but with one complaint... the lack of power. But that's more due to a weak production job. Standout tracks has to be: "Black Death", "Children Of Today" (with it's catchy chorus) and "The Vikings Will Return". A very good tape, and I'm sure we'll hear more from Loader in the time to come. They plan to record a new demo in 1990 sometime. Until then, you can order this demo tape (it costs a "bit" too much, don't you think?). Send cash only. Write to: Loader, Solliveien 102, 1720 Greaker, Norway.

HEIN-FRODE HANSEN

TUFF - DEMO '89
(4 tracks/\$8)

This glam band that every major mag has been raving about has finally sent me a tape (after four letters and a year's wait). And boy, was I in for a surprise! I liked the old material (which I got from a tape-trader) a lot, but this is not anything like that. The re-recorded version of "Forever Yours" turned out to be the high-light of the tape. This song is a great glam anthem in super-stardom class. But the remaining three tracks are pretty weak. If they don't get signed with this tape, I can perfectly understand why! I've heard that people that orders from Tuff never gets anything, so I will not advice you order it. Get it from a trader instead. Write to: Tuff, P.O. Box 3106, Hollywood, CA 90078, USA.

HEIN-FRODE HANSEN

KRONIN - THE FIRST ASSAULT
(3 tracks)

Kronin is a New York-based quartet dealing in straight-ahead thrash. They formed in 1984 and today's line-up includes Pete Kronin on vocals, Steve Koslowski on guitars, Mike Kronin on bass and Dave Penna on drums. The first thing you notice about the band is their ability to keep even fast and brutal parts slightly melodic. Mike Kronin's vocals are not very original, though, but I guess they

are good enough. There are three tracks on offer, called "Dig My Grave", "Tracks In The Sand" and "The First Assault". At some places, the sound becomes a little thin, which to me means they should find themselves a second guitarist. He would be a definite improvement upon Kronin's sound and would probably also help the band out in writing more adventurous material. A very competent effort, despite a couple of flaws. Write to: Kronin, 989 Cloud Avenue, Franklin Square, NY 11010, USA.

BRICK MISTRESS - DEMO '89
(3 tracks)

Brick Mistress is a West-Virginia power metal outfit that has now acquired guitar whizzkid Jim Dofka into their ranks. This tape, however, was recorded before he joined them. Despite a name that is in need of being ditched, the band has some great songs on offer here. Opener "P.O.W." is a decent slab of music, with a slightly commercial approach (meaning it's got a catchy chorus). It's got a real tight rhythm and show the band's playing ability to be taken seriously. "Wall Of Ice" is more mid-tempo and sees some vocal work reminding me of the vocalist in Skid Row. Nice feel, and great guitar work towards the end. "No Sign Of Light" is the last track out. Starting with some highly atmospheric keyboard sounds, it develops into a more "epic" number along the lines of a ballad. A rather good tape from an obviously talented act. They've got potential enough for me. Write to: Brick Mistress, c/o Jim Dofka, 1200 Valley View Avenue, Wheeling, WV 26003, USA.

FORCE MAJEURE - DEMO
(3 tracks, \$6)

From Denmark comes one of the better power metal bands I've come across in a long time. Force Majeure includes Per Mille Onink on vocals, Jesper Schmidt/Tonni Rahm on guitars, Petter Thorslund on bass and Morten Nielsen on drums. The band started out as Anthem around '83, changed their name to Apocalypse and now finally Force Majeure. During their Apocalypse days, they were featured with 2 tracks on a compilation album (that is still available for \$8). The demo is very diverse, containing one speedy tune, one more commercial and an instrumental. Without saying they're clones, I'd like to compare them (at least the first tune) to german speedsters Scanner. Other names are, of course, Helstar and Fates Warning. A definite must for power/progressive fans! Write to: Force Majeure, c/o Jesper Schmidt, Sadelmagerporten 2/316, 2650 Hvidovre, Denmark.

MEZZROW

Mezzrow is a Swedish thrash band that's been around since 1985, then known as Necromansy. The band, consisting of Uffe Pettersson on vocals, Zebba and Staffe Karlsson guitars, Conny Welen on bass and Steffe Karlsson on drums, recorded their first demo in February 1988. The tape, entitled "Frozen Soul", got great reviews throughout the underground. In January 1989, the second tape was released. "The Cross Of Tormentation" demo landed them a deal with the Active label (Candlemass, Artch, Hexenhaus, Anacrusis). Mezzrow should by now be a well-known name in the underground, after having released these two excellent demos. I sent off some questions about the band and their debut album. Uffe Pettersson answers:

MG: How would you describe your style, what/who influences you?

UP: Well, on the album I did all the lyrics except for the bonus track on the cd. And I also did almost half of the music. But nowadays, our new bass-player Conny and I split the lyrics. And Zebba and Steffe write the music. Main influences are mainly American bands like Forbidden, Violence, Exodus and Testament. So I'd like to describe our style as very American.

MG: Are you satisfied with the response from fans/magazines?

UP: No, we're not! Actually, we've sent out about 50 tapes to different mags, and only about 10 have sent the mag with the review in return. So I think there's a lot of rip-offs going on in the underground. But hail to those guys who've sent their mags to us. Cheers, guys!

MG: Was it "The Cross Of Tormentation" that got you the deal?

UP: Yes and no. Dave Constable told me that they've been following us since "Frozen Soul". But it wasn't until recently that they decided to sign us. So you could say it was "The Cross..." although "Frozen Soul" did a lot too!

MG: Is it an advantage being signed to a smaller label?

UP: yeah, because they get more into the band then. And both Dave and Bernard really know the business. Just look at what they did with Candlemass. I'm really satisfied with the deal!

MG: Can you tell me about the album?

UP: The title is "Then Came The Killing", and it's ready right now. We recorded it in Nykoping, and mixed it in Stockholm with Mats Lindfors (Candlemass producer) and Leif Edling. The track

listing is "Then Came The Killing", "Ancient Terror", "The Final Holocaust", "Frozen Soul", "Distant Death", "Prevention Necessary", "Where Death Begins" and "The Cross Of Tormentation". Bonus track on the cd is "Inner Devastation".

MG: What are the songs about lyrically?

UP: The lyrics deal with a lot of subjects actually. The title track is about a mass-murderer in Wisconsin who did some really nasty things back in 1985. "Ancient Terror" is an old H.P. Lovecraft story. "The Final Holocaust" deals with nuclear war. "Frozen Soul" is based on a horror film called "The Chiller" (a great movie - ES). "Distant Death" is about a guy who has been paralyzed, and the only thing that works in his body is his brain. "Prevention Necessary" is also about nuclear war. "Where Death Begins" is about Baby Doc's reign of terror on Haiti, which was based on voodoo. "The Cross..." is an old horror story written by a French guy.

MG: What do you hope to achieve with the band and the album?

UP: We hope it will bring us out on the road. You know, a lot of touring and stuff. When it comes to sales figures, I really don't know, but around 30000 copies perhaps.

MG: Any videos planned?

UP: I don't think we'll do a video. I mean, this is only our debut album. So I don't think that Active wants to put so much money on us right now. But perhaps with the next album!

MG: Do you have any other new, finished material?

UP: No, we don't. We have some really cool riffs and some lyrics, but we haven't put anything together yet.

MG: Is this material in the same style as the album?

UP: Yeah, it's pretty much the same. Perhaps a bit more technical. But otherwise it's still the same kind of thrash as we use to play.

I really hope they achieve what they want. And judging by the band's demos, I'm sure they will. This is thrash in vein of the Bay Area bands, as Uffe explained. They can be contacted through this address: Mezzrow, c/o Uffe Pettersson, Linnevagen 15F, 611 56 Nykoping, Sweden.

HEIN-FRODE HANSEN

IN THE PINK

In The Pink is a new band from the Boston area in the USA. After listening to their demo a couple of times, I feel this band has major potential. And I'm not the only one. Derek Oliver, of Kerrang, is also raving about this band. In The Pink was formed in 1987, but only came into full swing when Tommy Dempsey, the vocalist, joined the band. The other members are: Robby Hoffman (guitars), Eric Bosnick (bass), Steve Farlazzo (keyboards) and Eric Silver (drums). While most bands in the Boston area tend to be in the Led Zeppelin/Aerosmith vein, In The Pink looked in another direction. Like they describe it themselves: "ranging from an old Motown sound to heavy metal". If you listen to the demo tape, you can clearly hear a Journey influence in their music. This is mainly due to Tommy Dempsey's vocals. This guy sounds at times more like Steve Perry than Steve Perry himself.

In the beginning of '88, In The Pink recorded a two-track demo with the songs "Lost In Love" and "Supernatural". The tape was produced by Nuno Bettencourt (Extreme guitarist). More recently they recorded a second demo tape, also with Nuno producing. They recorded four tracks this time, including a re-recorded version of "Lost In Love". For a review of this tape, check out the demo section in this issue. For more info. on the band or for ordering the demo (\$5), please write to: In The Pink, c/o Rob Hoffman, 150 Huntington Ave., Apt. SJ5, Boston, MA 02115, USA.

NICOLLE BLOK

METAL GLORY BACK ISSUES!

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HORDE OF TORMENT

c/o Barbwire Productions, P.O. Box 4905, Stockton, CA 95204-4905



After enjoying the "Torment's" latest tape for a while now, I decided to shop some questions so you could get to know these ex-Las Vegas dudes a bit better. Following is a brief story of the band's origin. Then guitarist Ahrve Luster answers some questions. The Horde Of Torment started up in Las Vegas in January '87, after the break-up of the band Striknier, which featured Ahrve (guitars) and Kevin Leonard (bass/vocals). The rest of the line-up now includes Scott Savich (guitars) and Joey Capabianco (drums). They've so far released two demos: "Infected" and "Product Of A Sick Mind" (reviewed in this issue). "Infected" was issued under the Pestilence monicker and sold over a thousand copies. They then changed their name to avoid mixture with the Dutch Pestilence signed to the Roadrunner label.

M6: Who writes your material, and what are your influences?

AL: I (Ahrve) write 95% of the music and Kevin and I sit down together and write the lyrics. It takes about one month for me to write a song, because I'm real ricky about the riffs I use. I only use the best that I think of. Our influences range from Slayer, Exodus, Metallica and Testament to movie soundtracks from scary films and anything else I hear.

M6: How would you describe your own style?

AL: Our music is crunch-oriented thrash with some cool time-changes, catchy riffs, double bass drumming and graugy (?) vocals.

M6: You relocated to San Francisco about a year ago. Was that because of the Las Vegas scene?

AL: The Vegas scene sucks. Not because of the bands and the people, but because of the city government. They shut down all the places where we could play, and even threatened to confiscate bands' equipment (America, the land of the free! - ES). We had to leave, or we would have rotted. On the other hand, The Bay Area is totally cool. We play big shows every month and it's also fun to see a big show every week. The local bands we like are Potential Threat (I agree, they're good - HFH), Epidemic, Kaos, Faith No More, Wrecking Machine, Violence, Metallica, Exodus and lots more.

M6: Can you explain the lyrics for the "Product..." tape?

AL: The first song, the title-track, is about the agression you feel towards the people who criticize you for what you are and think they're perfect themselves. The next one, "Viral Malignance", is about the effect of the black plague. The third song, "As I Lie Dying", are the thoughts of someone who is sentenced to die for killing his girlfriend. The last one, "Blood Justice", is about police brutality.

M6: Have you received any label interest so far?

AL: We've had interest from a few labels such as Roadrunner, Combat, Mean Machine, New Renaissance, Passport, Black Box, Metal Blade and Prophecy. But nothing is final. Although we are currently working on new material for our first album.

I really look forward to hearing their debut album. In the meantime, Ahrve wants you to buy the demos. "P.O.A.S.M" can be obtained for \$3 and "Infected" for \$4. T-shirts costs \$10.

HEIN-FRODE HANSEN

ARBITRATER

Arbitrater is a five-piece power metal outfit based near Coventry, England. They formed in the beginning of 1987 and have released two three-track demo tapes. "The Conquest" came out in March '88 and was followed by "Memories Of Yesterday" in March '89 (see review in this issue). The latter tape also secured the band a spot on the "Taste Of Armageddon" compilation album, released in July '89. The band's line-up includes Tony on vocals, PM and Dominic on guitars, Niel on bass and Alex on drums. Vocalist Tony Martin answers.

M6: Who handles the song-writing in Arbitrater?

TM: The way we write the songs is that usually the two guitarists come up with the music. Then I usually have to fit lyrics to it. Sometimes, Dominic or PM will come up with some lyrics. I wouldn't say any band in particular has influenced us. But bands we listen to include Iron Maiden, Metallica, Testament, Ozzy Osbourne and others. We would hope that we're trying to develop our own sound.

M6: What are your further plans now?

TM: As for touring, we're doing a couple of gigs during the next few months. We will perhaps do a British tour in January 1990. As regards to playing in Europe - if anybody can offer us anything, please get in touch! We hope to be releasing a six-track mini-album early next year (meaning 1990). It will be on a small label, so you'll have to watch out for it. It will probably be called "The Conquest".

M6: Are you satisfied with the response so far?

TM: Yes, we're satisfied with the response we're getting, except from the record labels. We have been getting better reactions on gigs, and lately we've had more magazines writing. Keep it up!

M6: What about new material and musical direction?

TM: We're working on new songs all the time. Hopefully, our songs will be getting better all the time. The musical direction we're going in is the Arbitrater way.

The "Memories Of Yesterday" tape is available for 2,50 pounds in the UK and 3 pounds elsewhere. T-shirts are also available for 6 pounds each. Write: Arbitrater, c/o Tony Martin, 30 Boswell Grove, Woodloes Estate, Warwick, Warwickshire, England.



Knightriot is a white metal band that I came across in an issue of The Wild Rag. They sounded pretty confident in their quest for stardom, and unlike many other white metal acts, they actually sounded interesting and intelligent. So, I sent off some questions and these are the answers I got. The band consists of: Jeffrey Michael James on vocals, Christopher Blake on guitars, Danny James on bass and Jeremy Crowther on drums.

MG: How did the band come about?

DJ: Knightriot formed in April 1988. The only personell change has been Christopher Blake replacing J. D. Bryth on guitar. It was formed in Burbank - the members of the band, all christians now, come from various bands and backgrounds, including drug abuse, black metal and satanism.

MG: You released a demo recently. How has the reactions been?

DJ: We have an independently released 4-song cassette, "Speak No Evil", which has sold around 300 copies locally and 500 copies nationwide. We're just starting to get response from Europe. The song "Kiss The Black" from the tape has been played on KNAC out of L.A. quite a bit, and we've had good response from radios nationwide. "Kiss The Black" also appears on the "Underground Metal II" compilation album on Regency Records, but no major offers yet.

MG: What influences your music and lyrics?

DJ: Our greatest influence, of course, is Jesus Christ. But we are greatly influenced musically by groups like Black Sabbath, Dio, Judas Priest, Iron Maiden and Metallica. Most of our songs are written by me, but the other members are writing more and more as we progress. As for as how I write, I just let God tell me what he wants and I go with it.

MG: Any further plans for Knightriot?

DJ: We're working on getting over to Europe, and we plan to do some recording in the spring of 1990. We will probably come out with some material in 1990. Possible songs include "Serve Thy Master", "Stand And Fight" and "Fastlane To Hell".

MG: Can you tell me about the band's latest material?

DJ: "Stand And Fight" is about all the evil in the world, and making a stand against it. It's very heavy, but melodic. "The Answer" is about our search for the meaning of life (Jesus). It's melodic speed/thrash - kind of like Metallica. The newer material is very progressive musically. A little more intricate than our old material.

MG: Have you noticed a lot of prejudices towards white metal?

DJ: We have experienced prejudice in the sense that some clubs won't book you if you're a christian band. So we do not advertise as christian metal. We wait until the people come to see and judge us. We are a heavy metal band that just happens to have christians as members.

MG: Are there any other white metal acts that you feel have a chance of making it?

DJ: In L.A., bands come and go. But Deliverance and Vengeance Rising are big speed metal bands, and Holy Soldier is a big christian band.

MG: You had some plans of doing a university tour of California. Why this special move?

DJ: We get a lot of response from college radios - so we try to bring the music to the people that want to hear it!

MG: Do you think you're losing out on possible fans due to the fact that you're a christian band?

DJ: Maybe, but we have many fans who are not christians or who would normally listen to white metal. They like the music just because it's heavy.

MG: You don't seem to "preach" as much as other white metal acts. Why is that?

DJ: We're not preachers, and people don't like 70% of the show to be self-righteousness showed down their throat. The message is in the songs. If the message was not clear and strong, we'd have to preach. But the message is loud and clear, plus a club is not a church. And you'd lose possible converts if you start preaching between every song.

MG: Any final comments?

DJ: The lord works in many ways... and he knows the power of music. Knightriot is just another tool for Jesus to reach who he wants. Also, we'd very much like to hear from our fans in Europe.

Right, then! Just forget about the small amount of preaching shown here, and give the band a chance to prove themselves musically. I mean, it would be pretty close-minded to forget the band just because they believe in something you don't believe in yourself. The "Speak No Evil" tape can be ordered for \$6 (it's \$6,50 actually, but who's counting?). Write to: Knightriot, P.O. Box 4302, Burbank, CA 91503-4302, USA.

PARALYSIS

Paralysis was briefly presented in the last edition of Metal Glory. But as I really took a liking to the band, I decided to investigate these Dutch speedsters more closely. The "Trivial Round Of Life" demo should still be available for \$6 and they also have some double-sided t-shirts available for \$15. The band's bassist, Roger, answers the questions.

MG: How and when did Paralysis come about, and what have you achieved so far?

RO: Fausto (guitars) and I met through a mutual friend, and we agreed that we were getting bored just playing alone. So a week later, we started playing in Fausto's living room. After a few more weeks, we felt ready to form a band. Jacques (guitars) and Mark joined the band, but a drummer wasn't found until a year after we first got started. Now the band was complete, and we started searching for a name and writing our own material. This resulted in the "In State Of Shock" two-track demo two months later. At first we wanted to keep this for ourselves (it was recorded on a four-track machine), but friends kept begging for it and it's less difficult getting gigs when you have a tape out. After a couple of gigs, Andre (drums) was replaced with Stephen. Mark wanted to focus his interest on the bass and left the band. The vacancy was filled by Jean-Paul. With this lineup, we recorded our second demo, "Trivial Round Of Life", which is doing very well. We've got a lot of positive reactions from all over the world. The first pressing (250 copies) has sold out, and the second pressing is also doing well (end October). If you want to order some tapes, don't worry, as we can always order new ones ourselves.

MG: Have you attracted any record company interest yet?

RO: We haven't received any serious offers yet. But to be honest, we haven't sent out a lot of demos to companies. We had some contact with Aaaargh!, but nothing definite. We'll have to wait and see what time will bring.

MG: Explain your songs musically/lyrically, what influences do you have and what bands would you compare Paralysis to?

RO: Well, musically it's five different tastes melted into Paralysis (the members complement each other). In about every song, there are bits from everyone, so we don't really know who to compare ourselves with. We'll let other people do that for us. About the lyrics - they are about what's happening around us and things that interest us. We do not write about things we don't believe in. No nonsense, but serious lyrics. Our influences are our surroundings, every occurrence influences one's life. Everything we learn or see influences us.

MG: What are the future plans for Paralysis?

RO: We plan to play as much gigs in Holland as possible, but it is not easy to get a gig. We're almost ready to release our official live tape, "Live Struggle" (which means it should be out when you read this). It contains four tracks, including two new ones, and will cost \$5. A new studio demo will be released in



July/August 1990. That one will also include four tracks. We are very busy finishing the last songs for that demo.

MG: Would you consider putting out a self-financed album?

RO: We haven't thought about this kind of stuff until now, so we don't really know.

MG: How are the songs on "Trivial..." compared to your first demo tape ("In State Of Shock")?

RO: The two songs we recorded for the first demo also appeared on the second demo, but we "modernized" them: new lyrics and some more variation in speed. The sound on the second tape is much better. Overall, it sounds more mature.

MG: Are you satisfied/surprised with the reactions so far?

RO: We hoped to get a little more known in Holland, but we never expected, not even in our wildest dreams, to get so many positive reactions from abroad. And we want to thank everyone who has written and supported us over the last year. Keep it up.

MG: What makes you unique and different from other bands?

RO: Every band is unique in their own way (Slammer, Kingdom Come etc. - ES) and you don't have to be great to get a deal. You get signed because the labels think you have potential to sell a lot of albums.

MG: Finally, what are the new songs called?

RO: The four songs for our next studio demo will be "Power Of Old", "Special Operations Executive", "Intifada" and "Arctic Sleep".

Ok, then. Send the guys a letter and get hold of their tapes, as they are a very talented band with some excellent tunes to match. And if you write for a 'zine, send them some questions too, as they are really helpful guys. Their adress is: Paralysis, Graafjansdijk B-134, 4554 LC Westdorpe, Holland.

P.S. The official "Live Struggle" four-track tape is now available for \$4. The five-track "Trivial Round Of Life" is still available for \$5.

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CRIMINAL JUSTICE



Criminal Justice released a superb four-track demo a while back entitled "Burning The Infidel" (reviewed in M6 no.1). Actually, I've yet to meet someone who has not been impressed by this Berlin-based band. So naturally, I decided to find out more about the band. The American vocalist, Ken Kennedy, gave me the answers.

M6: First of all, can you give me some background information?

KK: Our bassist, Rainer Ulbrich, started the band with (then) drummer Carsten Hamann. They rehearsed together for about a year, before asking Ray "Poldi" Falcon to join them. A year after that, I saw an ad. for a speed singer and joined them. This was the line-up for the demo tape, "Burning The Infidel". We did use an old friend of mine, "Magic Markus", for solos, however. Later, when we opened for Tankard, we had a "permanent" rhythm guitarist, who we kicked out after that concert because of lack of song material input. Drummer Carsten Hamann left the group for reasons unknown, and has been replaced by Mario Hesse. Marko Trettin has taken over the lead guitarist spot with Poldi. We've been handling the demo distribution ourselves and we've sold about 250 copies, with another 250-300 promotional copies to magazines and radio stations that have written to us and requested tapes. We've had great reviews from mags and radio stations all over the world. The response from people who have bought the demo is also very good. Because of the lack of publicity, though, we haven't sold that many. Not many people notice a small feature in a demo section, even if it's "Demo Of The Month". We also get loads of mail from East-Germany, Hungary, Czechoslovakia etc. with no hard currency. We try to help, but we can't give away our demos to everyone.

M6: Has there been any label interest in the band, so far?

KK: We recently signed with a music publishing company, Metalforce Music, and we're still looking for a major deal. We did get some response from some record companies, but they all wanted more stuff. We're in the process of making more material now.

M6: Is it frustrating getting such a strong underground following and such good reviews, but not getting signed to a label?

KK: We do have a fairly strong underground following! We've had demo orders and praise from the US, Canada, Japan, Malaysia, Norway, Sweden, Denmark, Australia, England, Spain, France etc. I don't feel we are as well known as we should be in Berlin. When Carsten left, we had to turn down several gigs that would have made us pretty well-known throughout Germany. This frustrates us, because we didn't get the popularity or the album chances we deserved. But not getting a deal is not the record companies' fault at this time, and we haven't been around for that long, so I wouldn't say we're frustrated with our situation.

M6: Can you tell me about the recording of the demo?

KK: We recorded "Burning The Infidel" at Musiklab Studios, which is very big among German speed bands: Kreator, Sodom, Helloween and Tankard to name a few, have all recorded there. When we opened for Tankard, we had the chance to meet their producer, Harris Johns, who reserved a few days time for us to get in there and record the demo. We did everything in 3 days.

M6: What are these songs about?

KK: "When God Blesses Him" is about child abuse, and the problem released on society when the mental problems of the abused are inflicted on us all. The cycle of victims continue to grow. "Burning The Infidel" is a song about the crusades. I feel religious war is like the ultimate contradiction. "Bombs Away" is about post-shock syndrome like that experienced by Vietnam veterans, and asks the question: what are bombs for if they're not used before sending people to kill. "Nuclear Man" is about the power wielded in even "free" countries by the government and the army, and about revenge inflicted on these jerks with the same unreasonable violence that they use on us all. We have some more songs for the future about topics like satanic possession, street justice and aids-infected junkies.

M6: What are the further plans for Criminal Justice now?

KK: As I said earlier, we've signed a deal with a music publishing company, Metalforce Music. This enable us to continue working in Musiklab Studios and Harris Johns. We're preparing to do a new demo in December, which we probably won't distribute. Rather, we'll be looking for a company that might want to be involved with the album that we're planning for February 1990.

M6: Would you consider releasing this album as a self-financed project?

KK: Yes, we would consider it. We'd like to wait until we've had a few more gigs to help us get some cash which can help us do these things. I think we've had the best response to "Nuclear Man" and "Bombs Away", so we'd like to do something more with them. Since we're waiting, we also have some time to judge how any of our new material would do for a single or a video?

M6: What are the band's musical influences, who writes the songs and how do you make them?

KK: We listen to a lot of music and bands. Of course, especially thrash bands, but we don't set out to be influenced by them. Generally, Ray Falcon writes the songs and I write all the lyrics. I try to think about what the guitars are saying, and get ideas in this way.

M6: Can you tell me more about the reactions to the demo?

KK: The press has reacted extremely well to the tape. We've been in a lot of 'zines and were even "Demo Of The Month" in several of them. People's reaction has also been very good, judging by letters from people who ordered the tape, but we don't have any outrageous sales figures!

MG: Can you give me some information on your latest material?
 KK: Our new material has a thrashier sound with a lot more musical content. Some titles you can expect see in the future are "Kingdom Of The Light", "Criminal Justice" and "Aids... Too Ashamed To Die". With five men in the band, there's a lot more we can do and I think we'll blow away a lot of people this time.

MG: What separates Criminal Justice from other thrash bands?
 KK: There's a fair amount of originality in Criminal Justice that is going to make us a bit different than other all other thrash bands. One thing is the mixture of European and American styles, even though this is highly unintentional.

MG: You've been compared to Savatage's Jon Oliva (and not only from myself). Any comments on that?

KK: People who say that are too nice to me. Actually, there are always comparisons made with new singers. I've heard people compare me to King Diamond and David Wayne. All I can say is "thanx".

MG: Anything special you'll like to add?

KK: Just that Criminal Justice thanks you and your readers for a chance to talk to you. Thanx.

And that will most definitely not be the last thing you'll get to hear from these guys. They possess both excellent material and a sound that differs enough from the usual Bay Area-type of bands to really make a difference. If you're into slightly technical and melodic thrash with superb vocals, you just have to get hold of "Burning The Infidel" (You should have got it a long time ago, really). It's available for DM10/4 pounds or \$6. Write to: Criminal Justice, c/o Rainer Ulbrich, Halskestr. 36, 1000 Berlin 41, West-Germany.



Besides a magazine (ANIMAL) we're also doing a tape/vinyl distribution service (SKULLTHRASHER)! The following short list is only a very small part of the stuff that we have available! If you want a complete 16 pages catalogue just write, it's for free! Here's some of the available material:

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BLACKKOUT



Blackkout is yet another great power metal band from Florida. This place is rapidly becoming the genre's answer to the Bay Area. Formed back in the summer of 1984, they released a single the following year, featuring the songs "Black 'N Blue" and "Fallout". The year after, they hooked up with Star 13 Productions. In '86, they set up their own 16-track studio, but nothing much happened until the end of 1988 (they did appear on the "Metal Mercenaries" compilation released by Keith Collins (ex-Savatage), though). In the beginning of '89, the new product was ready - a 17-track tape that's more professional presented than any other demo I've seen (see review). And the music is just as brilliant. After a couple of line-up changes, the band has now settled for Richard W. Elliot IV on vocals/guitars, Prentice Gerald Outlaw II on guitars, Damion "Darren" McFarland on bass and Jeffrey A. Claus on drums. Richard is the main song-writer in the band, having written 16 of the tracks on the tape. The band lists their influences to

be Rush, Metallica, Suicidal Tendencies and Jethro Tull and describe their style as "Earth-pounding Metal". The band was featured on a compilation cd released in November that's being shipped worldwide in 5000 copies. In the meantime, the reactions on the demo has been very positive: "Demo Of The Month" in Breakout and Metal Star and excellent reviews in Metal Hammer, Rock Hard and Thunderbolt among others. The lyrics on the tape mainly deals with life in general and the destructive role of man. Throughout their history, they've played live and entered several "Battle Of The Bands"-type of contests (they reached second place in an MTV contest back in '85). All I can say is that this is a band with enough potential to become a leading force on the metal scene. Their style is original, the material superb and I can see no reason to why they shouldn't get signed. Send them a letter through their European contact adress. Write to: Blackkout, c/o Bernd Siegel, Fichtenstr. 12, 6805 Kadesheim, West-Germany.

ROCKNEE



It's open for discussion whether we need any more melodic rock outfits from L.A. or not. Personally, I have no idea how they manage to pack all those bands into one, single city. The competition there must be pretty heavy, that's for sure. But as long as a band writes great songs, I don't really care too much about their base of operations, image and all that stuff. This is one of those bands struggling in the concrete jungle of L.A. to survive. Rocknee started out in Los Angeles, California back in 1985. They recorded a six-track ep in 1986, although it was never officially released. But it still managed to get some airplay around the world. 1987 passed by without too much happening (some line-up changes) and '88 went by the same way. Today, the band consists of Jimmy Rocknee on vocals, David Janssen on guitars, Dange (as in dangerous) on bass and Rhod Marcil behind the drumkit. Here's what Jimmy had to say:

M6: Can you tell us about the origin of the band?

JR: Rocknee has been a top L.A. band for many years, though we have had some personell changes, which has pulled us off the scene. In '86, the band made a six-song mini-lp which was for promotional use, but also found it's way overseas as well as radios in L.A. This line-up disbanded in 1987, the new and current line-up has been playing all over Los Angeles ever since.

M6: What are Rocknee's further plans?

JR: We will continue to play in L.A., as well as San Diego, San Francisco and possibly neighbouring states. As far as recording goes, the band will release a four-song tape in October.

M6: Who writes the music and lyrics in the band?

JR: I write the words, and some music as well. David writes music for Rocknee, too. I'm inspired by many different things. Sometimes it's fictional, but I just try to write what comes to me when it does.

M6: How would you describe your musical style, and in what direction is your music going?

JR: Hopefully our own! We write what we feel when we feel it. Pretty much, there are no limits. If a song calls for a style or something that's not particularly "our thing", we'll use it to make it "our thing". So we will continue to grow, stay fresh and original. But most of all: undeniably Rocknee!

The band's latest four-track demo should've been out a while now, then. The tape/ep should cost \$3. See review of a prerelease version of it somewhere else in this issue. A band photo and a sticker will also be included with all orders. If you want the tape, or just drop the band some lines, write to: Rocknee, 7095 Hollywood Blvd. Suite 69, Hollywood, CA 90028, USA.

WITCHES

Witches is a power/thrash outfit from France, whose members are all girls. Here's a short interview with them:

M6: How and when was the band formed, what are your influences and present line-up?

SI: The band was formed in Dec. 1986 when Nath phoned me. We were both looking for people to play with, and we found each other. It's fucking great, I think. Nath is very cool, and so am I. No, I'm joking. It's great to play together. Soon after that, a friend of mine decided to play bass with us. But it was a very bad idea. Now she's left the band, because she was telling shit about us. I'm influenced by thrash and cartoons by Tex Avery, Walt Disney and everything fun. I'm on guitars and vocals.

M6: How would you describe your music?

SI: I think it's melodic thrash (at least she calls it thrash), I can't find another word.

M6: Do you feel that being women differentiates you from other metal bands? How do other (male) bands face you?

SI: I think so, and I think it's very stupid. Some like what we play because we're girls and some people don't for the same reason (especially because of my voice: they think I should have a melodic voice, but I won't!). The other (male) bands are great, they don't face you as you were a strange thing.

M6: Tell me about your demo. Has it sold well?

SI: Well, our demo was recorded in March '88 on a four-track machine. The recording was very difficult, 'coz we were not used to this kind of work. The bass sound was really awful, but we finally recorded it. We've sold about 300 demos, and distributed 500 overall. I feel it's great for our first tape.

M6: Tell me about your lyrics. What are your main subjects?

SI: We love fun! Some deal with aggressive detergents (?!) or zombies going to a party. Or a little witch that wants her mother to teach her some magic formulas. But some are serious, like "In The Name Of God". Lyrics by Nath.

M6: How is the French scene? Any local support?

SI: The scene here is increasing, but it's not very important. Here in the French Riviera, it's pure shit. No support.

M6: What are your plans for the future? Any label interest?

SI: To find a girl drummer, then we'll see.

M6: Something different! What do you think of White Metal, and do you believe in God?

SI: White Metal bands are doing that in order to be opposite of Black Metal bands. I don't believe in anything, 'coz when you believe in God, Satan is near!

M6: What particular problems did you face in the past?

SI: The main problem has been finding girl musicians.

M6: Are there any French bands you're into?

SI: Death Power and Nomed.

M6: What about gigs? Do you play any?

SI: For the moment, we have no gigs planned.

M6: Any final comments?

SI: Thanx for the interview, and hi to everyone out there!

Well that's it from Witches for now. I don't really know if the future will be bright for these French ladies, but only time will tell. Write to: Witches, c/o Sibylle Colin Tocquaine, 4 Rue T. Tzara, Les Semoles, 06600 Antibes, France.

HARRIS THEODORATOS

Secrecy

Secrecy is, along with Witchhammer, my favorite band. After listening to their "Like Burning One's Boats" tape over and over again, I still can't describe their musical style (Try "melodic power" with some progresive touches - ES). All I can say is that it's so amazing and profesionally played that everyone should get hold of it (for more positive comments, see the demo review). So when I got their adress from a tapetrader (thanx Manolis), I shipped them some questions. Guitarist Manny Meccyca answered.

MG: Can you give me some background information on the band?

MM: Alex and me started playing together in the middle of '83. It took us ten months to form the first complete line-up. Back then, we used to call ourselves "Sweet Cheater" and recorded a demo entitled "Messenger Of Fear" (June '85) and an album called "Immortal Instant" (April '86). Upon releasing that album, Alex and I realized that we had to part with the other members to reach our goal. We changed our name to Secrecy and started a long search to find the right musicians. We found Steve Kerby in March '87, Peter Dartin in March '88 and (after recording "Like Burning...") our new guitarist, Jorn Erikson in February '89.

MG: Who writes the material in the band, and how?

MM: There are different ways to create Secrecy songs. A few of them results from sessions, while others are a combination of old and new material. After the instrumental parts, we write the lyrics. I want to mention that all band members write both music and lyrics.

MG: What are your influences?

MM: We are certainly influenced by all the music we hear: pop - thrash metal, classical music, jazz, independant, commercial stuff, soundtracks, folk and so on. So it's impossible for me to mention a specific band or artist.

MG: How would you describe the Secrecy style?

MM: For us, it's just music. We want people to make up their own minds whether they like us or not and what kind of style we play.

MG: You haven't been promoting the demo very much. Why not?

MM: In most German magazines, we've got demo reviews and also a few interviews. But since releasing the tape, the day should have 48 hours to give us enough time to promote it. We haven't had the time to write to all foreign mags.

MG: Are you satisfied with the response so far?

MM: The reviews, and a lot of letters from people that have bought the tape, have shown us that our way is the right one. It's not enough if I say we're very, very happy about people who say our demo is the best, or one of the best, they've ever heard.

MG: You've just signed a major record deal (or will be soon). Can you tell me about that?

MM: It's the Noise label (remember Watchtower, Kreator, Helloween, and Mordred?). We still haven't actually signed the deal, but the end of the negotiations will be reached shortly. In the US, we'll be distributed by CBS.

MG: Do you have any new material already finished?

MM: No. It will take us some time to write new material.

MG: What songs will appear on the album?

MM: There are no certain plans yet on which songs are set to appear on the album and what song(s) will be a bonus track on the cd-version. But we definitely want to release all the ten songs we've written. I think it would take too much place describing all the songs, but let me explain "Secrecy's Order". First off, I want to make it clear that it's not 'our' order, but the 'order' of everyone. It's a song about isolation, because there seems to exist a kind of inner fear in everyone to not speaking of our feelings, dreams and hopes. The song wants to say: tear down your mask and be yourself.

MG: You had planned recording yet another demo before the album comes out, especially for the people who bought the first tape. Can you tell me about that?

MM: Unto today, it's just a plan and we're not sure we'll do it. The idea was to found a fan-club and give it's members the possibility of buying that second tape.

MG: Are these songs any different than the older ones?

MM: The four unreleased tracks are in the same style as the stuff on "Like Burning...", because we all wrote them in the same period. They are just as good as the demo songs (maybe even better).

MG: What are Secrecy's goals?

MM: It's not absolutely our goal to become rock stars (but it would be ok!). It's a goal to be able to make a living out of our music, so we know that we have to be successful. This is the reason behind all our hard work. Also, we would simply like that people hear our songs because we're proud of them.

MG: Any final comments?

MM: Greetings to all Metal Glory readers and a big thanx for your support. Also let me tell you that we'll be selling the demo until the album is released.

And with the happy news that the tape is still available, I sign off. Just remember to send them DM10 for the demo. You will never regret it! Be a part of the history of the next generation of metal. Write: Secrecy, c/o Magical Mood, Heidkampstrasse 28, 2860 Osterholz-Scharbeck, West-Germany.

DANGER DANGER

If you look at Danger Danger's history, it looks like a part of the "Who's Who" in rock 'n roll. All kinds of bands come flying by. Take, for example, the vocalist. His name is Ted Poley. Ted used to be the drummer and vocalist in another great New Jersey band, called Prophet. Prophet was formed in the late seventies by keyboardist Joe Zuijkowski and bassist/vocalist Scott Metaxas. Their self-titled debut album was released on the Total Experiencia label in 1985. The vocals on this album are done by three people: Ted Poley, Scott Metaxas and Dean Fasana. After having released this album, which sold about 100000 copies, Ted Poley left the band. Reason: musical differences. Prophet wanted to move in a heavier direction.

Mr. Bruno Ravel is the bassist, and founder of Danger Danger. His musical pedigree reminds me of that of Ken Mary. Switching from band to band and doing studio work in-between. The first time Bruno was noticed was in 1985, when he played on Michael Bolton's "Everybody's Crazy" album. He also toured for a while with Michael Bolton. In-between all this, Bruno and Tony Rey (guitars, also with Michael Bolton) also helped out Joe Lynn Turner, who was working on his second solo album, "Rescue You". Next step: White Lion. For six months, Bruno Ravel played bass there. But he soon realized that White Lion was totally Mike Tramp and Vitto Bratta's band. So, on the move again.

The band Talas needed a bassist, after Billy Sheehan left for the Dave Lee Roth band. Bruno jumped on the bandwagon. But even Talas couldn't satisfy his musical soul. What would he do now? Join yet another band? Well, maybe it would be a better idea if he started his own band. And that's what he did. He called up an old friend called Stevie West. Stevie and Bruno had composed a couple of tunes together before, and they both wanted to go in the same musical direction. Another friend, Tony Rey, was recruited as a new guitarist. There was only one problem with Tony - he also played in another band, Saraya. Tony gambled on two horses. He decided to wait and see which band would do the best. The two other members of Danger Danger then became (the already mentioned) Ted Poley on vocals and Kasey Smith on keyboards.

As starting point for Danger Danger, 1987 can be written down. Very soon, the band managed to get a record deal with Imagine Records, a subsidiary of CBS. The album, simply titled "Danger Danger", was made. But then, Tony Rey decided to gamble on the other horse. He decided to stay with Saraya, who got their deal around the same time as Danger Danger. A new guitarist was then found in Andy Timmons. To give Andy some credit on the album, the guitar solos on the songs "Saturday Nite" and "Boys Will Be Boys" were re-recorded. The "Danger Danger" album was produced by Lance Quinn and Mike Stone. The album got good reviews in various European magazines, and has already sold over 200000 copies in the US. And that's not surprising, as it's a cracking album!

What makes Danger Danger special? Well, first off, you can say that Ted Poley is one helluva vocalist. Secondly, the band has very competent musicians. Thirdly, the songs are commercial and very catchy, and the album has more than enough variation. And guys look great (we all know how important that is in the US). And if you've seen the video for "Naughty Naughty", you'll also know that they know how to deliver a song from the visual point of view. Contact: Danger Danger, P.O. Box 745, Belle Mead, New Jersey 08502, USA.



Jeopardy is a Dutch five-piece formed in summer 1986, when Peter Loeffen (guitars) and Sander Berkvens (drums) got together and decided to form a band. They replaced their other guitarist with Silvy Roos and set out to find a new vocalist. They saw a rehearsal a day with a band called Soft, and liked the vocalist of that band. Monique Uipkes then quit Soft and joined Jeopardy. After some problems with their bassist, they decided to ditch him as well, and completed the line-up with Eric van Hatten in January 1989. They had released a rehearsal tape earlier on, but went into the studio again in July/Aug. '89 to record the "Many Voices, One World" demo. It sold about 150 copies in the first two-and-a-half months of its release. Drummer Sander Berkvens answers.

M6: How would you describe your style and influences?

SB: "They" say we play power or speed metal, but we just play what we like and don't think about what style we are. We don't want to be pushed into a corner, so check it out yourself! Our influences ranges from Dire Straits and Kiss to Savatage and Slayer.

M6: What are the further plans for Jeopardy now?

SB: First, to sell more demos (ha,ha). We are thinking about a new demo, but I think it will be 1990 before we enter the studio again (maybe January/February).

M6: Can you explain the lyrics for the "Many Voices..." tape?

SB: "Distant Signs" tells you about black and white. There are a lot of problems between black and white people in some countries. White people that are wrong see a lot of signs that say they are wrong (like television or signs with "no fascism"), but they ignore the signs and we're very mad at those people. "Remembering Amnesia" is about someone who had an accident and get amnesia. He gets nightmares and his life becomes very difficult and awful. "On The Edge Of Mind" is about someone who sits in the electric chair and constantly hears this voice, because they are waiting for a long time before activating the chair. He starts going insane, and is "At The Edge Of Mind" when they kill him. "Symphony Of Destruction" is an instrumental. We have written one new song since since the demo, called "A Cry For Justice", plus we have some basic melodies for some more songs.

M6: What's the response been like?

SB: We've received a lot of letters and requests after the release of the tape. We even appeared in an issue of the Dutch Metal Hammer and in a few underground fanzines. And we are proud of that.

M6: In what musical direction do you think you're going?

SB: I think we will just hold on to the style we like to play. Maybe we are going a little more to the commercial side, but it's also possible that we might write a lot of heavier stuff.

The "Many Voices, One World" tape is reviewed in this issue, and is worth the money asked for it. The band may still have some work to do before they get signed, but they're most definitely on the right track. The tape can be obtained for \$5 from: Jeopardy, c/o Sander Berkvens, Sitterlaan 36, 5505 AD Veldhoven, Holland.

COLDSTEEL

PERFECT THRASH!



Coldsteel is, in my opinion, the best underground thrash act currently operating in the underground. And when I heard they were recording some material for Metal Blade Records, I was absolutely certain that the band would be signed. But Metal Blade blew it, and Coldsteel is once again out on their own. So far, they've released two tapes: "Dead By Dawn" (4 tracks, 1988) and "Scarred For Life" (3 tracks, 1989). If you need more background information, please check out MG no.2. Vocalist Troy Norr answers:

MG: Can you tell me about the label interest you've received?

TN: There hasn't been any offers yet, but we have interest now from Combat/Relativity/In Effect Records. The new demo really isn't a second demo. It was recorded for updated material for Metal Blade Records, who conveniently forgot about us.

MG: Can you explain the music/lyrics for the new songs?

TN: Musically, they are aggressive with interesting riffs. The guitarists put in 110% in writing. Lyrically, "Scarred For Life" is about child abuse. In this song, I don't only tell the story of child abuse, I try to put the listener into an actual situation of child abuse. In the song, I had a 5-year old girl record "Daddy...". That section is a conversation between the little girl and her father. The girl's father doesn't believe his daughter was molested, because "little girls make stories up". The part goes as follows: "Daddy, today my teacher touched me". "You're too young to understand, that grown-ups don't do that sort of thing". It's the truth, it's not a lie, you must believe in what I say to you. Child, only a child... Now go to sleep and have Pleasant Dreams". ("Pleasant Dreams is a track on the "Dead By Dawn" tape - ES). With "Madness Overthrown", I do the same thing with the crying in the beginning. It's about how people live in mental institutions. "Perfect Peace" uses the pit in comparison to the nuclear wars race. It is written so that war is never mentioned in the song. It's just about how people enter the pit and might harm one another, just like the arms race.

MG: The demo review for the new tape in Metal Forces claimed you sounded like Geddy Lee. Any comments to that one?

TN: I am in no way influenced by Geddy Lee or Rush. I never really listen to Rush. They are not one of my favorite bands.

MG: The review also said your vocals sounded "strained"?

TN: They said that because they didn't read the letter I had written them. I sing high (strained) on purpose and low and harsh on purpose, to show the two personalities a mental patient might have and how they act! This is what I call putting mood into a song (the same as "Scarred...").

MG: Any further plans ahead for Coldsteel?

TN: We are getting our live act together with our new drummer. We'll be playing out soon. No major touring yet.

MG: Any chances of making a self-financed album/video?

TN: No. I priced a single video to make (from my cousin, who makes videos for MTV). It costed \$10000 for a low-budget video. If we did a video, we'd do it with "Crackdown".

MG: Any forthcoming changes in the Coldsteel sound?

TN: There are no distinct changes in direction. Just more in-depth lyrics and more complex riffs.

MG: What makes you different to all other thrash outfits?

TN: We don't write songs (directly) about nuclear war, satan and sex. Also, the style of writing is said to be a crossover of hardcore and thrash. But I think our style was labelled that way just because we're very powerful (the band has nothing to do with hardcore - ES).

MG: Any newer material already finished?

TN: Other than the tracks on the two tapes are "DSM" (Dominic Stephen Minciel, their original drummer who was killed in a car accident), "Blood Secrets", "Hazardous To Your Health" and "Ashes To Ashes".

MG: Has Greg Hock (bassist) left the band?

TN: Greg has not left the band. If you've seen that somewhere, it's wrong!

MG: Can you tell me about your new drummer, then?

TN: Bob Napolitano is from Long Island, NY. But further away from us. He played in a thrash band called Conciliator, which has opened for major acts in major clubs.

MG: Is this the line-up that will make it?

TN: Hopefully, this is the final line-up. We aren't into kicking people out. We're all very good friends. That's why when Dominic died, it was so hard for us to cope with it and continue playing.

MG: What are your influences, any horror films?

TN: I really don't have much inspiration from horror flicks. "Blood Secrets" was inspired by a horror novel with the same name. In the future, I'd like to take one of Stephen King's books and write a song about it (It's a shame that "Misery" has already been used - ES). He's the best (No, I don't want to do it because Anthrax has done it). As you can obviously hear on the new tape, we do not sound like Anthrax. They'd play the music that we play. And Joe Belladonna cannot sing as low as I can.

MG: What happened with the Concrete Foundations tape?

TN: Because of it, Combat etc. all contacted us within three weeks after the convention. The A&R rep. said he was extremely impressed and he loved the song "Crackdown".

MG: Any final comments?

TN: Your mag is excellent, and I'll continue to hope an help you out in the future.

Thanx a lot. And I'll continue to help you out too. The superb "Dead By Dawn" tape costs \$5 (4 songs, full-color cover, 24-track recording) and they also have some t-shirts available (no price listed, I'm afraid). Please note the new address. Write to: Coldsteel, c/o Troy Norr, 59 Hommel Street, Valley Stream, NY 11580, USA.

UPDATES

Good news from Arc Management in England! British Aor outfit If Only (featured in M6 #2) has signed a major publishing deal and is currently in the studio recording their debut album. It will be produced by Ian Caple and is set for release early 1990. In the meantime, Blue Blud has released their debut album on Noise Records and has gained positive response in the metal press (see review).

Dutch underground thrashers Thanatos (see M6 #2) has finally got an album deal, as well. It will be/was recorded in November and is to be released on the Shark Records label around February next year.

Loud no.16 has been out for some time now. It says 60p on the cover, so a pound should cover overseas orders. It's on 28 pages and has interviews with Ian Gillan, Kreator, Royal Court Of China, Little Caesar, Onslaught, Sacred Reich and Trojan. Plus a lot of album/singles/demo/gig reviews and some reports. Get in on one of the underground veterans today! Send your stuff to Loud, c/o Phil Caine, 5 Cleve Way, Foraby, Merseyside, L37 8BS, England.

I received the six first issues of Boulevard Magazine some time ago, and would like to take this opportunity to recommend it to all AOR fanatics. It's now on around 26 pages, has interviews and articles on a lot of cult faves, reviews of all interesting AOR releases on both albums and demos and is generally a very good read (it could be a bit longer, though). Please ask for subscription rates etc. Write to Boulevard, Unit 23, Empress Industrial Estate, Ince, Greater Manchester WN2 2B6, England.

Will Fred Vanderham, previously guitarist in Baby's Breath (see M6 #2), has now put a new band together. It's called Minxx and also features Conny Oldecamp on vocals, Jim Buleca on bass and Larry Ray Snider on drums. Write to: Will Fred Vanderham, Dove-netellaan 84-4, 6841 EL Arnhem, Holland.

Phoenix-based thrashers Tynator (see demo review section) has the following merchandise available: Torture By Sound demo \$5, Living In Pain demo \$5, Torture... t-shirt \$7, Living... t-shirt \$9, buttons, posters and stickers are \$1 each. Handling and shipping charge is \$2.50. Send US currency only. Write to: Tynator, c/o Aric Avina, P.O. Box 16352, Phoenix, AZ 85011, USA.

Metal Mirror is a professional magazine from Hungary selling several thousand copies. They're looking for bands needing coverage and 'zine distributors etc. Please write Metal Mirror, c/o Zsolt Erdelyi, Debrecen, 11. Pf.: 1., 4011, Hungary.

Danish power metal outfit Metal Cross should be out with a new demo these days. It will be/was recorded in November/December. But you could always order the excellent "M.A.D.H.O.U.S.E" tape (3 tracks) for DKR40/DM10/\$6/4 pounds when asking for the new one. Write to: Metal Cross, c/o Moody Rock Inc., R. Hougaardsvej 38, 8900 Randers, Denmark.

Death Metal band Holy Hell is looking for coverage. They have a demo out, entitled "Kill Jesus" (see demo review section) available for FMK40/\$7. The line-up includes Unholy Spirit on bass and vocals, New Messiah on guitars and God on drums. Lyrical influences are Satanism, doom and general destruction. Send your stuff to: Holy Hell, c/o Jake Toivonen, Linnansuontie 25, 55100 Imatra, Finland.

Patriarch, the Belgian speedsters/doomsters featured in M6 no.2, has now secured a record deal with the continuously improving US Metal label. The album will be recorded in the beginning of January 1989, and is set for release around March. I would also like to point out that there are two members in the band named Herman Cambre (meaning: the drummer and the vocalist) are not the same persons, as reported last issue). Other forthcoming releases on the US Metal label includes the debut album from Pagan, which received 85 points in M6 no.2. Write to: Patriarch, Postbus 8, 2270 Herenthout, Belgium.

Xyster, the death/thrash metal gods from England, has finally released their debut album. It's called "In Good Faith..." and is on the CMFT label. Forthcoming releases on the CMFT label include Moral Crusade's "An Act Of Violence", Treblinka's "Sumerian City" and "Dutch Thrash Assault". The latter album features such bands as Thanatos, Lycantrophe, Silenxce, Brain Implosion and Lunacy. The label also has a lot of other stuff (imports, 'zines etc.) on offer, and is also searching for new bands. The Xyster album is available for 6 pounds in the UK, 7 pounds in Europe and 8 pounds in the rest of the world. Write to: CMFT, 12 Church Close, Risby, Bury St., Edmonds, Suffolk IP28 6RH, England.

Psychomania no.3 is out (with no.4 coming out in Feb./March). It has stuff on Tankard, Metal Cross, Anthrax, Suicidal Tendencies, Impetigo, Oliver Magnum and a couple of other bands. It also features the regular review sections and a couple of scene reports. I must say that the mag has improved further, but it's still too short for my liking (24 pages). Anyway, it's professionally printed and worth the NKR15/\$3/2 pounds asked for it. Write to: Psychomania, c/o Sem Johne, Varbergveien 44, 4370 Egersund, Norway.

Epicus Doom is a strange 'zine written in German. It's really diverse in contents, but all stuff leans toward the progressive side of things. No. 4 is around 30 pages, professionally printed (on newspaper sheets) and features stuff on Al Di Meola, Hades, Yes, Marillion, Mekong Delta, Living Death, Anacrusis, Prophets Of Doom, Lars Eric Mattson and Sacred Blade (to name just a few). I'm not that good at German, but really enjoyed reading this as it offers a different angle to music than most other zines. Epicus Doom costs only DM3. Write to: Epicus Doom, c/o Dirk Muller, Domaniale Weg 11, 5120 Herzogenrath, West-Germany.

Rigor Mortis has a six-song ep out now, entitled "Freaks". It was produced by Bill Metoyer and features the band's new vocalist, Doyle Bright. They are currently working on material for the next full-length album, to be recorded early '90. Write to: Rigor Mortis, 213 Ranier, Ferris, Texas 75125, USA.

Black Virgin, a New York-based trio, has released their second album. "Infamous" will be handled by MCM/Living Legend and AVM in various European countries. The band is also negotiating for an American deal. The lp- and cd-versions will feature some bonus live tracks. Write to: Black Virgin, 65 Hillside Ave. #B-A, New York, NY 10040, USA.

Gammacide, the Texas thrashers featured in M6 no.2, has finally released their debut album, called "Victims Of Science", on the Wild Rags label. It will be distributed by Semaphore (Holland) in Europe. It can also be obtained directly from Wild Rags Records, 2207 W. Whittier Blvd., Montebello, CA 90640, USA. Write to: Gammacide, P.O. Box 121004, Arlington, TX 76012, USA.

Metalline is back! This time with the third and biggest issue yet, not to mention the best. 64 pages packed with interesting interviews, articles and tons of reviews. This time featuring bands like Anashi, Gammacide, Instigators, Solitude Aeternus, Stygian, Eviction, Phantom Blue, Mystery, Shock, Fuct and Aftershock. Plus a spotlight feature on the Wild Rags label, ads and a 'zine zone. Eddy has made a really great issue for you this time (and it's cheap too), so order your dose of underground metal immediately! Send \$3 to: Metalline, c/o Eddy Verweiren, 312 Kouterstraat, 9120 Destelbergen, Belgium.

Metal Underground is a professional zine written in Italian. It's on 52 pages and looks very good. No.6 has interviews with Drifter, Wizard, Gringos Locos and Wind. Plus a lot of Italian stuff, loads of album/demo reviews etc. No price listed. Write to: Metal Underground, c/o Luigi Bozatto, Via Cavalotti 347, 30015 Chioggia (VE), Italy.

German techno-gods Sieges Even will be recording their second album, the follow-up to the brilliant "Life Cycle", in March 1990. Write to: Sieges Even, Kurparkstrasse 39, 8000 Munchen 70, West-Germany.

Addictive, the Australian thrash outfit reviewed in this issue has signed a deal with the Survival Records label in Australia and their debut album, entitled "Pity Of Man", should be out when you're reading this. Write to: Addictive, 11 Nancy Place, Balston, NSW 2159, Australia.

Brain Cancer is a newly formed thrash/hardcore band that hails from Sweden. The line-up consists of Jocke on vocals, Jimmy on guitars and Morbid on drums (where's the bass-player? - ES). They will release their first demo, entitled "Morbid Imaginations", in January 1990. It will be recorded on a 16-track machine and will cost SEK20/\$6. Write: Brain Cancer, c/o Morbid Philipsson, Malagatan 15B, 640 32 Malakoping, Sweden.

Animal Magazine is back with a new No.1 issue (after already having released three issues). It's on 48 pages and has small character printing. The bands interviewed are: Leather Leone, Mekong Delta, Pariah, Thanatos, Rumble Militia, Dorsal Atlantica, Apollo Ra, Protector, Bedlam, Zeitgeist, Anashi, David La Duke and some more. It also has a feature on Metal I Publicity Service and a lot of demo reviews. Animal Magazine is \$4, and is available from: Animal Magazine, c/o Hans De Wyn-gaert, Amerstraat 112, 3220 Aarschot, Belgium.

Jim Dofka, the guitar whizzkid presented in Metal Glory no.2, has now joined Brick Mistress. In the meantime, Dofka's old band Screamer, should have their debut album out by now (with Dofka playing the guitar parts). Brick Mistress has a three-track demo out, titled "Demo '89", that's being shopped around in order to gain some exposure for the band. The West-Virginia power metal outfit was formed in July '87 by Dave Queen on vocals/guitars, Rick Martin on bass/keyboards and Steve Moore on drums. Check out the demo pages for review. Write to: Brick Mistress, c/o Jim Dofka, 1200 Valley View Ave., Wheeling, WV 26003, USA.

Music From The Underground still has some copies of no.6 for sale. It contains interviews with such faves as Annihilator, Apollo Ra, Forbidden and Machinery. Plus interviews with other bands like Apparition, Destruction, Roxx Gang, Axemaster and Safyre. There's also over one hundred demo/album reviews (of Eviction, Fester, Weapons, Ice Age, Defcon, Leviathan, Black Ritual etc.). Order your issue for \$3,50 from: Music From The Underground, c/o John Sasaki, P.O. Box 3314 Stony Creek, CT 06405, USA.

Vox Mortis is a thrash/hardcore 'zine made by, among others, Mark Pearson of Zines Unltd. No.2 is on 48 pages and features stuff on: Deviated Instinct, Hellbastard, Stygian, Purgatory, Moral Crusade, Metal Messiah, Sempiternal Deathreign and Deformed. As well as the usual dose of reviews, a gore-movies scene report, comics and a poster of Misfits/Eric Meyer of Dark Angel. It's too thrashy for me, but has plenty of charm. I think it's \$2 (1 pound in the UK). Zines Unltd. also has a lot of other zines for sale. Write to: Zines Unltd., c/o Mark Pearson, 2 Eynon Mews, Ringw^e^f^z Hants BH24 1DR, England.

MR. NASTY

Mr. Nasty is probably going to be a name you will hear a lot about in the coming months. With their sleazy glam rock and an album out in January, they will definitely be one of the leaders in this genre. Here's what guitarist Scott Bittner had to say.

The band was formed in January '89, and went into the studio in February to record their first demo (Wow, fast workers!). It contained "Guns 'N Money", "Shakin' The Walls" and "Kandy Love". The second demo contained "Love Rock'it" (my personal fave - HFH), "Dye My Hare" and "Telephone Line". It was recorded in June '89 and secured our deal with Screamin' Skull Records. The tapes were only made for promotional use, so the fans will have to wait for the album to come out. The album is called ".38 Caliber Kisses" and will probably be released in January 1990. The band has done a lot of shows on their own, as well as playing support for bands like Extreme, Roxx Gang and Michael Monroe. The latter show was really special, as we're all Hanoi Rocks fans.

Song-writers are mainly Dee Dee (vocals) and Scott (guitars). But the rest of the band (that's newcomer Doug on guitars, Tommy on bass and Monti on drums), also help out with the arrangements to create the general feel to the music. Influences are "tons of cool bands, girls, beer and whatever else we decide to abuse". They describe their music as bubble-gum pop with that glam guitar edge that mom always warned you about!

They have tons of new material finished, and some of it will appear on the album, along with the six demo-tracks in newly recorded versions. The new tracks are called "Just Too Young To Know", "Rag Doll", "E-Z Action" and "Tame My Tiger". Plus a special cover tune that will close the album. The response has been great. We've received mail from all over the States and Europe. They just can't wait 'til we get the album out, and maybe make a video. As a final message to Europe, they'd like to thank everyone who has written them for the interest and support. They hope to get over here in 1990 sometime, so keep your eyes and ears open!

If you've read my demo review, you will understand that their music is very enjoyable. You can write to them through their record company: Screamin' Skull Records/Skyclad Records Inc., 6 Valley Brook Drive, Middlesex, NJ 08846, USA. Or write them directly at: Mr. Nasty, P.O. Box 3035, South Farmingdale, NY 11735, USA.

HEIN-FRODE HANSEN

ARCANE

THE VISION OF SUCCESS



Arcane was presented in the last issue, but I can see no reason why I shouldn't feature them again. Their special brand of progressive power metal has received a lot of attention in the underground lately, and it's surely only a matter of time before they get picked up by a serious label. I predict Arcane to be one of the leading bands in the 1990's. The ever-responsive Byron Hawk answers my questions.

M6: Can you tell me about the Arcane/Hyd/Remnant connection?

BH: Well, first off, Remnant doesn't exist. Steve (ex-bassist/vocalist in Hyd) used to be in Arsenal with me, Doug and Jim. Hyd broke up and Steve was trying to start up Remnant, but then Hyd got back together. Now Hyd has started up again and Steve is jamming with a band called Revenant.

M6: Have you had any serious label offers yet?

BH: We've had offers before, but we haven't signed anything. We are sort of gun-shy. We're waiting for an offer that we'll be really comfortable with.

M6: You've gained a lot of underground support, but hasn't got any contracts yet. Is this frustrating for the band?

BH: Sure. We put so much time and thought into the material and basically everything we do revolve around the band. We see so many bands get signed that we feel don't deserve it. But we're going to stick with it. No point in giving up, is there?

M6: How has the response on the "Ambiguity" demo been?

BH: Real favorable. We haven't had any bad reviews so far!

M6: Your lyrics are very special and "complex". Do you think fans avoid you because of that?

BH: I think everybody understands that we're just trying to do something different. What good would we be if we did the usual expected stuff. There are so many bands already doing that! If someone doesn't like the lyrics, they can just ignore them and listen to the music.

M6: What can you tell about your latest material?

BH: Some newer songs are "Necient Creation", "Somber Assemblage", "Tomorrow Is Today" and one that has the music done, but no set lyrics yet. "Necient..." was written by me and Oscar and is about those people who just suddenly appear on a planet and wonder how and why they are there, and try to rationalize it. "Somber..." is basically about a funeral, but from the perspective of going to one and experiencing it. "Tomorrow..." was done by me and Kurt. It's basically about how the things we're doing now reflects on and leads to the future.

M6: Any further plans for the band?

BH: We're going to re-record "Enshrouded Crypt" and "Life's Illusion" in another studio, and release it as a promo tape. We might be doing a compilation tape (with those songs) for the Roadracer/Roadrunner label. No extensive tours are planned, but we'll be doing many shows across Texas and Oklahoma for sure.

M6: Do you use any special effects in your live shows?

BH: We don't have effects or stage props. Just music and flying hair! Sometimes Oscar try to be a comedian and tell jokes, but that's the only extra entertainment.

M6: How about doing a self-financed album?

BH: No. Basically just because we don't have that kind of money. We're at a point where we need someone besides ourselves putting money behind the band.

M6: You played a show with M.O.D. recently. How did the fans react to you?

BH: Well, I think the people there who didn't already know our music though we were strange... the punks and stuff... but it was pretty cool. We're heavy enough to play with a band like Rigor Mortis, but can also fit well with a straight power band like Oliver Magnum, and a total techno-band like Watchtower. We blend properties of all these styles. We can get some fans from a wide range of listeners, but in the process many won't like it. It all depends on the open-mindedness of the listener.

M6: Why are the Texas bands so alike each other?

BH: I don't know. There are a lot of bands out there in general. Texas is a big place, so it follows that there would be a few progressive bands, too.

M6: Any other progressive Texas bands you think will make it?

BH: Watchtower has signed a deal with Noise. I think they will get a lot of interest when the record comes out. Other than that, I don't really know. There are tons of bands around here like Solitude Aeternus, Gammacide, Sedition... too many to name them all.

M6: Are you moving in an even more progressive direction now?


BH: Well, the tunes on the first tape ("Mirror Of Deception", 1987) were the first we had ever written. Most of the new tunes are generally in the vein of our second demo.

M6: Any final comments?

BH: Jim King, our drummer on the two demos, recently quit. We now have a new guy called Kelly Sanford from Birmingham, Alabama. So far, he's working out great and we'll soon be back in the swing of things!

Both demos should still be available (and both come very highly recommended). "Mirror Of Deception" (4 tracks) is \$4, "Ambiguity" (6 tracks) is \$5, t-shirts are \$7. Write to: Arcane, c/o Byron Hawk, 112 Goerte, Grand Prairie, TX 75051, USA.

PSYCHOMANIA



PSYCHOMANIA is back! Written in English and professionally printed as always. #3 has exclusive interviews with bands like ANTHRAX, TANKARD and SUICIDAL TENDENCIES. But we have also a lot of underground stuff too, like informative interviews & articles with HATRED, METAL CROSS, LAST CARESS, SLICED PIMPLES, IMPETIGO, OLIVER MAGNUM, LAST CARESS and EMPYR just to mention a few. Also demo & vinyl reviews, ads, gig & festival reports and 2 scene reports from Denmark & UK.

PM #2 is still available and features PARADOX, ARCH, DEATH MISSION, LIFE - BUT HOW TO LIVE IT?, SINDROME, SOCIAL DISORDER, and too many others.

The mags are available for (each) 15NOK / 2 GBP / US\$ 3. (postage paid) from PSYCHOMANIA / c/o Sem Johnsen / Varbergvn.44 / N-4370 Eggersund / Norway.

We need bands for future issues so please feel free to write. Zines send your mag for trade. C-YA

ASYLUM

Oklahoma-based power metallers/thrashers Asylum has been around for quite some time now, and has settled with the line-up of Dave Cantrell on vocals, Stacy Lane on guitar, Terry Waska on bass and Dave Hedberg on drums. As you can see from the review in this issue, I really like the band's demo "OKDK" and decided to send some Dave some questions. All band members answered.

MG: What are Asylum's further plans?

DC: No set plans, we just plan on playing as many shows as possible. Hopefully, we will get to places we haven't been. And we're planning on selling more copies of "OKDK" before we do any more recordings.

MG: How is your newer material compared to the older stuff?

SL: I think the new material is obviously better than the old. It's more diverse, but still accessible. The songs are longer now, with complex parts and various time-signatures.

DH: They are lots more gooder!! Now we take more than three minutes to write a song.

DC: We're always branching out and experimenting. It's a bit different than the older stuff, but still very much Asylum. There's been a great progress since the early days.

MG: Do you think the diversity of your stuff make you lose out on possible fans?

DC: I don't care, we just want to play.

TW: We can play both metal and progressive clubs. Therefore, if we lose any close-minded fans then we gain fans from other parts of the musical spectrum.

SL: To bad for them, because I write songs myself. That's why I'm not in a cover band.

DC: Any intelligent music fan should be able to appreciate a band that avoids getting stuck in a rut. We're diverse because we don't want to get bored with the music.

MG: What's the Oklahoma scene like?

TW: Tulsa has no lack of glam cover bands. So if you're into that shit, it's the place for you. There's a few thrash bands around, but they're not entirely original.

SL: No clubs, no support and totally apathic fans.

DC: I like girls with big..., with the right one being slightly bigger than the left one.

MG: Is it frustrating not being signed after all this time?

TW: No, because we don't do. At least, I don't.

SL: Please ignore Terry and his Freudian ramblings. It's very frustrating after having been around for as long as we have. We've been close, but I still haven't any cigars! I'm getting old, and I don't want to be a poor, old nobody.

TW: It's frustrating hearing second-rate Slayer wannabees who have no originality or talent.

DH: I like record company executives with big...

MG: Any (serious) final comments?

DH: Try us, you'll like us!!!

TW: Gosh, I bet you guys feel lucky that Panama didn't declare war on you. I don't want to shave my head and join the army!

SL: Send money for our tape, 'coz I want a Lamborghini.

DC: Everyone should read Jack Kerouac and Henry Miller novels.

Write to: Asylum, c/o Dave Cantrell, 505 S. Gary, Suite 15, Tulsa, OK 74104, USA.

MERCYNARY

Mercynary is a Texas-based thrash band formed back in 1984. After numerous line-up changes, the band now consists of Angel Fuentes on vocals, Rick Gutierrez/Mike Martinez on guitars, Jerry Elias on bass and David Garcia on bass. They have so far released two demos: "In Memory Of The Dead", selling around 200 copies, and "Plagues Of Death" (recorded in Jan. 1989) which has sold 500 copies. They sent me the "Plagues Of Death" tape, but as it landed on my desk the day before going to press, I haven't had the time to listen to it in order to give it a full review. Suffice to say that Mercynary's style is mean and brutal thrash with some Jon Cyriss-like vocals.

Rick Gutierrez is the main song-writer in the band, while Angel Fuentes handles the lyrics. Influences are stated as Violence, Testament, Slayer and S.O.D. But they'd also like to point out that they don't want to be categorized, as they're constantly changing. The band plans on entering the studio once again (using a 16- or 24-track machine) to record all their new material. Plus possibly doing a live video.

Angel explains about the songs on "Plagues Of Death": "Sick World" is a song about what goes on where I live... people fucking each other up. Around most parts in the world, it's pretty much the same story. "Over The Flame" is about Satanism. When I was growing up, there was a lot of satanists in parties I used to go to. People were brainwashed on drugs and boiled blood over a flame before they drank it. "Eat Shit And Die" goes out to all people that fucked us up, or people who never give us a chance to start with. Written for big f***in' assholes.

"Repent Your Sins"... there's a story behind it. In '86 at the place where we used to practice there was a church across the street. Between the songs we were writing, I went to the front house and heard a preacher yelling - at the top of his lungs. The words in that song are mostly his. "Plagues Of Death" is one of our newer songs. The lyrical meaning behind it is the final exit we all have to face sooner or later, death, and the many ways it could get you: aids, murder, cancer, old age, drugs. Disappearing before your eyes - all the plagues of death!

Both the Mercynary tapes are still available for \$5 each from Mercynary, c/o Angel Fuentes, 650 Kendalia, San Antonio, TX 78221, USA.

NEXT ISSUE:

If you've read the editorial, you already know that the next issue of Metal Glory will take a long time. In order to make the best magazine I can available, I have to find better ways of distributing it. And because of the high costs of printing and postage, I'll shrink the characters down to regular newspaper size. More info - less pages! I'll try to sort out a decent deal with reproduction of photos etc., too.

I also have to spread the name around a bit more in order to get the attention of the "bigger" bands. But most material, of course, will still be underground features/demo reviews. If you can help in any way (sales/distribution, writing, general ideas on contents/layout etc.), please send me a letter and tell me about it, ok? KEEP THRASHING & RESIST CONTROL!

ERIK SONTUM

WITCHHAMMER

After being a big fan of this band since I witnessed them live (as support for Artch) earlier this year, I figured I had to do an interview with the guys in my debut issue of this magazine. I've been playing their advance tape to pieces (I need a new copy, guys!) and I just can't understand how a Norwegian band can possibly be this good?! This is, in my opinion, the best band to hit the scene since the mighty Metallica! I know most of you will probably say "Bullshit, this and this band is much better". Well, just wait 'til you hear Witchhammer. Here follows an interview with bassist Finn Chr. Gjerlandsen.

MG: How did Witchhammer first get started?

FG: The band formed when Peder Kjøs (guitars) joined Per Ståle Pettersen (vocals), Tor Erik Håkonsen (guitars) and Jan Erik Eide (drums). We got our name from a book called "Malleus Maleficarum", which is about how to kill and torture witches. For the first gig, the band "borrowed" a bassist (me) from Peder's old band, Loader (another promising Norwegian band according to Witchhammer). We entered the studio in December '87 and came out with a whole album's worth of material in autumn '88. In April, we went on tour with Artch. We went down pretty well—people liked us and we got a lot of letters. The negative thing about it was the lack of promotion from the booking agency. Besides that, it was great!

MG: What are your main influences and how would you categorize your musical style?

FG: We all listen to different kinds of stuff. But we all like "ordinary" bands like Metallica, Manowar, and Anthrax. I would describe our sound as hard and fast music with melodic vocals (I totally agree - HFH. So do I - ES). Although we don't play at 200 mph all the time. We have a lot of "slower" songs too.

MG: There's been a couple of line-up changes, hasn't there?

FG: Yeah, Peder went out. In came Frank (A crazy dude, I can tell you), he quit and finally we got Morten Skute as our new guitarist. It's kind of funny because when Frank quit, he joined Metal Thunder (the band that Morten had just left). So it was like a trade of guitarists.

MG: Who writes the songs in the band, and can you tell me some more about the album you've already recorded?

FG: Everybody writes. We argue between us - no, by the way - we just talk about it very loud! The album was finished last year and our manager Jon Løvstad shipped off some copies to the record companies. We didn't push it that much, but we got two offers, one from Belgium and one from Denmark. Nothing happened with the Belgian offer, but the Danish company wants us to re-record the whole album again with a producer, because they didn't like the sound as it is. They also wanted us to pay NKR 100000 (around \$15000), so they could release it. What a load of bollocks! So we have decided to release it ourselves. We're going to send it through some digital "things", so the sound can be better.

MG: When will it be released and how can people get it?

FG: It will be released as soon as possible. Now, if it was up to me, but we'll produce it in Sweden. Looking realistically at it, I would say around January/February 1990. We'll send it to some record companies and magazines to get some promotion. Hopefully, it can be bought from record stores (in Norway) or by mail from us directly. Then, if we get a record deal, we'll enter the studio and record our second album.

MG: Do you have any newer material on offer, then?

FG: As a matter of fact, we have exactly seven new songs finished. These are "Carmilla", "Deliver Us From Evil", "Touch Of An Angel", "Enemy Within, one that I don't remember and two more that don't have any lyrics yet!

MG: How important are your lyrics, and what are they about?

FG: Not that much. But we don't like lyrics like "I'm sooooo in Love" and "Let's Get An Hamburger From Around The Corner". We write about things like magic, witches, vampires, death and destruction generally.

MG: What do you do when you're not playing music, and would you like to change this around?

FG: We all work or go to school (except Per Ståle). We'd like to change this. Our goal is to live off Witchhammer and get rid of 9 to 5 jobs and school. We rehearse for 4 hours three or four days a week, but more on special occasions.

Ok, that's about it. My first ever phone interview. It's probably shit, but I'll learn. I'd advice everyone into metal, from ordinary metal to thrash/speed, to write to Witchhammer. This great band has it all. They'll appeal to everyone. Get hold of their album, no matter what! Read my review of it in this issue, and remember where you read it first, ok! Write to: Witchhammer, c/o Malleus Maleficarum Prod., P.O. Box 786, 1701 Sarpsborg, Norway.

HEIN-FRODE HANSEN

RED HARVEST

Red Harvest is a newly formed Norwegian band consisting of ex-members from Anesthesia and Arctic Thunder (which were two of the best Norwegian bands around. Anesthesia is still looking for more members). They got together in June '89 and has already recorded their first demo, entitled "Occultica". The band includes Jimmy Bergsten on vocals/guitar, Jan F. Nygård on guitar, Thomas Brandt on bass and Cato Bekkevold on drums. The tape was recorded in October 1989 and includes the following three tracks: "Embrace Of Mystery", "Behind The Mask" and "Spiri: Of The Serpent". The band originally had another vocalist, but as he left a couple of days before entering the studio, they got a guest vocalist, called Tarjei Van Ravens, who sings on two of the songs. Jimmy Bergsten does the vocals on the third track and will continue to be the band's permanent vocalist.

The demo is one of the better Norwegian tapes I've heard, but there are a couple of flaws. As with most other slightly progressive power outfits, I would have preferred a more high-pitched vocalist. Tarjei does a nice job (reminding me of the vocalist in Drifter, at times), but Jimmy should stick to his guitar. All the songs on the tape are lengthy, epic pieces with a lot of time changes and different moods. Overall, it's a great tape that's certainly worthy of attention and a nice starting point for a band that undoubtedly will continue to improve. I don't have a price for the tape, but contact the band anyway. Write to: Red Harvest, c/o Jimmy Bergsten, Ravnkollbakken 57, 0971 Oslo 9, Norway.