

GRAY MATTER #4



Exodus
Youth Of Today
ANGKOR WAT
NUCLEAR
ASSAULT

FAITH NO MORE



VERBAL ASSAULT

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EDITOR'S NOTE

This issue should prove to be interesting. The types of bands featured have become just a bit more diverse, and there is a large mix of metal, hardcore, and hard rock. Our goal is to give these types of alternative music a good deal of exposure and promote new forms and outgrowths. We'd like your opinion of the mix.

A generic interview has been devised to get a better perspective on underground bands. Having a "generic" interview section should condense the zine a bit and leave room for more underground bands to rap.

As you can see, we are still experimenting with layouts and formats. Any suggestions—don't hesitate to write. Also, write us some letters on subjects you think people need to know about (anything!). Letters will appear in Communication (Ink Array) section. That's it, so read on...

*Special note: If you have the ability to distribute GRAY MATTER to people in your area, contact us immediately.

PLAYLISTS

Andy TerHaar

VICTIMS FAMILY—Voltage & Violets—LP
R.E.M.—Document—LP
DAG NASTY—Can I Say—LP
BAD BRAINS—I Against I—LP
INXS—Kick—LP
MUCKY PUP—Can't You Take A Joke—LP
CYBER KULTUR—Synthesis—demo
MIDNIGHT OIL—Diesel And Dust—LP
RHYTHM CORP.—Common Ground—track
FAITH NO MORE—Introduce Yourself—LP

Satoshi Matsumae

POSSESSED—Seven Churches—LP
CAPITALIST ALIENATION—LP
SACRIFICE—Torment In Fire—LP
TERENCE TRENT DARTY—Hardlines According To...—LP
TCHAIKOVSKY—1812 Overture
SODOM—Obsessed By Cruelty—LP
DARK ANGEL—Darkness Descends—LP
AMADEUS MOZART—40th Symphony (1st Movement)
DYNALGO ABORTIONS—Feed Us Fetus—LP
TNGWIE MAMMSTEEN—Rising Force—LP

Georg Loegler

DEATHROW—Raging Steel—LP
CHAISTAIN—The Voice Of The Cult—LP
NASTY SAVAGE—Abstract Reality—LP
STEVEN ST. JAMES—Of The War: Anathema—demo
FAITH NO MORE—Introduce Yourself—LP
LITA FORD—Blueberry—track
ROXX GANG—Love 'em And Leave 'em—demo
KINGDOM COME—LP
LEATHERWOLF—LP
ZED YAGO—From Over Yonder—LP

Chris Orloski

REVOLTING COCKS—You Goddamn Son Of A Bitch—live LP
PROCESS REVEALED—Having Not To Say We're Sorry—demo
FAITH NO MORE—Arise's Song—LP
FINI TRIBE—Make It Internal—12"
CRIMSON BLADE—Death Machine—demo
THE ACCUSED—Martha Splatterhead's Maddest Stories—LP
VERBAL ASSAULT—Tiny Giants—7"
ROTTING CORPSE—demo 87
SKINNY PUPPY—Blues—LP
EMERACE—LP

Marc Fischer

YOUTH OF TODAY—We're Not In This Alone—LP
OPERATION IVY—Hectic—7"
DARE TO DEFTY—demo
M.D.C.—Smoke Signals—LP
FIGHTING BACK!!—compilation tape
D.R.L.—Four Of A Kind—adv. tape
WIND OF CHANGE—A Promise Kept—7"
ISOCRACY—Bedtime For Isocracy—7"
POINTLESS—One Force—demo
VICTIMS FAMILY—Voltage & Violets—LP

Steve Murphy

VOIVOD—Dimension Hatross—LP
END OVER END—Scenes From The New World—LP
DAG NASTY—Can I Say—LP
SODOM—Persecution Mania—LP
VERBAL ASSAULT—Tiny Giants—7"
SKINNY PUPPY—Cleanse, Fold, Manipulate—LP
DIE—Plastic Surgery Disasters—LP
CIRCLE JERKS—Golden Shower Of Hits—LP
SKITZOO live, 6-18-88
REGGAE FORCE—American Reggae—demo

Ray Dorsey

THIN LIZZY—Vagabonds Of The Western World—LP
BLUE OYSTER CULT—Imaginos—adv. trks.
MIND OVER 4—Out Here—LP
IRON MAIDEN—Seventh Son—LP
MARIANI—Perpetuum Mobile—LP
KING DIAMOND—Them—LP
CAPTAIN BEYOND—LP
PARIAH—The Kindred—LP
SISTERS OF MERCY—Floodland—LP
TITAN—Rough Justice—LP

Marcus Greiner

EXODUS—Bonded By Blood—LP
SLAYER—Reign In Blood + live—LP
KREATOR—everything
FEAR OF GOD—promo tape '88
DEATH—everything
MORBID ANGEL—Tiny Kingdom Come—LP
TED NUGENT—Double Live Gonzo—live LP
LARM—Nothing Is Hard...—EP
LED ZEPPELIN—IV—LP
NAPALM DEATH—everything

Scott Messec

QUEENSRYCHE—Operation: Mindcrime—LP
DESCENDENTS—Liveogel—live LP
SNFU—If You Swear, You'll Catch No Fish—LP
REVOLTING COCKS—You Goddamn Son Of A Bitch—live LP
NEW ORDER—Substance 1987—LP
CRUMBSUCKERS—Beast On My Back—LP
7 SECONDS—One Plus One—LP
BERLIN—Pleasure Victim—LP
ZNOWHITE—Act Of God—LP
SPLIT SECOND—Rigor Mortis—track

Jei Thomas

X—More Fun In The New World—LP
THE CULT—Love—LP
FATES WARNING—The Spectre Within—LP
RANOL ROCKS—All Those Wasted Years—LP
ALICE COOPER—Billion Dollar Babies—LP
ELTON JOHN—Here And There—LP
DAVID BOWIE—(all material to 1980)
DAG NASTY—Can I Say—LP
DEAD KENNEDYS—Give Me Convenience...—LP
ANTHRAX—Spreading The Disease—LP

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by Chris Gorman

ADVERTISING RATES

LABELS/INDIVIDUALS:

Page Size:	Price:	Dimensions (in.):
1/1	\$30	7.5w x 10
1/2	\$15	3.6w x 10, 7.5w x 5
1/3	\$10	2.3w x 10, 7.5w x 3.3
1/4	\$8	3.6w x 5
1/8	\$4	3.6w x 2.5, 2.3w x 4
Bus. Card	\$2	3.5w x 2

Please make any check or money order payable to Chris Orloski.

ZINES:

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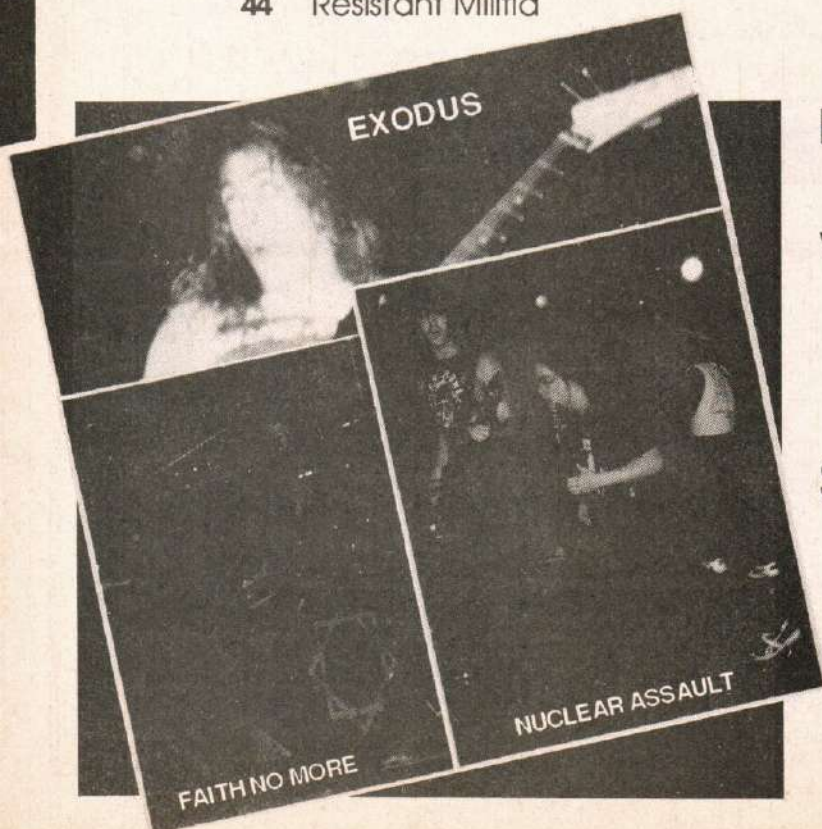
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NEWS

by Chris Orloski and Chris Liebundgut

YES, YES, YES!!! The Bad Brains are back!! A northeast tour is taking place during May and June. It looks as if H.R. and Earl are out of the picture, though...new lineup is: Dr. Know, Darryl Jenifer, Taj (ex-The People), and Mackie (a former Cro-Mag). This will be interesting.

Upcoming tours: Crumsuckers, Agnostic Front, The Accused, Exodus (Europe), Death, Ludichrist, D.B.C..

Bay Area band Blind Illusion have released their debut LP, *The Sane Asylum*, on Combat Records. Cool, progressive metal from California.

The Crumsuckers have unleashed their new record upon the public. *Beast On My Back* drives home some interesting ideas. Another Combat release.

The Accused will release a new album this May on Combat Records. Supposedly following in the footsteps of its predecessors, *Martha Splatterhead's Maddest Stories Ever Told* will hold a few surprises (like the album artwork and the cover of "I'd Love To Change the World").

More power metal from Texas. Cyber Kultur have released their debut demo, *Synthesis*. Five songs for \$4. Write for more information: **CYBER KULTUR** / 11210 Bayou Place Drive / Houston, TX 77099 / USA.

Poison look-alikes, Tigertailz, a Brit glam band, have released their debut, *Young And Crazy*. Check out this Combat release if you're into the glam scene.

Ludichrist have only two original members now: Tommy Christ and Glenn Cummings. New guys in are Paul Neider, guitar; Mike Walters, bass; and Dave Miranda with sticks in hand. A new LP is expected with a title of *Power Trip*. A couple of members of Death are to vocalize on the LP???

The Last Descendents, the first U.S. band to sign to Aaarg Records, will record their debut LP in Phoenix, in April. Some gigs are scheduled for Germany, the Netherlands, and England with Tankard, Paradox, and Drifter.

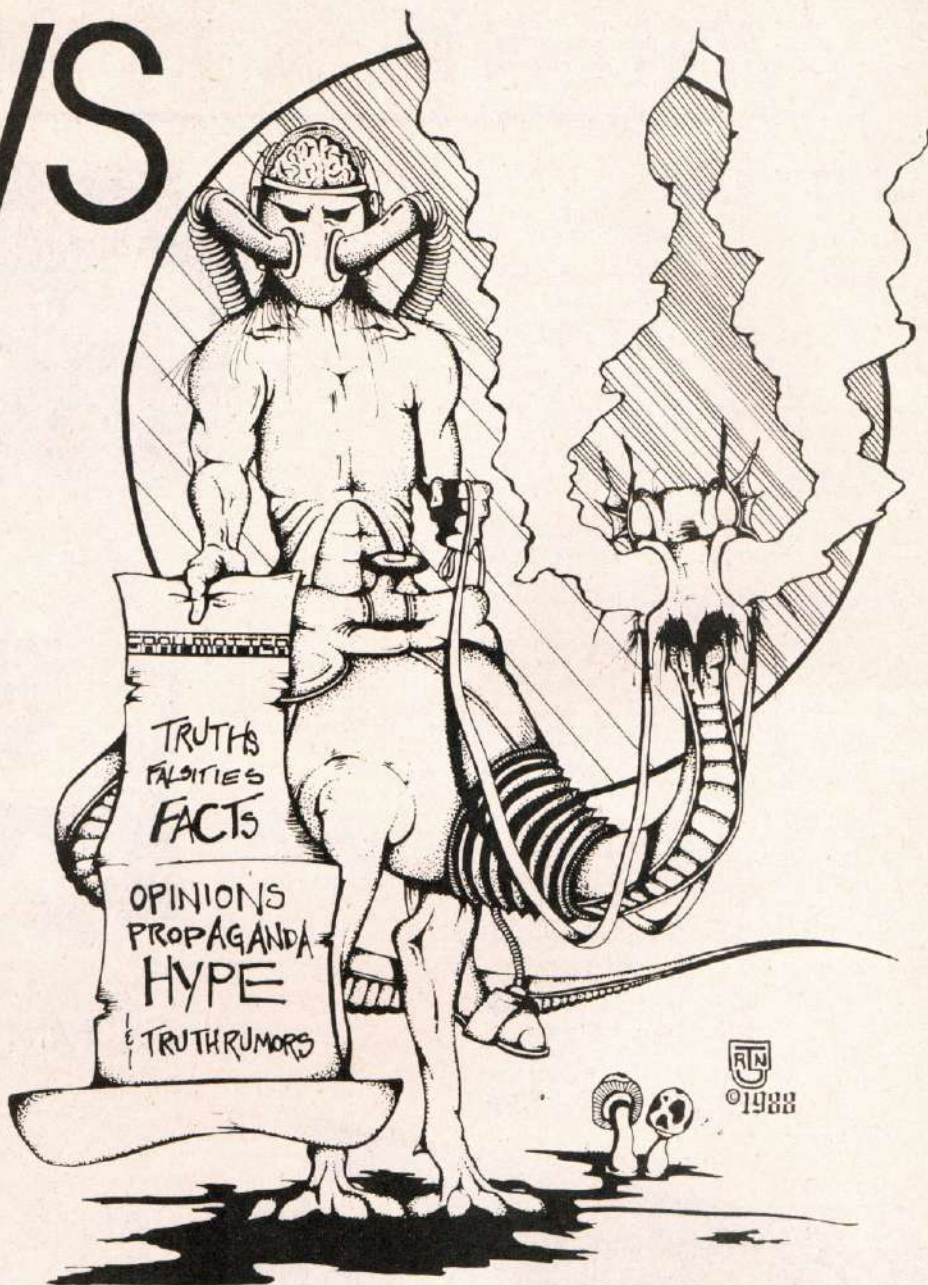
A new live EP is expected from Living Death in April. The band also has new management, Drakkar Promotion.

Mekong Delta (on Aaarg Records) have sold 15000 copies of their new LP in the first three weeks.

King Diamond has a new out. **ANOTHER** concept album in the form of *Them*. The content is about Diamond's personal experiences at age 13, no less. And check out these characters! King, 13; Missy, 7; Mother, 36; Them, ?; Grandma, 61; and Grandpa...DEAD!! Oh no! This one's



Nasty Savage



going to be out on Roadracer in the States, so look for it. Also, Timi Hansen and Michael Moon have departed. New bassist and guitarist are Pete Black and Hal Patino.

Nasty Savage are currently touring Europe and will even perform in Poland!

There's a new label in the U.S.. SPV USA, Inc. has formed and intends to release the entire Steamhammer catalog (some licensed from Aaarg, Atom H, and No Remorse Records) including: Sodom, Destruction, Assassin, Satan, Steeler, Hobb's Angel of Death, Blind Guardian, Humble Militia, Accuser, Protector, Target, Living Death, and Mekong Delta. For info: 101 Frederick Ave. / Bellmore, N.Y. 11710. Contact Michael J. Schnapp: (516) 738-3040.

Torrid Reign have dismembered Scott Morris (peacefully and on good terms) and have cauterized themselves with Roger Boatwright (guitar). Torrid Reign's new address: 1758 N. Orange Dr. Apt. #1 / Hollywood, CA 90028 / USA.

Steel Vengeance have released their third album, *Prisoners*, on Giant Records.

Jive/RCA hipsters Slave Raider have completed their debut video in support of their debut LP, *Take The World By Storm*. "Make Some

Noise" was shot by Dave Phillips, directed by Scott Kalvert, and produced by Amy Raskin. The band is also gearing up to record their second album to be released this fall.

A-A-Apollo Ra. No not rap. This band from Baltimore claims "straight-forward metal with intelligent lyrics" represents them. Their LP, *Ra Pariah*, is out.

Well, Necrophagia L.A. I have decided to sign to Alchemy/Ever Rat Records. Their *Twisted Dream* demo is sold out and no longer available. Necro's debut album should be released in *septiembre/octubre* 1988. (For info, Ever Rat is manufactured and distributed by Enigma Entertainment Corp.).

Combat wants tapes, bios, photos of "cool" metal bands on the rise so they can sign them. Send your shit to: **Combat Records** / 187-07 Henderson Avenue / Hollis, N.Y. 11423 / USA. Telephone: (718) 740-5700.

Dark Angel's latest lineup stands as Mighty Gene (drums), Mike Gonzales (bass), Ron Rhinehart (new guitar), Jim Durkin (new vocalist), and Eric Meyer (guitar). New LP due out entitled *Leave Scars*. This one is going to feature a cover of Led Zeppelin's "The Immigrant Song" to show

their hatred toward the band. Hmmm.

Vinnie Vincent's new one is out (*All Systems Go!*). The band has gone for a more "subdued" image and "stronger" material. Oh, and major advertising will appear in all the major hard rock magazines, including *Kerrang!*, *Circus*, *Hit Parade*, *Cr.*, *Metal Cream*, *Metal Edge*, and *Faces*. A tour is planned.

Roadrunner has launched a new hardcore label, Hawker Records. Pagan Babies, from Philadelphia, are to release their first vinyl, entitled *Next*, on the label. Release date is June 6th. Tour starts in the middle of May. For more info contact John Bello @ (212) 219-0077 (Roadracer).

Believe it or not David T. Chastain has a new one out with his quartet, Chastain. *The Voice Of The Cult* is the latest. Does this guy ever get tired?

VZW Punk Etc. will release Black Shepherd's *Immortal Aggression*, their debut. Previously released by VZW Punk are *Heterodox* and *X-cetra*. Write to **VZW Punk Etc.** / Mottestaat 12 / 1870 Wolvenstem / BELGIUM.

Verbal Assault are touring Europe until the middle of June. They have recorded "Tiny Giants"/"More Than Music" which will be released on Giant Records soon. The *Trial* CD will also be around in a short time (yeah!). How many of you people into hardcore have CD players?

Coroner are breeding a new slab in Noise's own brand new studio. *Punishment For Decadence* will be out in August '88 and will be embellished with a version of Jimi Hendrix' "Purple Haze." Also, The Death Cult Lodge will open soon. This is a lifetime fan club with all sorts of goodies. Write to **CORONER** / c/o New Requiem Management / P.O. Box 39 / CH-5600 Lenzburg AG / SWITZERLAND.

New LP's out or due to arrive: Soul Asylum, Iron Maiden, Agony, GBH, Impellitteri, Queensrÿche, Philip Glass, Smashed Gladys, X, Flotsam & Jetsam, Cheap Trick, Riot, Killer Dwarfs, Vernon Reid / Living Color, The Clash, Joan Jett, Krokus, Lillian Axe, Steve Gaines, Rossington Band, Legal Weapon, Stone, Testament, Scorpions, Joanna Dean, Eric Clapton, Vinnie Moore, Cinderella, Only Child, Drive, Holy Terror, Assassin, Satan, Destruction, Sodom, Blind Guardian, Ramones, Honeymoon Suite.

Slauter Xstroyes are to release *Free The Beast* on King Klassic. This one should have been released this spring, so take a look.

The mysterious Anne Boleyn left the US to tour Europe with her band Hellion. This is Hel-



Hallows Eve—Brothers of the Mighty Decibels. Have I seen this picture somewhere before?

lion's first visit to Europe since the 1984 appearance at the Marquee in London.

Hallows Eve have resurfaced with *Monument*. Latest drummer is Paul Kopchinski. The album boasts a raunchy version of Queen's "Sheer Heart Attack."

Anyone interested in nuclear disarmament and how to reduce spending on weapons by the U.S. Government should write to **SANE/FREEZE** / 711 G St. SE / Washington, DC 20003 / USA. (202) 546-7100.

Ex-Lizzy Borden guitarist, Jay Holmes, is reforming his old band Terriff. The group will also feature Tim Cosmo on drums. Meanwhile, Joe is still looking for a singer and a bass player.

Former S.A. Slayer skinsman Dave McClain, who left Texas in order to join Neil Turbin's band, is no longer in the group. Dave is now a member of a band called Law And Disorder which is being managed by Alexis Olson, who used to handle Possessed. The band has already recorded a three-song demo. Contact: **LAW AND DISORDER** / 7095 Hollywood Blvd., Suite 104-322 / Hollywood, CA 90028 / USA. By the way, the band has a female vocalist.

King Kobra will be shooting a video at Gazzarri's in Westwood sometime soon. KK's third album has been released and contains a version of "It's My Life," a song written by Gene Simmons and Paul Stanley. Some of you might be familiar with Wendy O. Williams' version of the same song.

Besides recording the new King Kobra, Carmine Appice was busy elsewhere. Carmine just came back from Canada where he did the drum tracks for the first Blue Murder album, which, of course, is John Sykes' first record since he left Whitesnake. In case you liked the latest Whitesnake, this is for you! Expect an absolute killer album which might even top 1987.

Stone Soldier, featuring former Heretic singer, Jullian, finally got their shit together and just finished recording a new demo. They are currently looking for a deal.

Meanwhile, Heretic are getting ready to enter the studio with Jullian's replacement, Mike Howe, to produce a followup to their *Torture Knows No Boundaries* mini-LP.

Joe Satriani is to be the guitarist in Mick Jagger's band while Mr. Rolling Stone is touring in Japan. Joe will be back in the States sometime in April and will probably play a few shows on the West Coast.

Despite all the rumors, Celtic Frost is still very much alive. The band will definitely record one more album which will probably be entitled *Linebacker Three*. Supposedly, the group wants to go back to their roots, so expect something in the *Morbid Tales* vein.

The Joey Vera-produced MX debut album is out and definitely something for punk/metal fans. It contains stuff such as "Fuck the Neighbors," "This Is No Drill," and a cool version of Motorhead's "Stay Clean."

Liege Lord are a five-piece again. Andy Michaud's replacement is a guy named Joseph Comeau. Terry Date, of Metal Church fame, is going to produce the band's next record. The material has already been written.

Seattle's Sanctuary, whose debut album was

produced by Dave Mustaine, will go on tour with Megadeth. Sanctuary are currently opening for Savage on many dates.

The world's fastest band, Portland's Wehrmacht, just finished recordings for their second album which will be entitled *Beirmacht*. Beer, of course, is the band's favorite drink. Compared to *Shark Attack*, the new record is definitely a big improvement.

Helstar are preparing for their third album which will be entitled *A Distant Thunder*. The band moved from Houston, Texas to Los Angeles in June of 1987, and is now signed to Metal Blade.

Armored Saint was in the studio and recorded some material for *The Decline of Western Civilization-Part 2* soundtrack.

Switzerland's Drifter just finished recording their debut album which will be out on Teldec in Germany. It is entitled *Reality Turns To Dust*. Also, the band might appear on *Metal Massacre Vol. 9*.

Berkeley-based band Ruffians will soon enter the studio to record yet another demo. Although the band put out a record a couple of years ago on their own Victory label, the response from the industry was not too overwhelming. Last year, the band replaced singer Carl Albert (who joined Vicious Rumors, Vinnie Moore's old band) with Rich Wilde from Alaska.

One of L.A.'s most promising bands, Odin, just put out a mini-LP entitled *The Gods Must Be Crazy* on their own label. The record was produced by former Warrior guitarist Joe Floyd and Odin members Randy O. (vocals) and Jeff Duncan (guitar). Also, at the same time, a full length album from Odin, which was recorded some two years ago, was released in Japan thru JVC.

Candlemass' first LP, *Epicus Doomicus Metallicus*, has just been licensed to Leviathan Records from Black Dragon. The U.S. release is imminent!

Post Mortem are alive and well. *Beatings Are In Order* will be released on New Renaissance sometime this year. It has approximately twenty songs!! New guitarist: Rich Goyette. They have planned a series of mini-tours, so keep yer eyes peeled for an action in your town.

Hirax are back...Katon (vox), Gary Monardo (bass), John Tabares (drums), Scott Owen (guitar). New material for their forthcoming album should be finished. *Blasted In Bangkok* demo for \$3.00. Write to **HIRAX** / P.O. 1474 / Cypress, CA 90630 / USA. Canada and Europe add a buck to the demo price.

Genocide from Japan are releasing their debut on King Klassic. *Living Legend* is supposed to be of doom metal quality.

A licensed label agreement has been made between CBS/Sony and Relativity so Combat releases will finally appear in Japan. Relativity has also negotiated with WEA in Canada, and LP's will soon be released there.

Dark Angel have changed their fan club address to the following: **LEGIONS OF DARKNESS** / 2241 E. Santa Clara / Santa Ana, CA 92705 / USA. OK?

Insecticide have been touring the States recently. Catch 'em if you can—tight as hell and a good performance is what you'll see. New address is: **INSECTICIDE** / P.O. Box 1536 / Lawndale, CA 90260 / USA. A



Anne Boleyn of Hellion

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The QUALITY Metal Magazine

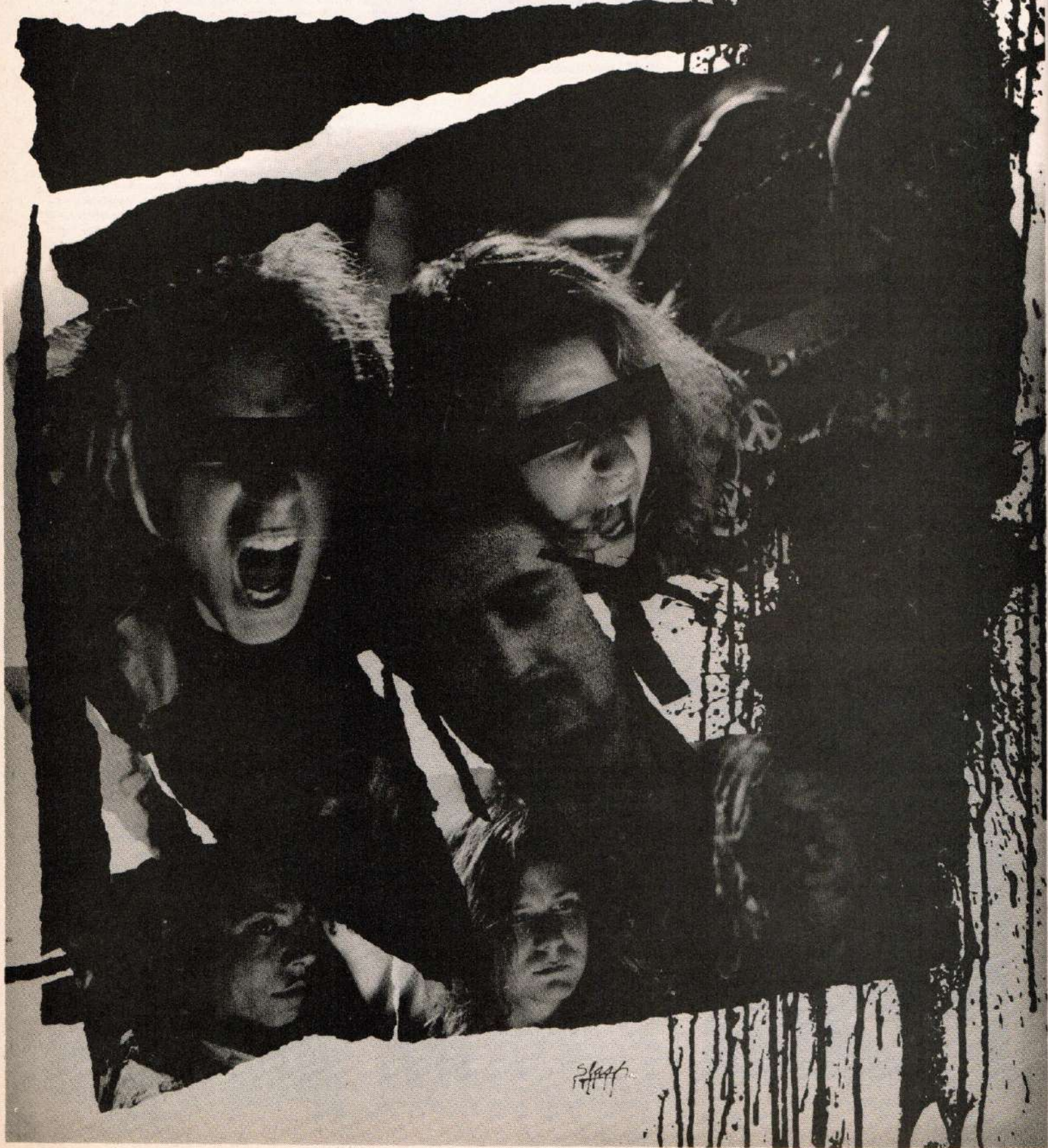
PRESENTS YOU WITH YET ANOTHER METAL-PACKED ISSUE!
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Issue #4 has two full-length feature stories/exclusive interviews and two Q&A's. Also, another with I.R.C. We also interview POISON, ENTRY, and SCARLETT. Plus we have articles on ROCK, GARD, RUN SERIAL, SMITH, HADEN, ORIGIN, ORIGIN, and THROTTLE. Just to name a few! You also get all the previous BLITZKROEG features, lots of pictures, artwork, and tons of well-written interviews. LP, EP and demo reviews on: TESLA, ARMORED SAINT, CRISTO, SANCTUARY, DRIVE, HONKERMEDIA, and much more!

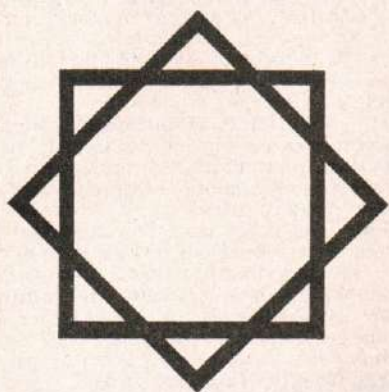
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FAITH NO MORE



ABOUT DISASTERS, FIRES, FLOODS, and KILLER BEES



Interview by Chris Orloski

And I still ask myself, what are these guys? Faith No More continue to defy categorization. I can say for sure they ain't industrial; they ain't jazz; they ain't new age nor classical. They do, however, show overt symptoms of having been exposed to rap, funk, rock, hardcore, African bongo, pop, metal and other strange music sub-cultures.

Faith No More bring to us an interesting display of musical ability, highly polished and well rounded on *Introduce Yourself* (Slash Records). As the band claims, the material is not really any lighter or darker than their previous release (*We Care A Lot* on Mordam), but some songs would seem to be more accessible at the surface level. As for what audience they appeal to: hmmm...whoever has the heart to open the door and let their poor, drenched, musical souls in. Since they released that *We Care A Lot* single, it is difficult to have an idea what Faith No More are trying to do...maybe just make enough money to eat. But, it's really strange that they would alter one of their songs to such an extent that it becomes a hip dance single. What's next!? I guess they are going to reveal one facet of their personality at a time.

What follows is one of the most informative, yet enigmatic interviews I have ever gotten back in the mail. And, I am not sure who answered which question... maybe their holograms did it...

GM: What are some previous musical experiences/backgrounds of the members of Faith No More? What bands did you play in?

FNM: Billy and Mike played in Pop Opies for a while and recorded with them. Billy played in the Animated and with Chuck in 77-80, a dickies-type pop band. Jim played in Vicious Hatred, Pigs of Death, Chicken Fuckers, Agents of Misfortune, A.D. 2,000,000 all at once and still is in most of them. Puffy (Mike) played in Sharp Young Goats with Bill and Chicken Fuckers. Chuck played with Bill in the Animated. Since then, he was and still is in Haircuts That Kill, an L.A. rock band.

GM: I'm sure you probably don't want to

classify yourself musically, but what might be some sources or influences that lead to the style of music you perform? Can people accept most of these influences or do people favor you for one particular element they like?

FNM: Food, family, sex, liquor, smoke,...s...well, I don't have to tell you that a lot of people come to our shows so they can dance to the live version of "We Care A Lot." That almost goes without saying, pal. But, on the other side of the dance floor there's a different story unfolding—we have the core freaks whom are basically made up of metal heads, skinheads, punker dudes, skaters, punk college types and straight business machos that generally like 'ta turn it loose tonite' and caught our video, thought they'd check us out, and ended up diggin' it. These people pretty much are mixed up anyway, so they can and do appreciate the hell out of the obvious differences of musical opinions within our configuration. There are definitely people that can't accept those musical influences like...a...frigid women, impotent men, Mormons, virgin homosexuals, and most religious sects.

GM: Were any demos recorded prior to the release of the *We Care A Lot* LP? Were there any vinyl releases before this LP?

FNM: Yes. In '83 the band, which was then called Faith No Man, put out a single. It's pretty interesting. We used a cow for the lead vocals and the same cow played guitar. We eventually got rid of the cow and put out a tape later as Faith No More of a live performance with Jake from Crucifix and Joe Pop Opie singing.

GM: What kind of deal did Faith No More have with Mordam Records? What kind of music is representative of this label? Were the sales of *We Care A Lot* fairly good?

FNM: We were the first band/record to be put out on Mordam Records. The deal we have with Mordam is probably among the most fair (to musicians) and flexible contracts found in the music business. Actually, all our money from sales at this point comes from Mordam. Ruth [Schwartz], corporate president of Mordam Enterprises, puts out music she likes, and her tastes range from hardcore (Rhythm Pigs), your general subversive underground (The Ex), progressive-ish (Victims Family). *We Care A Lot* sold very well wherever it was found.

At first, we had a hard time making sure the distributors were keeping the stores stocked—we even got letters from people who had driven formidable distances to find it. This was probably because as an unknown new band, we were a low priority on distributor's lists. Partially, with the help of *Introduce Yourself* and the fact that we've done three national tours, it is beginning to sell very well.

GM: What led to the band signing with Slash Records? Has this improved peoples' recognition of your existence? Have you seen any sudden leaps in your "popularity"?

FNM: Our managers at the time sent the Mordam record to a number of record companies, Slash included; we chose Slash. When the video (W.C.A.L.) came on *120 Minutes* and coinciding airplay occurred, there was a semi-noticeable amount of people who came to the shows strictly from that exposure.

GM: How do you feel about the differences in production on *We Care A Lot* and *Introduce Yourself*? Are you happy with the more polished sound? Do you think this has alienated many of your devoted followers?

FNM: As per usual in dealing with matters of taste, we are evenly divided in our opinions of the two records, as far as happiness and sound go. Some like the first better, some like the second. As far as alienation is concerned, what alienates our devotees isn't our music. It's the plain fact that almost **all** of the fuckin' clubs we play in now are about ten bucks and more.

AND...80 or 90% of them are twenty-one and over. It's really lame! At every 21-and-over show we played on this tour with the Chili Peppers, there's been a bunch of kids outside and couldn't get in. Bummin' bigtime, hurtin' fuckers. One club guy said, 'Well, college kids can come in, but high-schoolers, fuck 'em, just fuck 'em. Too much trouble. Oh, well, kiddies, better fly right, I guess and suffer. Ha, ha!'

GM: What about the change in musical style? It seems that some of the material on *Introduce Yourself* is much more exuberant and happy sounding (like "Anne's Song" and "Introduce Yourself") opposed to songs like "As The Worm Turns" and "Mark Bowen" on W.C.A.L.

FNM: Well, it's easy to compare songs

"Over the hills they came from the valley
Making innuendos about my lack of talent
Oh well...

They say that when I'm supposed to be singing
All I'm really doing is yelling
Oh well...

To you I say..."

like "Mark Bowen" on the first record to "Anne's Song" on the second record, but what about the changes in musical style on the first record alone? Songs like "Jim"—"New Beginnings" if you want to—you could even say parts of *We Care A Lot* are more exuberant than those on the second when compared. With songs like "Death March," "Blood," and "Spirit." We try to maintain a lot of variety on each record. But, I don't think one record is any darker or lighter. But, all are powerful in one way or another.

GM: Chuck, you seem to like the perfect fifth interval a lot, and you use it frequently, singing high, then dropping a fifth. Is this sort of a trade mark for you? How do you go about creating the harmonies you come up with (like in the chorus of "Faster Disco" and the tail end of "New Beginnings")?

FNM: I ah I um uh I I gee ah I ah perfect? Um I ah fifths? Hmm I I ah gee um ah harmonies? Um...ah...new? New beginnings? Um...yeah, it's a trademark. I ah I I I ah, yeah.

GM: Who are your vocal influences?

FNM: Gary Jacoby from Celebrity Skin, Darby Crash, Dave Vanian, and Milo from the Descendants. I like the way they all just pile a bunch of different vocal tracks on top of one another. Madonnal

GM: What is "Spirit" about, and where the hell do you get such unorthodox words (for song lyrics, anyway) like 'quintessential' and 'existential' and phrases like 'a temporary absence of gesture'?

FNM: It's about drag queens with straight men and bands that think that they are deeper than deep, like us. But we really are. Right? Chuck? Right?

GM: What inspired "Mark Bowen"?

FNM: Mark Bowen or everyone except him.

GM: It seems that many of your songs deal with human relationships, psychology, and human experience. As lyrical authors what kind of things give you inspiration...just your own experiences, or what?

FNM: Just the particular music in question that I'm writing the words for. That's what inspires me.

GM: What is it that's 'coming again' in "Faster Disco"?

FNM: You.

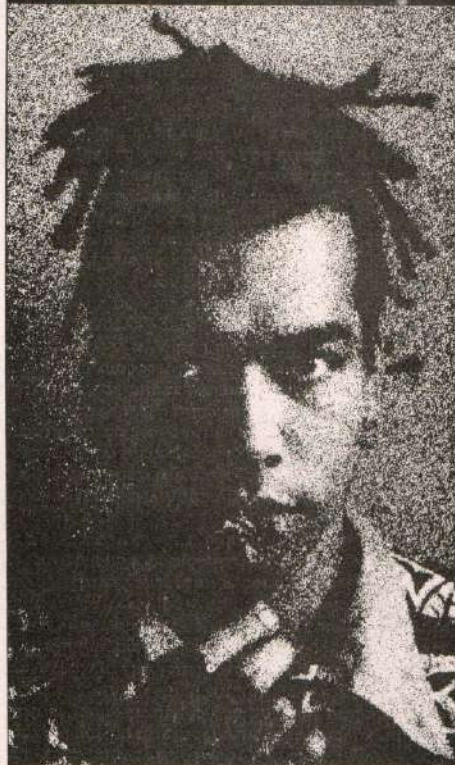
GM: Does the shape of your symbol (the eight pointed star) have any particular meaning? And how about the name, "Faith. No More."? It's such a blunt and candid statement...can you elaborate on why you decided to choose that name?

FNM: Yes. No.

GM: What kind of airplay has the latest LP gotten? Do you get exposure mostly through the dance mix of "We Care A Lot" in the underground dance/new wave clubs?

FNM: Radio has been great. Even some commercial airplay in N.Y., Houston, Boston, and L.A.. The dance has landed us several shows with primarily disco crowds. Needless to say, seeing us live is a lot different than going to a dance club, ordering a few gin and tonics, and keeping the wallet well stocked with condoms, then dancing to the disco beat. But, most of the time our rawness appeals to those kinds of crowds. The most frustrating thing about the exposure of "We Care A Lot" is that a lot of times people don't equate the song with us; everyone knows it, but no one knows who does it. People say, 'Damn, I didn't know you did that!'

GM: What's behind the image of a child being in the "We Care A Lot" video? It seems that you are presenting a sarcastic, almost caustic, and bitter perspective of the world in the lyrics, but you have contrasting images on the video as if you really do care a lot? Do you?



FNM: Yes. Duh. What a silly question!

GM: How much play has the video received? How much of the banging on the video do you reproduce live?

FNM: Some, quite a bit. Yes. Almost as much. Sometimes less, sometimes more. We don't remember.

GM: What's the green slime on the Intro-duce Yourself LP cover? Just something to catch peoples' attention?

FNM: It was supposed to be red slime, but some one said that was too, um, insinuating or something, so they made it green. Ha, ha (smirks). (Roddy looks from one end of the room to another. Billy looks up and says, 'What? Slime? Brown stain on crotch?')

GM: What kinds of musical directions are you proceeding with in writing material for the next album? Are any of these directions exceptionally different from those already taken?

FNM: Hopefully more commercial ones! Right now we're trying to figure out a way we can trade in our musical intensity for some kind of gain in wealth and status.

GM: As for live shows...what kind of stage presence does the band have? What kind of sets do you play? What songs? Are Faith No More fans satisfied?

FNM: I don't know. I've never seen one of our shows. Different sets in different clubs. Faith No More fans are never satisfied!!!! There's the Kansas City set where Roddy went and played as the Tin Man, Chuck was the Scarecrow (meets Freddy Kruger) and Bill was Dorothy; Puffy was Toto and Jim was Oz, or was he? Then there's the Phoenix set. That's the one where the club sucks shit and we're almost home, so we play all the songs five times faster...to hurry home.

GM: Although the keyboards are a very important, fundamental element of your music, they seem to be less complex and more in the background than most keyboard parts in pop, new wave, and dance music. Explain your reasons for having them this way...

FNM: We don't really play pop, new wave or dance music, so our keyboards aren't going to sound like that. I just got a new keyboard that will be most likely featured more prominently on the next record. It samples everything, and in the future I hope to sample all Chuck's vocals and eventually get a hologram of Chuck performing so that he won't have to actually be at the shows. Hopefully we can work it out with holograms of all the band members and samples of their instruments so guys can take off days while we're on the road.

GM: Do you like people considering you a dance band? Would you rather be classified in your own unique category?

FNM: A dance band?!? Oh, that's great. That's fucking great. Yeah, I like that a lot. Jesus Fucking Christ. What the fuck kind of shit...a dance band? Well, I guess if that's what they're doing. Is that what they're doing...dancing? Well, then, um, no. Our own unique category would be more like it.

GM: Some of the drum rhythms are really driving, and without them the music would be nowhere near the same intensity. What kind of drum influences are we hearing?

FNM: As far as "drum influences" go, African drumming techniques and large drums being played by a physically strong rock drummer are what you are hearing. However, if you ignore the circumstances that led to this point, you are missing the element that really drives the drumming...

Continued on page 46

COMMUNICATION

Global Communiqué

THE GLOBAL COMMUNIQUE SECTION IS A FREE COMMUNICATION SERVICE PROVIDED BY GRAY MATTER. SEND IN A (SHORT) MESSAGE, AND IT WILL BE PRINTED...

WANTED: Live Voivod videotapes, bootleg recordings, *No Speed Limit* live tape, and a copy of *Brroooooaarr* with lyrics, posters, buttons, Kreator's *Pleasure To Kill* lyrics. Promotional poster of the Coroner/Celtic Frost/Kreator show in Zurich, Switzerland. And, Cro-Mags' demo with copy of original cover.

Do any of you have any of that stuff? If you do, write to: Satoshi Matsumae / 8605 Delaware Ct. / Austin, TX 78758 / USA.

GREETINGS. I am an 18 year old Dutch 'n' dedicated technical metal fanatic, and I am looking for reliable tapetraders worldwide (especially Texas!). Into technothrash (Watchtower, Siege's Even, Mekong Delta), progressive (Rush, Voivod, Majesty), doom (Candlemass, Anacrusis, Revelation), speed (Hellhound, Have Mercy, Silenxce), and lots more. I am also desperately looking for live

tapes of the abovenamed bands and other Texan bands like Assalant and The Answer! I will buy or trade. I have a list of more than 1000 titles (demos/live/LP's) and also ± 250 flyers. Please send your lists (all letters will be answered and very fast) to: Christian Rademaker / Ranger 24 / 5591 PV / Heeze / THE NETHERLANDS.

ANYONE interested in '70's metal or early '80's (NWOBHM) or today's regular, cool metal (i.e., Maiden, King Diamond, Riot, Savatage) or strangeness (i.e., Mind Over 4,

Faith No More, Sisters, etc.) please write! Looking for rare, collectible '70's LP's especially, plus any THIN LIZZY / P. LYNOTT collectibles—scribe to: Ray Dorsey / 401 Walcott Rd. / Raspeburg, MD 21206 / USA.

For West German distribution of products (demos, magazines, etc.), send sample and shipping prices to: JURGEN HEGEWALD / "The Metal Specialist" / Bentwiede 1 / 2210 Itzehoe / WEST GERMANY.

Ink Array

Letters to the Editor / Gray Matter / Readers

Dear Chris,

Thank you for sending me a copy of Gray Matter #3. I got home from school last Wednesday afternoon (I'm taking classes in Sociology and Roman Civilization this summer to fill my degree's required electives) having just had a brain crushing test in the aforementioned Roman Civ., and finding my copy waiting for me in the mail was the perfect release I needed. I sat around for the remainder of the day and read it cover to cover, and in all, I was very impressed. Jason McMaster had told me that this magazine was of the highest quality ('Dude, Gray Matter simply rules' is how I think he put it), but he tends to exaggerate at times, so I read with a frame of open-minded skepticism, but at every turn, I was quite amazed at the quality therein. One of the things I noticed was the almost complete lack of grammatical, spelling and typographical errors which are usually rife in a magazine of this type. Such errors are like stumbling blocks for the eye to trip over as it reads along the page, and I grow tired of reading publications in which these prevail. Hence, I was quite pleased (and amazed) to read articles and reviews devoid of mistakes (the only mistake I noticed was in the 'From The Readers' section in the Vinyl Poll's honorable mention—I believe you mean Angelwitch, not Angewitch—still, this is a very minor error). I liked your use of small type (no, it doesn't hurt my eyes, but I'm touched at your concern), and the note on the use of singular and plural forms shows you are thinking about your writing. I liked the quotes placed here and there about the magazine; they provide nice segues between articles and appeal to my intellectual nature. The Armored Saint article was short (but, then John Bush is not known to be long on words—Jason should have talked to Joey Vera instead!), but the great live pictures more than made up for it (Joey playing the acoustic guitar! John Bush clean shaven!). The Candlemass & Lega, no, I mean Testament interviews were quite informative as well. I approve whole-heartedly of your lack of ratings—this is quite original, and the reasons given are valid indeed. And, finally, I really like the name 'Gray Matter'—it's far different from all the fanzines and magazines with names including 'Metal,' 'Thrash,' 'Speed,' 'Death,' etc., and it really can be

taken several ways—first, it refers to the substance of the brain, and thus writing with substance and thought; second, matters that are 'gray,' rather than black and white, are topics for consideration such as the commentary on the back page, and, finally, since the entire magazine is devoid of color, then it is certainly 'gray' matter (or at least the photographs are). All in all, a very clever title for a magazine very well done.

George Greany
Richmond, VA



LeahPolishook

Chris,

I've got a bit of a bone to pick with you about your questioning of my support of the homeless. I don't know if I told you, but I was recently in the city with some friends, and we were handing out sandwiches and drinks to homeless people with stuff that we bought with money that we collected. I have to say that I learned a lot from that experience, and I don't think that it is possible to even begin to understand the homeless unless you spend an afternoon doing something like

this. First off, homeless people do **not** want to live that way, believe me. A lot of them are living that way thanks to the government and other thoughtless employers who enjoy laying people off from work. As the DK's once said: "Soup is good food, you made a good meal. How does it feel to be shit out our ass?" These people **do** try to get jobs, but this is next to impossible for them because it is hard to make a good impression if you haven't showered in weeks as well as other preventative factors. I also learned that one should be a little tolerant of the fact that a lot of homeless people spend *some* of their money on cigarettes and alcohol. We were talking to one guy, and he told us how he opted for a pack of cigarettes much more than a cup of coffee. The reason? It was about fifteen degrees outside with strong winds, and cigarettes help to raise your blood pressure which helps you stay a bit warmer. I also sympathize with the fact that policemen and 'tough' kids enjoy beating the living shit out of street people, as one or two street people have told us. In Philly, our mayor (the one that likes to bomb entire streets to kill only 13 people) has been putting up tall pipes over steam vents to prevent the homeless from sleeping on them. What's the fucking use of doing that?? Fortunately, a more left-wing friend of mine is shopping for some tools to tear the pipes down. Another misconception is that most homeless people are not 'crazy' as the media likes to suggest. The vast majority can communicate VERY rationally about all kinds of different things. Some of them are very interesting people. Well, basically, I feel a bit of responsibility to help these people out since I can afford to live nicely. I agree that I doubt anything that I do will help any of these people escape the streets, but at least it'll keep them alive. By the way, only about 25% of the money from Primary Concern #1 is going to the homeless, the rest goes to Music In Action. For #2, I may give all of the money to the homeless; I don't know.

Marc Fischer
Philadelphia, PA

Send any letters, comments, criticisms, blasphemy to GRAY MATTER / 5319 Peterson Ct. / Flower Mound, TX 75028 / USA. A

JELLO BIAFRA

Capital City Playhouse, Austin, Texas
February 4-5, 1988

by Chris Orloski

I am reviewing this spoken word performance because I feel that more people should at least be exposed to Jello Biafra. Sure, you may have heard that he sang for the Dead Kennedys, but how many of you know what he has to say? A year and a half of court trials resulting from the visual content of a Dead Kennedy's record release, *Frankenchrist* on Alternative Tentacles Records, has left Biafra and countless others a little more, should I put it, aware of the intentions of the P.M.R.C. (Parents' Music Resource Center) and its financial and spiritual supporters. The time lapse in Biafra's life due to the trial has also left him without a band; the Dead Kennedys are no more. In my eyes, the band seemed to act, in some sense, as a propellant for Biafra's cynical ideas, and now he is on the dissertation circuit without the musical medium he had before. And it works.

The messages Biafra portrays through his monologues are powerfully vivid, frightening, humorous to the point of ludicrousness, and often entrancing. I found my attention focused intensely on this man for five straight hours. I cannot think of too many individuals who could hold my attention so strongly for more than a couple of hours at most. The content of his monologues and acts ranges from problems of the pretension of the American people; to the fires of racism still burning in the hearts of those who clutch onto remnants of Ku Klux Klan doctrines; to "Why I'm Glad the Space Shuttle Blew Up"; to the gradual conversion of the United States of America into a mild police state via the powers of the religious sects and conservative government officials; to the current right wing efforts to squeeze the last few drops of freedom out of the constitution. And it doesn't make one feel too good to know that we are only two votes away from a constitutional convention, i.e., almost two thirds of the states have voted for one; should the States convene, the American people would probably find their constitution stripped of rights by factions that feel submission is better than independence.

One of the most important points that Jello Biafra succeeded in getting across was the idea of awareness and responsibility. The key to understanding and acquiring the ability to bring about change is knowing what is going on around one's self. Ignorance is vulnerability; and it is not an overreaction to be afraid of the concentrated powers of radical individuals who, to get their way, are alive, kicking, screaming, and covertly manipulating corporations, government officials, and the American people. As Biafra pointed out, just look at the blackballing and chilling effects created through those letters clandestinely sent by Edwin Meese and his lovely friends to the 7-Eleven stores "encouraging" them to purge their shelves of certain magazines, particularly ones that Meese didn't like—

pornographic ones. And what about the removal of the rock and roll magazines *Spin* and *Creem* from all Walmart stores at the coercive request of television evangelist Jimmy Swagart? Censorship exists.

Biafra, the self-pronounced cynic with a myriad facial expressions, encouraged, questioned, coaxed, sympathized, and probed with his speech; a variety of different topics were dealt with, many appearing on *No More Cocoons*. With notes in hand he rampaged through "Message From Our Sponsor" (the opener on this night), "Mild Kingdom," "What Reagan Didn't Know," "May All Your Dreams Be Wonderful," "Urinalysis Is Freedom," "Names for Bands" (in its latest revision), and "Why I'm Glad the Space Shuttle Blew Up." All were presented to a tee with the emphatic intensity heard on the album.



Marc Fischer

A monologue not on *No More Cocoons* that really caught my attention was about the latest craze in American sports. Biafra allowed everyone to envision a huge stadium filled with howling, ecstatic fans watching the newest sport in the American eye. Cranes hoisted away political prisoners strung in nooses bearing pennants of all the favorite beer and pizza commercial logos, then twirled around in Disney fashion to the tune of hundreds of thousands of screaming fans. What a horrifying vision that molded together several facets of the faltering American society.

An intermission marked the end of the short monologues and marked the initiation of a three hour exposé on the P.M.R.C. with various interesting asides as well. As Biafra made this final, rather verbose presentation, many things began to piece together. One thing many people fail to recognize is that the P.M.R.C. is an organization that refuses to ad-

mit its true purpose—censorship of rock albums (Tipper Gore prefers equivocal euphemisms instead.) The P.M.R.C. refuses to acknowledge its relation with extreme right wing religious figures that stand as silhouettes over the P.M.R.C.'s shoulders. They also refuse to disclose all their backers and sponsors, although it's been seen that Coors, 7-Up Bottling Co., Marriott Corporation, American Airlines, and Marryl Lynch have made contributions in some form or another. And it would not be surprising if some of the right wing groups were lending both financial and political powers.

Through the course of Biafra's elaboration on the P.M.R.C., he also went on many political tangents as well as explained in full detail the happenings at his trial. I will not cite word for word what happened, and I encourage you to pick up *No More Cocoons* and write Mr. Biafra for information pertaining to this (or read the article by Ruth Schwartz in *Maximum Rock and Roll*, Issue #53). I will mention, however, that after one and a half years of legal battle and to the prosecutor's utter dismay, Judge Susan E. Isacoff dropped the case due to jury indecision (7 for acquittal, 5 for conviction). A hung jury and mistrial...so no precedent was really set.

The fascinating thing about Jello Biafra, other than the fact that he is an entertaining, GOOD speaker and actor, is that he is so well versed in every conceivable area. He is aware; he inspires awareness in others. Biafra has the ability to draw together many different concepts, create fascinating analogies between two different subjects such as film and politics or amusement parks and wars, and most importantly, get a message across to those who care enough to listen. The thing is, we will all be affected by these forceful elements in the form of right wing extremists and people who are trying to tighten the grip on what the American public may do or say. It's not just rock music that is at stake; as Jello pointed out, there are more areas in the realm of human rights beside the freedom of speech. If you have any interest in protecting yourself from more drastic, conservative changes and are concerned about where this country is going, especially in the music industry, then educate yourself and spend a few bucks to hear what Biafra has to say in person. And, without a doubt, you will be entertained as well. With heavy metal, hardcore, and other forms of avant garde music being selected as primary targets by the P.M.R.C., it's absolutely necessary that people be informed; the flow of information must be kept open and accessible to everyone...and Biafra is at the leading edge of the shock wave when it comes to forcing the information channels open. He is the source. Δ

ALTERNATIVE RECORDS / P.O. Box 11458 / San Francisco, CA 94101 / USA.



Marc Fischer

We Have To Do All That We Can...

VERBAL ASSAULT



Chris Gorman

Interview with Pete Chramiec and Christopher Jones by Chris Orloski

Little would one suspect that anything harsher than 18th century church hymns would ever be heard on one of the original thirteen colonial states, Rhode Island in particular. Bearing positive pennants, Verbal Assault thrust before crowds a long verbal sword to awaken the minds of individuals to the more optimistic side of life. Musically, call forth a mixture of Bad Brains, Metallica, Government Issue, Scream and some Bob Marley influence, and Verbal Assault exists. When the band formed in 1983, they flaunted the name the Young Nihilists. But, a self-analysis, re-evaluation of philosophy, and a catalyst led the Young Nihilists to change their front and name. The catalyst: "...Jones was buying bagels one morning and overheard an old Jewish guy employing the term [verbal assault]."

Verbal Assault have recorded a ten-song tape, *The Masses*, of which 500 copies were produced, a very representative debut EP, *Learn*, and an incredible LP on Giant Records entitled *Trial*. Like any band, numerous lineup changes altered the sound, and somewhat the overall personality of Verbal Assault. With Dylan Roy and Doug Ernest out, the lineup has stabilized with Christopher Jones on vocals, Pete Chramiec on guitar, piano, Tom and Chris Gorman (yes, brothers) on bass and drums. Only one fourth of the band is completely straight edge (no meat, beer, or pot for Pete), so it's quite difficult to say they are promoting this particular ideology. But, a more precise and mutual message is AWARENESS and HONESTY. So I guess Abe Lincoln (as well as Life In General) could be considered lyrical influences...maybe. The following questions were eagerly answered by Chris Jones and Pete Chramiec.

GM: What were some inspirations for starting Verbal Assault? Is there a positive message being propelled by the music?

PETE: We started Verbal Assault at a very early age; we were all in ninth grade. At the time, our inspiration was the cool hardcore coming out of Boston and Rhode Island. Some friends of ours (Vicious Circle from Newport, now defunct) started us off, helping us learn to play our instruments and get equipment, etc.. I guess it was just cool to be in a band back then; no one our age was in one yet. We felt we had a lot to say and wanted to say it through our music. Although sometimes the things we said five years ago seem silly now, a lot of it surprisingly still holds true. It's hard to say exactly what our 'positive message' is. It's certainly not a black and white thing like 'don't drink' or 'think positive' or anything like that. Sometimes the message we try to get across may not be all that positive. Each song deals with certain problems or feelings and how they are dealt with. Judging from Chris' and my own personalities, when there are problems, we deal with them as they come and try to look at things from different perspectives than our own. Cooperation and communication is what brings people together, that's what our so called message revolves around.

CHRIS: The inspirations for us at first were boredom and the bands around us (Vicious Circle, Idle Rich), who made us feel like we could get it going. I consider Verbal Assault to be a positive thing, and I definitely want people to feel a positive vibe when we play. However, I would much rather play and communicate with honesty and reality than a mindless, "sunny" attitude.

GM: Of all the problems kids have to face as they grow up, what

are a few that you focus on and try to help with?

PETE: Just breaking through all the bullshit. There's so many traps a kid can get stuck in when he's growing up. Whether it's getting caught up in a clique or drugs or whatever. It's so easy to let that happen, you just have to steer yourself clear of all that. Concentrate on letting yourself grow into your own person.

CHRIS: The fact that, in America, it seems very easy for the youth of the middle class (who I think represent the majority of punks in the U.S.A.) to grow up in an enclosed, padded world, totally unaware of the effects that our lifestyles and government policies have on others, and other nations. This "big fish in a small pond" mentality also, I believe, makes us lose track of where we fit into the world (i.e., does Ian McKay still shave his head? Who gives a fuck??—I know he doesn't,) and turns underground music and culture into one more in a long line of decadent, useless bohemian lifestyles. If there is a problem with kids/us/"the scene" that we want to work on, it's that. I think our lyrics reflect this concern and others.

GM: What kind of response was gained with the release of *Learn*? Can you give some information about Positive Force Records?

PETE: *Learn* got a pretty enthusiastic response. We sold a lot of records; people seemed to like it. We think it's a good representation of where we were two years ago.



CHRIS: *Learn* helped get us known all over the world, and for that, we are grateful. But, I think Positive Force's somewhat notorious reputation on mail order proceeds it, and I have to say that we have really nothing to do with them anymore. *Learn* may be re-released on Giant sometime.

GM: How can you account for the great evolution between *Learn* and *Trial*? Are you satisfied with a much more produced sound on *Trial*, your new release on Giant Records?

PETE: There was about a year and a half between the recording of *Learn* and *Trial*. In that time we did a lot of growth, musically and personally. Verbal Assault has always been the kind of project where Chris and I have constantly been trying to improve upon it, make it better in every way we could; I think *Trial* is a good representation of our growth. We produced *Trial* ourselves so we could get the sound that we wanted. I feel we got that sound. Power and precise without being muddy. It's our own sound.

CHRIS: I think the evolution can be accounted for by the great span of time between the recording of the two albums. I can honestly say that I am very pleased with the way *Trial* sounds, and that is how we wanted *Learn* to sound, but we didn't know how to do it then.

GM: Do you find that your incorporation of the power metal style into your music drives away much of your prospective

punk audience?

CHRIS: No, because our image, lyrics, and art are about as far away from the whole metal thing (although some kids get suspicious when they see a lot of Marshalls and Mesa/Boogies on stage.) Maybe the kids who are into the by-the-numbers thrash sort of thing get turned off, but the vast majority of kids I've communicated with dig a fresh outlook.

PETE: No, because we're not a metal band. We were once described as "heavy, but not metal." That, in my mind, fits what we're trying to do musically. The only metal band I listen to is Metallica. I've always thought they were cool because they play some kick ass music without getting caught up in some image. Still, metal doesn't have a big influence on me, even though my guitar style may come across that way. I just love playing powerful music. It's where it's at.

GM: What are some bands you favor listening to?

PETE: Bob Marley, Bad Brains, English Beat, Stiff Little Fingers, Clash, D.C./Dischord stuff...music with feeling.

CHRIS: All sorts of stuff. Stuff I'm listening to right now: Cult: *Love, Electric*; Government Issue: *You*; U2: *J. Tree*; and all of the usual, including all Peter Tosh.

GM: The vocals come across as being a mixture of aggressive, throat lacerating screams and sections in spoken format with rap rhythms springing forth in places. Who are some influences?

CHRIS: You're the first person to pick up on the slight rap influence, and you're right. I think Ian McKay's work with Embrace is a big influence; and Metallica, for just going ahead and belting it out. In the future, I would like to get a little more range à la S.L.F., Cult and Scream, but we'll see what happens.

GM: Why choose Giant Records instead of going for something like Combat Core or Alternative Tentacles or some similar, large indie label?

CHRIS: Giant is the only label that approached us, although I really don't think we would ever sign to Combat at this point.

PETE: Basically because Giant Records is cool as hell. Steev Riccardo, who runs Giant, has been both cool and honest.

And, he's a fan of the music. He and Giant have been really supportive. Most bands I've talked to who are on some of the other big labels are very unhappy. The labels have dicked them around and ripped them off. So far, Giant has done nothing but help us and the other bands on the label.

GM: How are the distribution and sales for *Trial*?

PETE: *Trial* is doing great. Last I heard seven weeks after it was released we sold about five thousand copies, and the sales keep picking up.

CHRIS: Both have been respectable. At this point we have sold 5000+, but I don't have exact figures.

GM: What are your views on topics like AIDS, apparent release in tension between the two superpowers, and questionable credibility (and ability) of many of the possible presidential candidates?

CHRIS: I'm pro-AIDS (just kidding...I'm not sure how to answer that. This big rock star wears rubbers and you should too!).

Released tension: Reason for guarded optimism (INF needs your support. Join SANE!) **Elections:** I know that these people seem corrupt and inept, but don't let this stop you from voting, even if it's a lesser-of-evil deal. Don't believe your local anarchist: a Mike Dukakis in Washington is far better than another R.W.R.!

GM: What kind of audiences attend Verbal Assault shows? How well known is the band? Is there ever any confusion with the band Verbal Abuse?



December 13, 1986, Hamilton show.
Photos: Joe Sary





PETE: We've been getting some really cool audiences lately. At recent local shows we've been getting big crowds without the mentality big crowds often attract. No fights, people dancing with each other rather than fighting. To be honest, I'm tired of getting hit in the back of the head when I'm dancing to a band. You can get totally fuckin' wild at a show without hurting people. If slamming is your thing, fine, do it with people who like to get slammed. If you like stage diving, stage dive on your friends who will catch you rather than some girls who are trying to watch the band. Just be considerate. As far as Verbal Abuse goes, yes, we have been confused with them, but not by people who know what they're talking about.

CHRIS: I think [our crowd] is much more of that "positive youth" crowd than a metal audience, which is fine. I think Verbal Assault is beginning to get known. Our constant confusion with Verbal Abuse would be funny if it wasn't so frequent...

GM: What are your feelings about being based in one of America's primal stepping stones of religious freedom? How does living in Rhode Island affect your philosophies?

PETE: I'd say that living in Rhode Island has helped us be what we are. All in all, Rhode Island, on the whole, has a good environment for creativity and expression. I suppose back when America was forming, Rhode Island, like Texas, was always the last state to concede anything. Texas al-

ways seemed to me to be the big hard ass that said, 'Fuck you, I'm not going to join with you sissies,' and Rhode Island was more like the artsy guy with the turtle-neck who doesn't want to get along with anybody. That's all ancient history, but sometimes the atmosphere here reflects our history.

GM: What do think about the concept of being straight-edge? How would you tie this into being individual and following common sense instead of following the ideas of a group?

PETE: Straight-edge, in what I think is its true form, is a great concept. Straight-edge as the label it's become to the majority of the people who associate with it is a totally different thing. I've answered this question so many times I should probably be getting sick of it, but I think it's an important one. When I was young and impressionable and looking back I was more into it because it was a label I could associate with. I did, however, really feel for it. To this day I don't drink, smoke, eat meat, etc., etc...but my idea of straight-edge has matured. I don't drink, etc., etc. because that's part of being straight-edge. I don't do it because it's just something I'm not comfortable with. I find no positive benefits from [drinking, etc.] so I just don't do it. I don't think any less or any more of people that do or don't drink. I respect people who do what they honestly want to do. I think it's that straight-edge has become such a yes or no thing for so many people. I think

caring if someone else drinks is about as important as caring if people watch T.V. or eat junk food. There's a lot more to people than what they do with their free time. As long as drinking and smoking and so on can be handled by a person in their own way, I think it's a very minor thing. People who discriminate against people over it are just losing chances to really meet some cool people on a more important level.

GM: When I look around the punk scene today I see many different attitudes. If I look a little more generally I can see these attitudes coalescing into certain, distinct groups of people. Some groups promote the positive aspects of life like you do while others take a more antagonistic, even pessimistic view, and others are content to scream about insurgence and anarchy. What are some of your ideas on the evolution of the punk scene and why are there so many distinct attitudes?

CHRIS: I sincerely believe that hardcore in America basically reflects America society at large. Therefore, there are intellectuals, bullies, kids who lead and create, kids who basically follow along. I think as a movement ages and spreads, it's philosophies and tenets branch into different schools of thought, not unlike religious or political organizations.

Continued on page 54



VINYL REVIEWS

NOTE: If you've read this intro before, skip it; otherwise, please read and understand how our review system works...For those of you who do not have a copy of *GM* issue #1-3...**GRAY MATTER** has NO rating system. There are several reasons for this type of review format. First of all we feel that the criticisms and viewpoints within the reviews will be of more use than reviews and a ranking system; "no ratings" will encourage readers to actually read the reviews instead of evaluating a band's music by merely looking at a number or rank. Also, we feel that it is of no use to discourage new bands (or make veterans look bad) by giving them poor ratings. Instead, one will find constructive criticisms, both good and bad, in the reviews. And last of all, a number doesn't really give one a general feel for what the music is actually like; descriptions cover more accurately the material being reviewed: musicianship, sound quality, production, song-writing, and material in general—a number is just too one-dimensional, too vague, and unnecessary.



guys are back, and with the help of several surprising backing musicians*, they are creating excellent material. Of course, you say, anything would be "excellent" after *Club Ninja* and *Revolution By Night*. But, this shit is great, better than *Cultosaurus*, even. This goes back to *Secret Treaties* for anything that matches it in class, originality, and intensity. There is a new version of "Astronomy" which is propelled along an almost danceable beat while remaining reasonably heavy. Dharma's vocals and guitar are as sharp as a razor. The three brand new songs are all mind-bending, classic Cult, but the best is "The Siege and Investiture of Baron Von Frankenstein's Castle in Weissaria." (!!!) Believe it or not, it's actually heavier and more overpowering than a couple of things on *Tyranny And Mutation!* Lyrically, the album revolves around a concept which is explained in the promo pack, but it's too lengthy to get in here. It is sufficient to say, however, that B.O.C. have recaptured their ability to take a mysterious subject, make it even more mysterious, and scare the hell out of you with it. To be honest, I'm in awe, and I can't wait to hear the full album (due in mid-July). Messrs Bloom, Dharma, Lanier, and the Bouchards may be ready to dominate music once again. I'll be glad to submit!!

Ray Dorsey

*Joe Satriani and Marc Biedermann (Blind Illusion) play on this LP.

BLAST It's In My Blood (SST) LP

I really like this album; that really surprised me after hearing a few mediocre reviews. Blast are an extremely powerful hardcore band with music and lyrics that I like a lot (for the most part). The songs often start out with a set of riffs but soon change all together, which is one thing that lessens the intensity a bit. It think that if Blast had kept their songs more to the point, there would be an improvement. Some people have been comparing them to newer C.O.C. and early Black Flag. Some of their powerful parts remind me of the Cro-Mags. I don't know! A few of my favorite tracks are "Something Beyond," "Look into Myself," and "It's In My Blood." This album is hard to describe, but I really do like it. It's fairly well produced, and it also seems like this band really stands by what they believe in (although they have a pretty bleak outlook on the future which I can always respect). My advice is to get their first album, *The Power of Expression*, before this. It is one of the more powerful slices of hardcore around. Then, if you like that, pick up *It's In My Blood*.

Marc Fischer

BLUE OYSTER CULT Imaginos Adv. cuts (CBS)

You can talk about comebacks for a long time, and I know I've only heard four songs from this album, but this looks like the biggie. Seriously, I got this advance the other week and literally could not believe it when I heard it. All five original B.O.C.

DEADLY BLESSING EP (New Renaissance)



This is a three track power metal EP with clean production, good guitar work, solid drums and pathetic vocals. No wait, this is a bit harsh; his voice

does become better (slightly), and by the third track it is rather bearable, but in comparison to the otherwise good musicianship, I cannot understand why they keep such a singer in their ranks to spoil the overall product. The music has a strong Bay Area feel to it, but it is more restrained than Blind Illusion or even Heathen.

"Salem's Lot" is the first track, and I was quickly impressed with the complex guitar work, but those vocals!...can you imagine a fifteen year-old Vince Neil trying to sound like John Arch? I'm not a supporter of high pitched vocals, and for them to impress me, they have to be done well like the aforementioned John Arch or King Diamond. But, most of these vocals, delivered by people like Geoff Tate or this guy just make me cringe.

Anyway, next up is "Escape the Wrath," which sounds more like Metallica with its good riffing. Great chorus and better vocals on this one. "Cry of Medusa" is up next, and here the vocals are good enough not to spoil the song. This is a slower affair, which works great thanks to the guitar work once again. I think they have an album out now, and if the singer keeps on getting better like he did on this piece of vinyl, we might have quite a belter on our hands.

Marcus Greiner

TIGERTAILZ Young And Crazy (Combat) LP

Here they are, all the way from England, Tigertailz. They are the latest contenders to capitalize on the young, teenage American glam craze. The song titles are "Star Attraction," "Hollywood Killer," "Ballerina" (an acoustic guitar instrumental), "Livin' without You," "Shameless," "City Kidz," "Shoot To Kill," "Turn Me On," "She's Too Hot," "Young and Crazy," and "Fall in Love Again." Overall, the music is kind of simple, basically repetitive, catchy riffs and the same drum track on every song. The singer's style is low, raw and raunchy which goes well with the music. The lyrics are that of typical glam: boozing, laying and picking up under-aged girls. If you are into the likes of Poison and Cinderella, then most likely you will dig Tigertailz. (Only God knows why they are on Combat. Maybe they can open up for their labelmates Exodus where they would not even last a second on stage.)

Scott Messec

KREATOR Terrible Certainty (Noise International) LP

Among the many bands that have improved production-wise are Essen, Germany's metal gods, Kreator. Their debut album, *Endless Pain*, was great, and their second album, *Pleasure To Kill*, an unquestionable classic, was even better. Their third release, *Flag Of Hate*, was a step above *Pleasure To Kill*, and it seems that Kreator have, once again, shown with *Terrible Uncertainty* the true display of progression that few can show.

Can we say that *Terrible Uncertainty* is a step up from *Flag Of Hate*? (I mean, you can actually hear the sharp sound of the snare drum, unlike their previous releases!) Some of the improvement found in the guitar work can be accredited to their second guitarist, Jorge Trize, formerly of The Oath. *Terrible Uncertainty* is, unequivocally, a good example of progression in music and production as the drum work,

courtesy of Vantor, roars right in to begin the ripping introduction of "Blind Faith." "Blind Faith" is about Christian persecution in the Roman Empire. This song shows that Kreator haven't lost the ability to raise one's adrenaline level through their musical intensity. The next song, "Storming with Menace," describes how the world might be if bad overcame good.

Beginning with Vantor's drums again, we go right into the title track. This song goes through the perceivable style of tempo changes which is something Kreator have developed throughout all their songs. The next song wraps up side A and is called "As the World Burns"; it characterizes the fall of the human race. Side B opens up with "Toxic Trace," a song describing the perpetual danger that the earth faces, which will eventually lead to the extinction of mankind. "One of Us" shows how two forces fight in order to rid one another, and one of the two forces escapes death. The last song on the album, "Behind the Mirror," is about the unknown terrors, future events, and forces which lie behind the mirror. After I finished listening to the album and read the lyrics, I easily concluded that the concept behind the LP was clearly based on the title of the album...the destruction of mankind, easily deciphered from *Terrible Uncertainty*.

Satoshi Matsumae

SWANS Children Of God LP (n/a)

Swans' latest effort is the logical followup to M. Gira and Jarboe's 1986-87 *Skin* LP. The Swans' crunch is easily as effective on the latest LP as it has been on their previous works, but Jarboe and M. Gira's "on-the-money" vocals reach a new high for this N.Y. outfit. The droning, sampled "king" beat of the *Greed* LP is combined with new instrumentation such as oboe, flute, and cello. Beautiful acoustic pieces and brutal electronic attacks coexist wonderfully on this double LP making it the most diverse in their catalog. The lyric style is similar to their more recent works with plenty of repetition. Repetition here is not a bad word; Swans apply the technique quite competently. Production of this album is quite good although it has its faults. The production team of M. Gira and Jarboe seems to be developing quite a talent, as they have come up with a startling sound here. It's a steal at \$11.98 for the U.S. pressing, but if you want to reveal all of the subtleties contained within the grooves, hunt down the U.K. import and plop down twenty bucks for it. It's quite a moving work, and the U.K. version does it justice like the domestic can't.

Ed Maurer

MEDIEVAL Medieval Kills! LP (New Renaissance)



I remember hearing these guys on New Renaissance's *Speed Metal Hell* compilation not too long ago. They reminded me a lot of Black Sabbath. Having heard their latest release, I thought that they might have been on a major label due to their raw, commercial sound. There are many bands out there

with this similar sound who are on major labels. The only difference is they wear chicks' lingerie. Like I said before, Medieval have a melodic sound on the aggressive side, and they can be best compared to Black Sabbath. I would recommend this album to the readers who are just now trying to get into metal, mainly because Medieval provide a sound that's not too wimpy, and at the same time, not as aggressive as other metal bands.

Satoshi Matsumae

BLIND ILLUSION The Sane Asylum LP (Combat)



I heard these guys on the Aunt Ruthie's comp. LP, and they had some technical licks that were really heavy, so I kinda expected some more of that on their debut LP. I didn't get the heaviness, but I did get some cool technical licks. The guitars sound more like the new Megadeth. It took me a while to shake the other missing ingredient, but once I did, I found a cool LP. The producer has captured a lot of the feel on this LP like on the *Possessed Eyes Of Horror*. The vocalist isn't as gurgled as the *Possessed* singer, but it sometimes reminds me of him. A complaint I'm planning to voice is that there are a few licks that sound borrowed from past Megadeth LP's. Most idiots won't even realize this and will love it just the same. The lyrics are dumb most of the time. There are some problems, but it's a good effort.

Steve Murphy

BLACK FLAG Wasted Again LP (SST)

Why great bands pull this kind of shit is completely beyond me! [Not me—ed.]. Here we have a once amazing, but now defunct, hardcore band releasing yet more unreleased versions of songs most of us have already heard a million times. Now, of course, I would never accuse Black Flag of releasing too little in terms of vinyl output (have they ever decided against releasing anything?), but putting out an album like this is just plain s-t-u-p-i-d. All that albums like this do is suck their fans into buying something that will probably bore the living shit out of them and leave them feeling ripped off and pissed off.

As far as the songs go, it seems that Black Flag were careful to select only the most popular tunes in order to achieve the greatest chances of selling this to your average, 'rebellious,' preppy high-schooler with a skateboard and a Sex Pistols t-shirt. Of course, they included "TV Party," "Gimme Gimme Gimme," "Louie Louie," "Six Pack" (for 'preppy' punks who 'know' that Black Flag represent "partying" [dude], yet forget to discover that Henry Rollins is a straight edger), "Annihilate This Week," "Jealous Again," and many more that any Flag fan has already heard before. I've heard that this is supposed to be a greatest hits package or something. The song selection is pretty good, but all this is going to do is sell to the "polo punks" and jocks. I guess that was the intention anyway.

Overall, this twelve song (only thirty minutes) LP isn't bad at all, but I would never even consider buying it unless I had never heard Black Flag before. Even so, I'd still recommend picking up one of their albums instead. Two of my favorites are *Damaged* and the *Jealous Again* EP. Considering that Black Flag probably have as many different releases to choose from as The Beatles, investing in one of their older albums might be a more pleasing alternative.

Marc Fischer

S.D.I. Sign Of The Wicked LP (GAMA)

This is the second album from S.D.I. (Satan's Deflorator Incorporated), after the '86 debut, which a lot of people, including myself, thought was a one-off fun project of some musicians, possibly from other bands, with song titles like "Bullshit" and "I Wanna Fuck You." But now it becomes more clear: Reinhard Kruse (vocals/bass), who now spells his name in this silly way, Reinhard (R) Kruse, and Frank Tiesing (guitars), were in a hard rock band called Black Jack Co., which didn't go anywhere, so they eventually split, added a new drummer (Ralf Maurer), and tried it again. This time as a speed metal band! I can't see a success this way either, as all the songs are meaningless and not memorable, even after a few spins. The production is clear, but that doesn't make an interesting LP. There are some ridiculous things, for example when one guy is screaming "SDI" and all together then "Megamosh" four times. The vocals are tedious, and he isn't a great shouter, sorry. Then in the last song, "Fight," again a Russian voice. (Hey, is this in now or what? Stormwitch have done it.) There are some good parts, as in the song "Alcohol" (not the Gang Green song—that was covered by Tankard recently, by the way), but overall it's a bit disappointing.

Georg Loegler

THE SLAMMIN' WATUSIS LP (Epic)

What a strange name! These dudes started in 1984 in Chicago, Illinois. The were just signed to Epic, so let me tell you a little about the new album.

These songs are short, fast, and funny—and extremely tight. What is so strange about the Slammin' Watusis is that they have a tenor saxophone player! Instead of guitar leads there are sax solos! I still don't know what to think of this weird and definitely original instrumental experiment (although a certain chick I know thought it was "too cool"), but I have to say it gets an "A" in creativity. There are some songs on this tape that sound like serious hardcore, and then there are some that are almost jazz.

They sound a little like the Descendents, but even that comparison does them injustice because of their unique sound. They are very tight musicians, and I would say anyone who likes hardcore and music with a twist, get this album.

Jei Thomas

STORMWITCH Beauty And The Beast LP (GAMA)

With the harmony lead on the title track, Stormwitch have created one of the best melodic lines to emerge from Germany ever. I don't know how many of you in the States have heard of this band (this is their fourth record!), but I recommend this album a lot. OK, they have become more commercial (for the total thrashers among you—don't buy it—but then they were never a thrash band to me) and melodic, but they changed for the better. There are a lot of

subjects lyric-wise on this album: "Russia's on Fire" actually features a spoken part in Russian and is about the Soviet Union; "Cheyenne" is about the Indians and how their land was robbed; "Tigers of the Sea" is about pirates—have they taken a look at Running Wild, or what? And, there is a very strange song which they dare to do, "Tears by the Firelight," a ballad in the classical style of the last century only with acoustic instruments and with a female vocalist. From the starting of "Call of the Wicked" to the end of "Welcome to Bedlam," I can't find any fault with this independent release. Together with Noisehunter I think they are one of the most promising bands here right now.

Georg Loegler

SIREN
No Place Like Home LP
(Semaphore)



I should not have waited so long to review this LP...it's been out forever. What a fool I am! Siren's *No Place Like Home* is an album foreign to and nearly non-existent in the U.S. This condition, no doubt,

stems from ignorance on the part of metal fans and from pathetic distribution on Semaphore's part. It's really a shame that the distribution is so poor because Siren are really an original and talented set of musicians that deserve 500% more attention than they are getting. If one can *aurally* look past the sparse uprisings of Iron Maiden in the music, an undeniable amount of power and originality can be heard. Why did Siren sign to Semaphore? Who knows. It's really not fair to Siren because they are a U.S.-based band on this European label, and they end up getting the dregs while Semaphore decanters the cauldron—Semaphore seems to be more interested in Semaphore than in Siren. Well, maybe not; I don't know what the distribution is like in Europe.

This LP contains damn good material, progressive at times, subtle at times, much in the mid-tempo range, full of originality and musical etiquette. The bridge part in "Black Death" is a perfect example of progressive melody. The vocals are strange at first, partially because of the reverb and partly because of the timber of Doug Lee's voice. His melodies are fantastic—great stuff, very clean with a touch of grind at times—envision a clean Steven Pierce (Ratt) mixed with Steve Souza (Exodus). The bass player, without restraint, impresses me with his fluent abilities. "Over the Rainbow" annihilated me; this tune possesses so much strength!!! The chorus of this song stimulates me every time I hear it. And what is so strange is that this song is based on The Wizard of Oz, believe it or not! 'Death to the witch! The wicked witch is dead!!' chants Lee throughout the verse. The lead work is extremely good in this song. I live for musical creations like this. Here are a few other titles to indicate lyrical content: "Terrible Swift Sword," "Shadows of the Future Past," "The Mine," "So Far To Go," "Burning Bridges" (excellent tune), and "Another Lost Love." This album represents to me an extremely strong display of mainstream power metal with tinges of commercial appeal and fascinating amounts of musical talent. Since the United States is devoid of any visible remnants of this LP, here's the band's address to pick it up directly from them (no

price given): SIREN / c/o Doug Lee / 2111 Ramble Wood Ln. / Brandon, FL 33511 / USA.

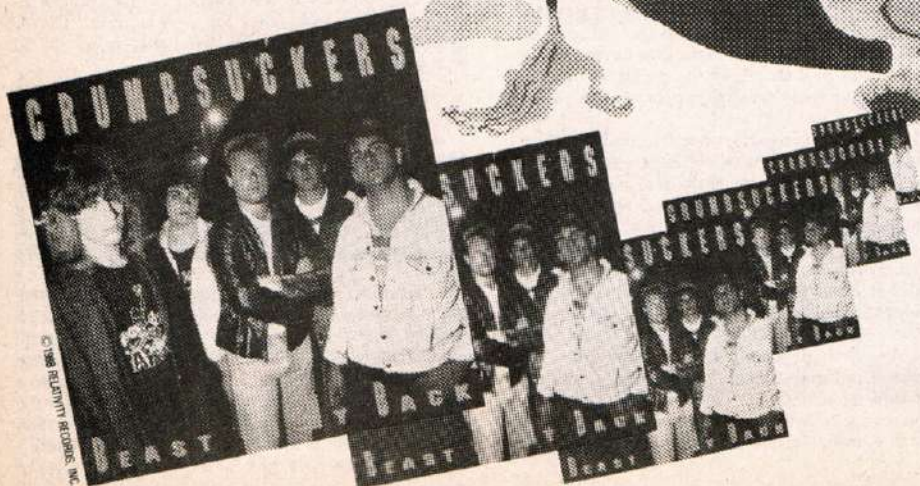
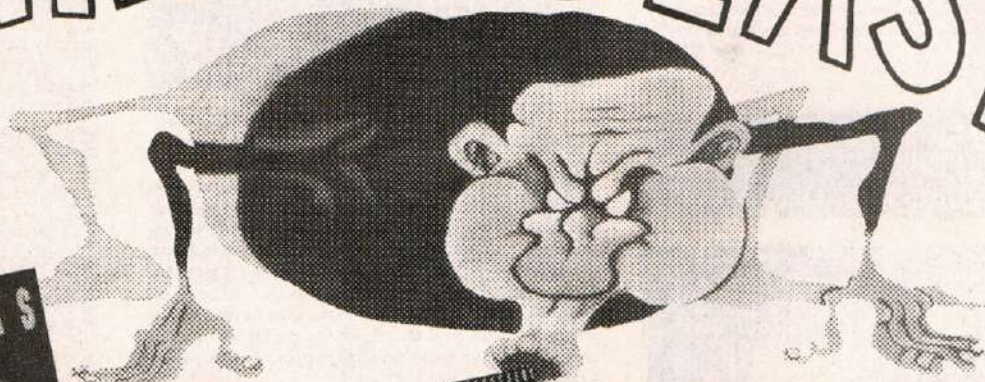
Chris Orloski

SACRIFICE
Forward To Termination LP
(Metal Blade)



By all means invest in this amazing album. For those who thought death metal had reached the limits, please note that Sacrifice have taken it to another dimension. The guitar riffs for each song are unique and never bore the listener. As far as most death metal drummers go, Gus Pynn is one of the most innovative drummers around. *Forward To Termination* is a great improvement over Sacrifice's first album, not only in musicianship, but in production as well. It's great to see newer bands getting the production and over-all quality of recording that they deserve. But Sacrifice do not lose any power or aggressiveness with this more professional sound. With their title track "Forward to Termination," used as an introduction to "Terror Strikes," they immediately establish their mission to trash their listeners to damnation. Following this is "Re-Animation." "Flames of Arma-

BEWARE OF THE BEAST



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geddon" and "The Entity" are two of my favorites; these tunes show the amazing writing ability of Sacrifice. "Re-Animation" deals with the re-animation of the dead, trapping souls down on mortal earth. "Flames of Armageddon" shows how many types of rhythms this band can create without having them sound like different songs forced together. "The Entity" has to be my favorite. The reason for this is that this song has the most interesting drum work on the album. "Forever Enslaved," "Cyanide," "Light of the End," and "Pyrokinesis," finish the album with a punch. Each song is very fast with its own mosh sections. None of the songs lose their individuality or aggressiveness!

Tim Gerron

FIREHOSE 'ifn (SST)

LP

When I played this tape, I was pleased to find some of these songs to be great! Like the first song, "Sometimes." Mix a driving verse with a good melody in the chorus, and excellence occurs. The two surviving Minutemen and frontman Ed Lare have created a new and refreshing sound with some influence from the Minutemen, but the music's more commercial. The next song, "Hear Me," is kind of a funky song with a happening bass progression throughout. "Honey, Please" has a 50's rock 'n' roll taste to it. It's interesting. "Backroads" is a mellowed-out kind of tune. "For One Come One" is one of those great tunes I was telling you about. You can hear in this song how Ed has a really good voice. I would probably go through each of the remaining songs if I wasn't driving to school while I did this. If I may conclude, I'd like to say this is a very, very good album. Expect something fresh when you buy it.

Steve Murphy

GENOCIDE Submit To Genocide (New Renaissance)

LP



This was the first I had ever heard from this band, and I've got to say I'm fairly impressed. Genocide have a punk/metal sound that's a lot like the newer material coming from Broken Bones, but much better. I think that they are really pretty original sounding, and like Broken Bones, the metal influence is in the guitar work while I think that the drums and vocals show the punk influence. These guys are not, however, what I would consider to be a speedcore band (like Cryptic Slaughter) because they don't play too fast. I like the vocals, but I can't quite think of who I could compare them with.

Literally, it seems like Genocide are definitely aiming for shock value with intelligence placed much further behind. This is fine with me, but I can do without the sexism at times. One song that should please your parents is "Period." I quote: "You're having your period; it's that time of the month. You know what you are; you're a cunt on the rag. Lying there with your bloodcunt and lace, let's go bitch; sit on my face. Hey! I eat cunt on the rag." As Sam Kinson would say, "THANKS FOR THE VISUAL! OHHH! OHHHHHHHHHH!" I don't know about you, but I think that's pushing it a bit. Other songs with

extremely meaningful lyrics include "Die Wasted," "Stillborn," and easily the most meaningful statement I've heard in years is "Live to Fuck—Fuck to Live." Like many groups, Genocide like to reinforce their statements; they do quite clearly in the song "Live to Fuck—Fuck to Live." The title is repeated within the song a mere thirty-one times! Thanks guys, I get the picture. Anyone else who likes to count will be happy to find the word "die" only forty-one times in "Stillborn." Not bad. Another 'very impressive' song is "Manson Youth" where Genocide try very hard to scare their audience with about a million different quotes from this guy. Thanks, but I read Helter Skelter too. Overall, I really do like these guys, but their moronic statements tend to get on my nerves.

Marc Fischer

SODOM Persecution Mania (Steamhammer)

LP

Andy says: I think after many feeble attempts at putting out a decent vinyl disc, Sodom have finally done it. *Expurse Of Sodomy* (EP) was good, but their second full length album has got the right stuff: production, quality, and above all, music! Yes, I know this album sounds like the first Slayer album, but who cares? The first Slayer album was probably their best as far as I'm concerned, so Sodom have done all right. I, for one, never had anything against their previous releases. I thought *In The Sign Of Evil* was the heaviest album ever in existence, and I still do. And, while *Obsessed By Cruelty* wasn't too tight and well produced, I didn't hate it, and I still don't. So, now you have the history of why I like Sodom, so let's get down to the new album. *Persecution Mania* displays a definite maturity in the band's music, and, for the most part, the lyrics. Yeah, they still sing about blood, death, Satan, and penis (up the ass mostly), but with fancy words like "wantiness" and "chasted," how can you go wrong? I did find one song, "Bombenhagel," very interesting in the sense that it described World War II bombings and the hell that the people had to endure. Those of you who are Motorhead aficionados may dig the version of "Iron Fist" the band plays. Very accurate, and I think that probably only Sodom could play a song like that and make it sound as accurate as the original. Choice cuts on the album are "Nuclear Winter," "Persecution Mania," and "Bombenhagel." The band is definitely progressing, and I think if Steam Hammer promotes the living hell out them, SPV could have a hot band on their hands. I mean, they finally got the members to use their first names, so they are getting somewhere. Who knows, maybe in the not so distant future, they can persuade the band to give up 'Witchhunter' and 'Angel Ripper,' and actually use their real names.

Andy TerHaar

Satoshi says: Here's a death metal band that critics and other bands have brutally excoriated for the last few years. Their first album, *In The Sign Of Evil*, was incredibly fast for that time, but according to many, "They lacked any knowledge of musicianship." Their second release, *Obsessed By Cruelty*, received the same verbal brutality from the critics. This time, not only were they hacked at for their so-called 'musical incompetence,' but for having 'the sickest lyrics.' (Personally, I like to hear the band before I, myself, become critical of them. So, I got a copy of their first and second albums, and to my surprise, I thought they sounded pretty cool, despite the criticisms.)

Last summer, Sodom released a picture disc EP, *Expurse Of Sodomy*, and when I heard it, I said to myself, 'Is this Sodom?' They have become much more mature as musicians on that limited edition release, as most critics wouldn't believe. More recently, Sodom released their second LP. When I listened to this album I nearly shit in my pants over the musical improvement. These guys did not sound like this on their first nor second albums! This album is totally amazing. I won't go into detail about every song on the album because they all sound good. They still play fast, but they also maintain their much improved, re-

spectable musicianship, believe it or not!! The songs that I think are worth mentioning are: their death metal version of the old Motorhead classic, "Iron Fist," "Bombenhagel," a song about the days of war in Germany that has really great 'mosh' parts and an anthem-like guitar solo at the end, and the title track, about the deep emotional discomforts one faces in the midst of war.

So, there you have it. Whether you choose to reject or accept Sodom as matured musicians is up to you. I happened to get my copy of *Persecution Mania* on import, so I paid a little extra for it—but it was worth it. If you missed out on hearing Sodom's *Expurse Of Sodomy* picture disc, expect a lot of improvement in musicianship. Also, don't expect to hear as many grotesque (and often grammatically hilarious) lyrics Sodom was once notorious for.

Satoshi Matsumae

VIKING Do Or Die (Metal Blade)

LP



This West Coast band was featured on *Metal Massacre VIII* where they were one of the highlights with their 2:58 burst of speed, also known as "Hellbound." Now, what would you do if I told you that this album included nine such tracks with about eighteen different riffs between them? Sounds pretty boring, yeah? That's about what I thought when I heard this album, but now I keep on coming back to it. This is a serious case of acne-album. You can't find anything good about it, but it just keeps on growing on you. When listening to this album, both Slayer and Assassin come to mind, but the German connection might be due to the fact that the production on this opus is very much like *The Upcoming Terror*. All the songs move along at almost the same speed with "Warlord" being just about the fastest. My favorite tracks are "Militia of Death," "Valhalla," and the title track, which is a total Slayer rip-off, but it works well enough for me to overlook this flaw.

Marcus Greiner

DEVASTATION RUN EP (Iron Works)

This EP was released in dedication to the band's guitarist, Brian Hanley, who died suddenly in mid-1987. On the front side are "Rising Sun" and "Dancing on Thin Ice." These two songs are more on the hard rock side of the music spectrum. The songs, which sound like a cross between Loudness' American releases and Autograph, are almost identical to each other. With the exception of "Dancing on Thin Ice" being a little slower than "Rising Sun," one sounds like a remix of the other with different lyrics. On the other side are "Tear It Apart" and "Sent Me Away." By far, "Tear It Apart" is the best song of the four. It starts with guitar work similar to that in the beginning of "Wasted Years" by Iron Maiden. Then it picks up tempo to become the only metal song on the EP, complete with double bass and some decent guitar work. When it speeds up, "Tear It Apart" reminds me of the end of "Heaven and Hell" where it speeds up at the end. On this song the singer even sounds like Ronnie Dio in his Sabbath days. "Sent Me Away" is a really simple love ballad with piano accompaniment. It is more like a song you would find on Top Forty ra-

dio. In the end, I would not recommend this to anyone because it is pretty average and the singer is boring, but the final choice is up to you.

Scott Messec

ANIALATOR Mission Of Death (Wild Rags) EP



When I heard about these guys, people told me how great they were. Recently, after reading and hearing so many positive things about Anialator, I finally got hold of their *Mission Of Death* EP. It seems as though everyone is trying to make a big deal about Alex Dominguez's previous involvement with Devastation through the advertising I've seen for the EP. "Why?" I ask. I prepared myself to be blown away by Anialator's well talked about talents. Wow! These guys are pretty good, although it's not totally what I expected.

Sure they're fast, and they maintain that speed constantly throughout the EP to the point where everything begins to sound the same after a while. I hate to say so, but these dudes began to bore the fuck out of me. The only thing that did keep me from ditching the EP was the hilarity of their lyrics; if I was to become more critical, I'd have to say their lyrics remind me of the many "dime-a-dozen" death metal lyrics. The sing about: the fear of, the anticipation of, and the different methods of succumbing to our favorite subject—DEATH! (And, of course, I say this with much sarcasm.)

To all of you speed/death metal freaks out there, what are you waiting for? Go out and buy the fucking album. You'll love it!! Now, to those readers out there who prefer metal done with class and musicianship à la Celtic Frost [what?—ed.], Coroner, Metallica, Megadeth, etc., etc., maybe you guys will find Anialator unpleasant and annoying. Whatever the case may be, if you are interested, write to these guys at ANIALATOR (not Annihilator; they're going for the phonetic spelling) / 2409 Cleo / Corpus Christi, TX 78405 / USA. The EP is available via mail order from Wild Rags. (See advertisement elsewhere in this issue).

Satoshi Matsumae

UTFO Lethal (n/a) LP

Can you say sexist? Can you say lame? If you can, you have summed up the new LP by UTFO. The cover of this rap tape is a woman's ass and legs. The first song, "Mo Bass," is alright, a typical rap song with typical rap lyrics about rapping. Then the sexism comes in. The second song—"Ya Cold Wanna Be with Me"—is...well, some of the lyrics are: "I wanna girl who will turn me on; when I say leave I wanna hear her say gone; when I say go I wanna hear her say left; and when I ask if it was good I wanna hear her say def..." (ahem). The next song is what drew me to purchase this tape. "Lethal" features Anthrax. It is the best song (by far), not only because of Anthrax, but it is so much more original than the other songs. Specially since you can hear those Anthrax guitar and bass parts. And, of course, the mighty Belladonna.

After this, the tape becomes typical rap again. It's the lyrics that irritate me. I couldn't even get up the energy to turn it off. The other songs on this LP include: "Diss," "S.W.A.T." (with the lyrics: "Get down, get down, pull your panties down; all I wanna do is put my uh uh uh in you..."), "The Ride," "Ask Yo Mamma," "Let's Get It On," "So Be It," "Burning Bed," and "Master Baby."

There are some interesting things on this tape and even some funny parts...but, come on, guys! There are so many things happening in this world of ours; can't you think of anything else to write your songs about? If you would start thinking with the big head instead of the little one—the next tape won't be so shitty.

JeiThomas

IRON MAIDEN 7th Son of a 7th Son Adv. (Capitol)

This track is the first single taken from the latest Iron Maiden album, which I have, I admit, not heard yet due to the simple fact that I feel Iron Maiden have peaked. To me, they are just reproducing the same old ideas which have brought them success throughout the years. But, this single has certainly surprised me in a positive way; they have gone commercial, but unlike Judas Priest. They are good at it, even though their background harmonies are pretty nauseating. I feel that they were just put in to make sure U.S. radio picks up on it. Please keep in mind that this song was repeated six times one after another on my tape.

Marcus Greiner

JELLO BIAFRA No More Cocoons LP (Alternative Tentacles)

It isn't very often that I hear an album that I think everybody would like. To like this one, you can listen to underground music, alternative music, any music, or no music at all. As long as you aren't too conservative, and you have a concern for the future of freedom and general intelligence in this country, then this album is for you. Like the label states, this album is "intended to amuse, inform, and educate."

For those of you who have no idea who Jello Biafra is, he was the former singer for the now defunct Dead Kennedys. If you have liked his lyrics in the past, then you'll love this double album which runs about 100 minutes long. This album is a collection of live performances he has given around the country. There is no music. Everything is spoken word. I had the pleasure of hearing him speak last May at Drexel University, which is where two of the spoken pieces on this album were recorded. Needless to say, he was great.

As one might expect, the names for his spoken pieces are not the most conventional. Some examples are: "Vietnam Never Happened," "Urinalysis Is Freedom," "Mild Kingdom," "Why I'm Glad the Space Shuttle Blew Up," and "What Reagan Didn't Know."

While these titles may sound imbecilic to you, everything is thoroughly explained in his performance. "Why I'm Glad the Space Shuttle Blew Up" is justified when Jello explains that NASA had planned for the next shuttle flight to contain 46 pounds of Plutonium. If that had blown up, it could have, at worst, spread cancer to every individual on the face of the earth. The least that would have happened is that hundreds of millions of people would have died. Pretty frightening, huh?

Another extremely humorous, but scary piece is "May All Your Dreams Be Wonderful," which documents the Back In Control Center and other places with programs designed to "de-punk and de-metal children." Of course, one full side of this album is devoted entirely to talk on censorship and Tipper Gore.

Like anything Jello puts out, something free is enclosed. With this album comes more collage art in the form of *Fuck Facts* #2! Also included is a newspaper concerning the No More Censorship Defense

Fund and recent examples of censorship in this country. The list price for this long, double album is \$11.98 which means that you should be able to pick it up for ten bucks or so. I can't stress it enough; BUY THIS!! Alternative Tentacles Records / P.O. Box 11458 / San Francisco, CA 94101.

Marc Fischer

MUCKY PUP Can't You Take A Joke LP (Roadrunner)

I look at a band like Mucky Pup—trendy, untalented, and jumping on the crossover bandwagon. I see them signed and being promoted by a label like Roadrunner. Then, I look at a band like Mind Over 4—original, talented and not caring what people think. I see them struggling to get their record into stores. I weep.

Ray Dorsey

H.R. Now You Say 12" (SST)

With the songs being taken from *Human Rights*, this 12" is embellished with "Now You Say" and "No Return." The first entails an incredibly rich bass and drum sound, funk derivative guitar playing, adequate keyboards, and pop style vocalizing from H.R. I see no reason why this music hasn't made it to Top Forty yet. It's far more competent and original than the Madonna clone products and Bon Jovi lyrical cliché. H.R.'s problem might just be originality and his overzealousness in bringing Jah to the God-fearing American people. Nevertheless, the keyboard parts in "Now You Say" are avant garde in their awkward way of fitting the surrounding medium; they cast away that sense of balance and predictability that most pop music has. "No Return" is definitely out the Top Forty picture, though. Having a much more "underground" feel, it even begins to graze the works

THE INFECTION SPREADS TO THE U.S.



COMBAT 8228
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of Gary Numan...especially the vocals. The guitars present a lot of nice chords that meld together with the bass lines; there is even a little metal flavor to it all—about as metal as Rush ever gets. I really can't dig the chiming xylophone-like keyboards; and, vocally, H.R. sounds better on other songs on *Human Rights*, especially "Life After Death." Overall, a fine piece of work, but if you like H.R., you might as well buy the full LP and get your money's worth.

Chris Orloski

WEHRMACHT Shark Attack (New Renaissance)

LP

OK, I know this album is old, but it's been lying around forever. So, here goes. On the cover of this LP it reads "Some of the fastest metal in America," and I'm afraid it probably is. Not to cut them down, but I almost have to wonder if there is a point to which it is too fast? I think Wehrmacht have almost done this, but they have done well on this album. Unlike many bands with mostly fast thrash sections, Wehrmacht have been able to keep my interest up throughout the whole LP.

The first sounds on this LP are the two notes that form the *Jaws* theme. This is a perfect example of a minor second for those who know what I'm talking about. Out of the *Jaws* theme comes the fast sections of "Shark Attack." Like I've described it before, it's incredibly fast, but played in a tight fashion. I'm not going to go into a lot of songs because I'd be repetitious in saying "it sure is fast." One I do have to mention is "Fretboard Gymnastics." It starts out with a clean guitar sound, then, as you can guess, it builds up to some interesting stuff played ultra-fast. A run-down of some of the songs is as follows: "Jabberjaw," "Barrage of Skankers," "Napalm Shower," and "Crazy Ways People Die."

This album is very interesting, but it relies on the speed aspect a little too much for me. I suppose the death/metal/thrash/C.I.A./speed/rhino crowd will love it.

Steve Murphy

CHASTAIN The Voice Of The Cult (Leviathan)

LP



This is unbelievable. Another masterpiece, again. I am still playing all the time *Instrumental Variations*, David's solo album, and now comes the new Chastain album...after last year's *The 7th Of Neuer*, which was one of my five favorite LP's in '87. The title of the album really sums up the excellent voice of Leather. She really is a fantastic and power-

ful vocalist, and this album puts her a little more in the spotlight. When Chastain opened for Kiss, she cut loose and ran up and down the ramps set up as part of the Kiss stage set. I wanted to see Paul Stanley's face then!! Please check out "Take Me Home" which is different than anything they've done before. Also the excellent "Share Yourself with Me." "Evil for Evil" is the fast cracker of the LP, while on "Chains of Love" (previously performed live), Leather sings in various styles. Throughout the whole album, David's dexterous fingers and ability (like always) prove that he is the king. Magnificent! I will never understand why such a talented band cannot get the recognition they so deserve. Of course, I'm biased being the greatest Chastain fan in Europe, but so what? The biggest German HM mag is totally ignoring them. This can't go on! I'd like to thank Ida S. Langsam for always keep me up with all about David and his projects. *Superstars they'll one day be!!*

Georg Loegler

VOIVOD Dimension Hatross (Noise)

LP

Dimension Hatross, the fourth release from the Canadian deities of nuclear metal. Voivod just so happen to be my fave band, and have been for quite some while; however, I will try to refrain from being biased due to my feelings for these warriors of ice.

Voivod have always been known for their raw, intense aggression, be it on vinyl or in the live situation. These guys are the epitome of how a band should show some progression and originality with each album. All you Voivod fans out there know or should know that each album showed a lot of progression from its predecessor, right? *Dimension Hatross* also displays a progression from *Killing Technology*. You will notice that Snake toned down a little bit on his "screaming mike torture" vocal style between *Rrroooooaaarr* and *K.T.*. Example: the chorus from the title track "Killing Technology," the part where he talks on forgotten in space, remember??? From *Killing Technology* to *Dimension Hatross* Snake tones down a lot. I've listened to this album for ten days in a row (twice daily) and failed to notice any parts of the album where "the mike is being tortured by screams." (Except at the end of "Tribal Convictions." There is a part where background vocals are used too.)

Remember on *Killing Technology*, where Piggy's "burning metal axe and tremolition" hit the higher notes more often than ever before? There is a lot of that screaming guitar on every track this album offers. Remember the triumphant return of Black's "blower bass" on *K.T.*? Blacky does not offer and blower bass this time. The only other musician I haven't mentioned is Away. His style hasn't changed too much except for the fact that his technicality, along with Blacky, Piggy, and Snake, has heightened. I've seen reviews where the writer rags the hell out of these guys, reason being they lack musical competence, you know, metal for the sake of noise. Bullshit. I've always disagreed with negativity directed toward Voivod for this reason. I don't know what else I can tell you readers about the album. I won't go into deep detail about every song because I went through their sound progression. Some songs that do leave something to be desired are "Tribal Convictions," "Chaosmōngers," "Brain Scan," and "Cosmic Dreams." There is one thing I thought Voivod shouldn't have done. They fucking revealed their real, fucking identities. I don't know why. But, I think that they should have perpetuated the "suspense." Remember when Kiss revealed their faces? Look at them now. With Voivod? No fucking way! How could I even compare Voivod to such a disaster?

I have covered the musical aspects and changes for *Dimension Hatross*, and I can only come up with one suggestion: if you liked *Killing Technology*, you'll probably like this album. Me? I thought this album was rather psychedelic at first, but after listening to it for about ten spins, I think I can get used to this. It definitely will take a while for me to feel for it as I do for *Rrroooooaaarr*!

Satoshi Matsumae

TOXIK World Circus (Roadracer)

LP



Chris Carroll

Definitely the biggest surprise for me yet. This is one of those bands you never hear about until they release their album. You're afraid to buy it because you've never heard of them or that they even recorded a demo, so, naturally, when I was informed that I was to receive Toxik's *World Circus*, I was skeptical. I got the album, and it being my duty to listen to it and then pass judgement, gave it a whirl on my turntable. All I can say is that I would pay the eight or nine dollars it would cost to buy it. The vocalist is absolutely amazing. All the musicians are talented, in fact. I do detect definite Anthrax influences, especially in the guitar work and some vocal parts. The vocalist reminds me of Fates Warning's new throat, Ray Alder. What can I say, but way to go. The opening track, "Heart Attack," is my pick, and, unfortunately, the lyrics are not printed for this one! The lyrical content shows the band's keen awareness on various social and political flaws which run rampant in today's world. One thing that I liked which I don't usually comment on or talk about is the cover. The album's title, *World Circus*, is superbly encompassed on the sleeve with a painting of a clown in a businessman's suit with the button to the big top, which consists of nuclear generators with the colorful tent around them. Great concept. This album has everything for those looking for the thrash, speed, and power metal aspect of a record. A must for everyone. [Well, almost everyone, maybe—ed.].

Andy TerHaar

FATES WARNING No Exit (Metal Blade)

LP

Fates Warning—four albums strong. Reminiscing back, one can recall the beginning, *Night On Bröcken*, a progressive, Maiden-esque vinyl demomasterpiece. A straightforward and slightly twisted Queensrÿche style of music was introduced. And, lest we forget, a vocalist who could only be understood if one had the lyrics in hand. Not only did Fates Warning progress enough to gain a definite musical identity, but by *Awaken The Guardian*, over half of the vocals could be understood without visual aid. John Arch could not only enunciate more clearly, but his vocal lines had become so fresh and original that, to me, HE was Fates Warning. Of course, one can not discount the importance of the distinct drumming and bizarre chords Fates Warning use so frequently. But, I'm afraid with the addition of Ray Alder's voice, Fates Warning have lost that unique touch that made their sound so distinct. Alder is a good clone, however. He sounds uncannily similar to Geoff Tate, yet lacks the precision and bite that separates Tate from his devotees. Alder also assimilates some of Arch's vocal style, but trying to fill the vocal chords of John Arch has proved a little more than difficult. I will say that Ray Alder is technically an excellent singer, but his lines tend to be repetitious, tedious, and unevent-

ful—perhaps recording the LP one month after joining the band was not the best course of action.



The lyrics have become much darker in feeling; a melancholy mood has been created in the song "Anarchy Divine," where Aresti (a lyric writer?—I never imagined—the guy was so quiet when I interviewed them) portrays the oppression of the individual. "Silent Cries" also bears the darker, almost cynical, lyrical shade: 'Questions unanswered remain; alone they mourn, a fragile mind...silent cries.' John Arch's positivism and *strikingly exotic* poetic quality has approached the point of extinction in Fates Warning. In fact, an almost Stoic acceptance of disaster, helplessness, and misfortune is assumed in every song—look at the album title, even; I can't see that a never-fulfilled, weak hope is positive; so much for the claim in their biography about "clear, positive, musical vision."

In terms of material content, Fates Warning have walked around on their plateau for the majority of the LP and slid into a few small, chasms in which reside genericism and riff rehashes. "In a Word," Fates Warning's dabblings in thrash, presented a few concepts, as did the album epic, "The Ivory Gate of Dreams," but I view this release as a digression from *The Spectre Within* and *Awaken The Guardian* where every song appealed to me and seemed unquestionably different. My personal opinions will, of course, have no effect on the sales of this LP because Fates Warning have always been an underground band until now, and very few newcomers to their sound will be disappointed. (The band's relaxation on technicality will most certainly succor the album sales.) But, veteran Fates Warning fans like myself (I even own a *Night On Broken* shirt) will be a bit upset at the changes that have taken place. I'm sorry, Mr. Matheos, but I think it was a poor idea to oust John and begin writing *No Exit* two weeks after the recording of *Awaken The Guardian*.

Chris Orloski

EXORCIST Nightmare Theatre (Cobra) LP

This is the first time I have ever actually sat down and listened to this band. You're probably asking why I'm reviewing such an ancient artifact. I find myself asking the same thing. [It managed to wind up at the G.M. address, that's why—ed.]. Anyway, when I first saw the name of this band, I was expecting the grinding death sound of what old people call "long hair, devil worshipping music." And, along with titles such as "Black Mass," "Queen of the Dead," "Death by Bewitchment," "Lucifer's Lament," and "Burnt Offerings," one would naturally sense the theme of old Possessed and the demo days of Death. To my dismay, my thought of the grinding death sound was totally contrary to what this band actually had in store. Their sound is very clean. Much like Mercyful Fate's production with some influences from Metallica's *Kill 'em All* days. Vocally, think of

Piledriver. If you like old Mercyful Fate, Metallica, and perhaps the rhythm section of Diamond Head, you'll get a kick out of this album. You might also find it hard to come upon because this particular copy I was given was the first one I've seen since late 1986.

Satoshi Matsumae

H.R. Keep Out Of Reach (SST) 12"

In this three-song single we find H.R., formerly of the Bad Brains, working in a hard rock type of format. This 12" was originally released some time back on Olive Tree Records, H.R.'s own label. The first song is "Keep Out of Reach." It has an enlightening chorus and ends with the strange chanting of "keep out of reach."



Next is another version of the title track...just a little different from the first. The last song to be heard is "Power of the Trinity." The lyrics in this song are based on his religion. There is one part about the Pope that's hilarious! I think the backing vocals on this song are kinda silly. I like this new material from H.R. mostly because of his voice. It's basically good.

Steve Murphy

COMPLETE DEATH II LP (Death)

Side one opens with some chaps I had the chance to see play live a while back—Angkor Wat from Corpus. "Emotional Blackmail," their song, is the best song on this LP. It is driving, with some technical parts. Next is "Religion" by School of Violence. With this all too cool name, they don't impress me too much except for an interesting slow part in the center.

Lethal Aggression's "Corruption" follows with some almost Cryptic Slaughter speed parts. I don't really like this, but the vocalist's voice reminds me of Suicidal's singer in the good ol' days, which is good. Hatred's "No Control" is an average song. I don't really like the guitar sound, though. Karrior's "The King's Exile" stays the same tempo while keeping the same rhythm through the whole song. It proves to be boring to me. The Impulse Manslaughter and Dirge tunes just blazed by me without making much of an impression. Now comes my rag band—Alchemicon. The are constantly shouting lyrics in their song, "I'm Core, You're Not." Then it says your a shithead. What excellent poetry, or, better yet, it's making some kind of great social statement! Naw, it's just lame. I guess the band has a little club or something, so that if you're in it, you're core or something. Spanky would be proud! Next are Four Walls Falling with their song, "Self-confidence." Finally, another song that is good. It's more hardcore punk then the rest of this death/thrash/anteater stuff. Taking second place as

the best song is Tyrannicide with "Don't Label Me." It is a bit more hardcore than the demo on which I heard them. I like it a lot. Certain Death is an interesting band. The singer sometimes subliminally surrounds me with memories of the first Wall of Voodoo singer. "Tomorrow Alcoholics" is their decent track. The Dehumanizers end this effort with "God Men of the Future." They have a very raw sound, definitely hardcore.

Right here is where I'm going to complain about production on *Complete Stupidity Part 2*. Now don't get me wrong...some bands have good production, but it changes band to band. One song that is mixed very high can lead to another with a very low end and not many highs. You might say that is in a band's style; well, I don't think it should give you headaches. Death Records should put more money into their compilations and stop pressing demos.

In conclusion, I say that people should buy this LP for the Angkor Wat and Tyrannicide tracks.

Marvin Jackson,
The Friendly Neighborhood
Music Watchdog

OXENKILLER Monster of Steel (King Klassic) EP

Are all singers from France this goofy? I mean, everyone should by this EP and make it the comedy hit of the season. His highs sound like the noise a drummer I used to play with makes. We dubbed it "The Walrus Mating Call." The music is all right, in the vein of Mercyful Fate. There are a lot of acoustic, quiet guitar parts that make some people happy. The song titles are "Monster of Steel," "Stress," "Night's Law," "Sacrifice," and "The King Is Dying." The way the economy is today, I'd probably pass this up.

Steve Murphy

THE ACCUSED Martha Splatterhead's... LP (Combat)



I'm Accused, you're Accused, Jesus H. we're all Accused. And, yes, they are too. But, for a different reason. They eat, breathe, synthesize, and excrete gore music. These lyrics are not for you baby-faced, pampered, TV clones. Of course, if you've experienced the last two Accused releases, then this is mere icing on the slime pond, as it were. A fine exhibition of gregarious gore.

Now, what's this with the Accused having a more punk sound this time around? *More Fun Than an Open Casket Funeral* whacked us over the head with a volatile case of thrash with vocals gone Yose-

mite Sam on nitric acid. The production was not such a favorable thing, though—and for the Accused, that's good. But, do not forget the sandbags in place of bass drums. On *Martha Splatterhead's Maddest Stories Ever Told*, another hue of punk has been added to the style. Here we have more hardcore instrumentation and oddly melodic progressions that bypass the rock 'n' roll I, IV, V chord progressions. And, the drum sound is better—ahem, not to mention improvement behind the bass pedal. Comparatively speaking, the songs are about the same mix of tempos that appear on *More Fun* and *The Return of Martha Splatterhead*. On this release, however, the vocals tend to get a bit monotonous.

The LP rockets beneath the needle with "Psychomania (She's Dead)." A bass intro and a few yelps from Cooke are the prelude to what lies ahead on side one. The musical changes and technicality can be likened to the Crumsuckers. And, in "The Bag Lady Song" those ancient Metallica influences are still apparent throughout the riffing. A little toddler singing "Jesus loves the little children of the world..." peacefully introduces the ultimate resurrection of "I'd Love To Change the World" by Ten Year's After. The "heaviness" has multiplied 100-fold with the addition of abrasive guitars in the refrain. And what would the world do without Blaine's vocal storm hurling shock waves all over the top. It is outrageous. So is Kurt Vanderhoof's lead. Speaking of covers, the Accused also recorded the GBH song "Sick Boy" to commemorate that tour. As for "Chicago"...it sounds like a rap band's sour attempt at industrial, digital sampling and getting only farting noises as a result. "War=Death '88 (and Beyond)" and "Loosing Your Mind" are inspired hardcore if I ever heard any. Simply beautiful in their raw energy and release. With "Lights Out," the Accused once again fornicate with the punk style borrowed from the Angry Samoans. The result: a lyrically ludicrous tunneling with a musical hook so powerful, it...well, you get the picture. A simply brilliant cover, period. "The Hearse" is the funniest album exit ever contrived. No more description shall be given for conservation of humor's sake.

For a band that is seven years old, I would have to say that I am pleased that they have retained such a consistent style and have not tried to get that glistening production that all the other metal bands want in the end. I salute you!

Chris Orloski

NO AGE Compilation [2 LP's] (SST)

Very interesting collection of music here. From severe dissonance to melodic coherence, this compilation serves as a good cross section of alternative, instrumental music. Black Flag start the disc with "Southern Rise." It is as untight and uneventful as one might expect. In fact, the entire piece is coated with one long, awkward guitar lead. Blind Idiot God, on the other hand, push ahead progressively with rampaging bass lines and fantastic ringing guitar chords. Excellent, boisterous drumming, creative guitar solos, and a punk edge make this instrumental very enjoyable to listen to. Victims Family come to mind when hearing Blind Idiot God's "Dark and Light." Henry Kaiser with "Sugagaki for Conlon" takes a modern, dissonant jazz approach with some synclavier parts, ugly, farting keyboards, strange leads, horns, and erratic drumming. It resembles Steve Vai in some ways.

With Elliot Sharp's "Shopping Maul," the stranger side to this compilation begins to emerge. Programmed drum tracks overlaid with exotic sounds and constantly shifting rhythms produce a sound similar to electronic industrial, smashing glass and all. Sharp's "Diurnal" is on the verge of being a sluggish Mahavishnu Orchestra composition; cellos and violins are the instruments, no percussion. The soundtrack to *Eraserhead*, however, is more dissonant. "Florida Power" by Lee Ranaldo does not see the light, unfortunately. Only two seconds of music is present on the vinyl...strange. Is this some kind of blunder on the manufacturer's part?

Lawndale's jazz form of psychedelic, rockin' punk is really refreshing. Great, melodic progres-

sions, touches of flamenco, and somewhat hesitant leads appear throughout "March of the Melted Army Men." Their "Days of Pup and Taco" is good with its uptempo, Cure-like drumming and stylish guitar leads. The thrash outburst with a St. Vitus guitar sound is certainly a surprise, though. On Glenn Phillips' "Vista Cruiser" a rock-based drum track with mellow keyboards are the background for a happy, energetic bass line and an occasional guitar blurb. I can't say that Glenn Phillips is too exciting, although his guitar wanking and excellent leads make the song creditable. If you like Vai's ability, you will like Phillips. Pell Mell come across as a modern day instrumental outgrowth of Adam And The Ants. Similar drum, bass and guitar sounds are heard. Organ-derived keyboards are added and detract from the music. It is quite enjoyable if the keyboards are ignored.

Paper Bag are entirely improvisational, inspired by their environment to create spontaneously. "Faith Opaque" is an interesting set of percussive, keyboard, and guitar sounds. Even a bird tweet here and there. The images I get when I listen to this instrumental are incredible. It sounds somewhat similar to new age with a much greater degree of freedom due to improvisation. On "Priests on Drugs" it gets even more bizarre with the spiraling half step keyboard notes ascending and descending like a cork on a rough sea. Interesting bass and drumming here.

Scott Colby's "Let's Go Places and Eat Things" brings back the '50's slide guitar along with a jazz rhythm section and plenty of sax and horns. Universal Congress Of attempts to be ethereal and sublime with abrupt climaxes. Their material is drawn out and not very stimulating. Steve Fisk has some industrial ideas, however. In "Johnny Smoke," anthem-like, mourning guitars move slowly from the background to foreground. Fantastic piano and keyboard parts support the song. Lovely, lovely dissonance is heard over slow, stable drumming. Gone's presentation is short and sweet; gone, in fact. I didn't even get an impression...

The Alter Natives are full of energy, and with a flute, too!! "Over the Counter Culture" has fine chord progressions mixed with pure cacophony and even acoustic guitar in places. A very good bass sound and innovative drumming help this song out immensely. Overall, very captivating with its musical textures. On the other side of the hill, Frith & Kaiser leave much to be desired with "The Trace."

It's a funny thing, one of the best artists on this entire compilation is not listed. The last song on side four is simply great riffing and bass playing all around. A distorted guitar sound is blatantly thrown at the listener, and an interesting thing is the key changes in the leads. Some good substance in this music. It is a pity no credit is given.

In conclusion, SST has assembled a very, very wide range of musicians/composers on *No Age*. If you can find it for under ten bucks, it might be worth the investment.

Chris Orloski

GOO GOO DOLLS LP (Mercenary)

It is almost unfair for me to be doing this review. This is that kind of Hanoi Rocks meets C.O.C. music that I love so much. Also, the Goo Goo Dolls are from Buffalo, New York. Eeee-ya. I was meant to do this review.

Every song on this tape is different. You have to enjoy this type of music to enjoy any of this album. Crunchy guitar and happy chords. They do a great cover of "Sunshine of Your Love" and "Don't Fear the Reaper" by Blue Oyster Cult. There's also a song called "Don't Beat My Ass with a Baseball Bat." That chorus distinctly reminds me of the old Ramones tune, "Beat on the Brat with a Baseball Bat."

The only complaint I have is that no picture was sent to me. I'd love to see these guys' image. Not that it matters, though. I got the tape, I love it, and you can too. The new album called *Jed* will be released on Mercenary soon. Make your life worth living.

Jei Thomas

BLOODLUST Terminal Velocity (Wild Rags) EP

Bloodlust are a band that have released an EP, but the production is equal to that of a demo. From out of the studio to a piece of vinyl is eight generations of reproduction, so, fellows, you have to put a little money into it. I don't know if this hurt or helped this recording, but Eric Meyer of Dark Angel produced this.



Now, on to the music...the first song, the title track, is a pretty lame try at speed or thrash. And that name, is it supposed to mean speed that kills? Why don't you just say it? The next song, "City of the Forgotten," is slower and more boring. Right at the first of this song is where I realize how annoying the vocalist is. The rest of the thing doesn't get any better, so I'm going to halt the massacre at the names of the last two songs. They are "C.T.R." and "Semper Fi/Guilty As Sin." I don't think I need to restate how I feel about this thing. Avoid!

Marvin Jackson

I.N.S. RAZORBACK (Giant) LP

This is obviously the first LP from Indestructible Noise Command, and from the start I have trouble with it. The first song is "I.N.C." In this I hear a band that is trying its best to sound like Metallica, Anthrax, etc., or whatever is popular, and they fail quite well. The bass player throws in licks too much, and most of them don't fit or are in the wrong key or are not executed well. By the time we hear "The Grip of Death," the bassist/vocalist is now trying to pull off a Hetfield imitation. It doesn't work. From here on things just get worse. I mean, read these original song titles: "Anarchy (the Pursuit of Happiness)," "Fists from the Mighty," and "Passage Through Purgatory."

Well, I guess I've been a little harsh, but everything I've said is my true opinion. I could just lie and say good things or not really say anything, but that would not be objective. And why the hell should anyone read this if it was any other way?

Steve Murphy

KING DIAMOND Them (Roadracer) LP

Oh, King, now look at what you've done. You know how seriously people take your lyrics; now someone is really going to think the experiences you've described are REAL! In all honesty, though, I declare this album to be very good. And only one original Fate member left. Hard to believe that Hansen, Denner, Shermann, and Ruzz...are all gone. Even Moon has been sacked to have his position filled by Swedish guitarist, Pete Blakk; Hansen's replacement has materialized in the form of Hal Patino from the States.

With the usual supposed-to-be frightening intro-

duction ("Out from the Asylum"—which, coincidentally, borrows quite heavily from the *Twilight Zone* theme), *Them*, opens the gateway for old Mercyful Fate fans to relive (some of) the powerful, overwhelming aura that the original band exuded. There's no doubt about it, the new production, without so much gloss, is exquisite! The drums have much more of an acoustic, down-to-earth sound, and the guitars have once again been pushed to the foreground. The mix can be compared to that of *Melissa* and *Don't Break the Oath*, but the production is indubitably better. Keyboards are strategically placed throughout the album in similar fashion to *Abigail*. King Diamond even reinstates from his pristine days as a vocalist his melancholy midrange that I love so much. It is wonderful. But keep in mind the Chinese yin-yang: for every little bit of good there exists a little bit of evil. The voice characterizations...as inane as ever. I find them entertaining, but I think King Diamond has gone much too far; I would like to laugh at them, but the music, in contrast, is so serious.

The guitar work is a great mix of riffs and patterns resembling those from *Abigail* and extending all the way back to the golden days of *Melissa*. The presentation and variety is good, and traces of Denner can still be heard in the writing style. The progressive mastery is still there, but, although La Rocque and Blakk inject ornate and virtuosic leads into the songs, the fluidity, aestheticism, and feel for melodic hook that Denner provided has paled.

Some nice acoustical guitar work appears on the LP. "THEM" is a prime avowal of this. Unfortunately, there are standout tunes on the LP. "Welcome Home," "Twilight Symphony," "The Invisible Guests," and "The Accusation Chair" glow with Diamond's unfading writing abilities. Something rather paradoxical is that while the guitar, bass, and drum parts retain vitality, Diamond is starting to thin out on new vocal melodies. I hear an abundance of repetitions and mutations from LP's past.

The lyrics: interesting, provocative, and harmlessly grotesque. It would make a fascinating horror movie, but I think King Diamond is stepping into literary boundaries where the expertise of someone like Stephen King is needed to bring across the full, horrific effect. The writing style on *Abigail* is more interesting, and Diamond's explanation of the change, i.e., letting the music set the mood on *Them*, is an inadequate excuse for limiting his use of adjectives (!) in the lyrics.

One note of warning before closing: the extra track, "Phone Call," on the CD version is a phone call. No music, it's stupid, so don't get excited about it. If I had to sum the LP up in one phrase...*Them* is a superb work of art; vocal harmonies are pushing the sound envelope. Creative riffing with a more realistic production are what will drive this LP to its destination.

Chris Orloski

BLOOD FEAST Face Fate (New Renaissance) EP



This N.J. lot have only been going for about three years and were at first known as Bloodlust. They released their debut album about a year ago on New Renaissance, and like most NRR vinyl, it suffered from bad production; but, this EP, featuring one new and three re-recorded tracks, has a much better

production, probably one of the best produced albums on New Renaissance.

Without an intro (original!) the band goes straight into the new title track. This song is pretty much out 'n' out thrash, but some great bridges (mosh parts) keep the listener interested. Sadly, this track suffers from a rather weak guitar solo, but it's short enough not to ruin the song. Next up is "Bloodlust," and the better production gives this song a new dimension, but still, this is the weakest track on the EP. They should have taken the title track of their album *Kill For Pleasure*, which I find a more potent song.

Side two kicks with "R.I.P.," a song that I already liked on the album, and here it is given the treatment it deserves, as the good drum work carries this track along. The last song is "Vampire," and it even tops "Face Fate" for the best tune. Keeping the song at a slower pace has certainly helped matters, and I hope that the band notices that they are more potent at a slower, but not doomy, pace. This track reminds me of some stuff from the new Morbid Angel (not quite that good, but almost).

If you have the LP and were disappointed, give 'em another chance, and get this slab of vinyl. They are not the most original band, but they inject enough enthusiasm and ability into their Whiplash/Possessed-like sound that it comes out a winner.

Marcus Greiner

MARIANI Perpetuum Mobile (Ltd. edition re-issue) LP

If I were asked to sit down and make a list of the ten most incredible guitar albums ever, it would be quite a difficult chore. Still, one record that I already know would make the list (and probably the upper half) is this one. It is the only disc by Mariani. Originally released in 1970, the album is totally impossible to find in its first form. Thanks to a wonderful person in West Germany, at least 150 copies were reprinted and made available to the public in 1987.

The details of Mariani as a band and the recording of this record are extremely sketchy; however, I do know that the drummer's name was Mariani and the guitarist was none other than legendary Texas axe-whizz, Eric Johnson. Style-wise, *Perpetuum Mobile* is very heavy and extremely diverse. The amazed metal fanatic will find examples of crushing 70's grind, much in the vein of bands like Captain Beyond and Randy Holden-era Blue Cheer. Plus, the A.M.F. will also find grueling, distorted Texas blues and short, somewhat jarring, mellow jazz segues. Through all of this, Eric Johnson (fifteen years old at the time of recording!!) is just totally wailing on guitar, filling every nook and cranny with enough brutal, yet progressive lead to make heads spin everywhere. The remainder of the band admirably supports Mr. Johnson in his forays into experimental string bending. I especially like the vocalist, who will remind the early metal connoisseur of Paul Williams of Allan Holdsworth's Tempest.

In short, while *Perpetuum Mobile* may be a bitch-n-a-half to find, it's something that everyone into lead guitar-oriented metal should search the world for.

Ray Dorsey

AVA ELECTRIS (advance tape) (n/a)

Say hi to another foxy lady. I'd like to introduce to you Ava, singer and frontwoman of the New York based Ava Electris. She (her real name is Sabrina) and her band, the Road Warriors are: the above average guitar player, Dave Tomalonis, Jonathan Buck on bass, and Rich Bagi behind the drums. Ava already appeared on the *Boston Anthology Rock 'n' Roll Vol. 9* with the song "Joey Guitar," her tribute to Joe Perry where former Aerosmith member, Jimmy Crespo, helped her out. But, I liked her voice better than the song, so I was really looking forward to this tape.

And, here comes "Kamikaze," the killer track with attacking guitars and dramatic playing. This song, along with "Wake Up," is on the second volume of *Ladykillers* from New Renaissance Records. Ava describes "Wake Up" as a "Victorian-styled song about kings and queens, a real play on words about a deck of cards that comes to life." Listen to this song and you can hear mysterious cathedral-like gongs, but it's a Led Zeppelin-ish torch song. The opener, "Restless To Roar," is also good, but sometimes, especially on a song called "Trouble," it seems a little unstructured to these ears. Nevertheless, an interesting project. Oh, I almost forgot to say she also wrote an anti-drug song and will be setting up a tour of schools on an anti-drug campaign. So, support the cause.

Georg Loegler

DORSAL ATLANTICA Divide And Conquer (n/a) LP



A Brazilian speed/thrash metal band with a technical edge...impossible you say? Well, Dorsal Atlantica are just that. Founded in 1982 by the two brothers Carlos "Vandalo," guitar and vocals, and Claudio "Cro-Magnon," bass. Together with their friend "Hardcore" on drums, they form this three-piece outfit. After listening to their LP, I can see why they were voted as the most popular Brazilian metal band. Dorsal Atlantica display a lot of talent and refreshing, music writing ability. For the most part, the music is fast (not one song that isn't!) and fairly complex. The songs on this advance tape contain well done changes and rhythms that, at times, border on progressive metal.

Although the lyrics are also well written and deal with topics such as neglect and unfair treatment of the elderly, street people, and a little interesting history, their delivery is poor. Carlos' screaming technique just doesn't work. Also, the lyrics don't fit the music well. But, you should not let the not-so-great vocals ruin good music. For information, write to: DORSAL ATLANTICA / Caixa Postal 33 132 CEP 22 450 / Rio De Janeiro / BRAZIL.

Scott Messec

DESCENDENTS Liveage! (SST) LP

Liveage! Like the title implies it is a live LP, but it is also the last release from the classic power punk/pop group. Like most live LP's, *Liveage!* is a collection of the band's best songs from most of their albums. It has seventeen tracks including the "All" intro. The songs are "I'm Not a Loser," "Silly Girl," "I Wanna Be a Bear," "I Don't Want to Grow Up," "Kids," the Beach Boys cover "Wendy," "Get the Time," and their theme song "Descendents," and this is just the first side! The second side opens up with a little Descendent philosophy in their silly "All-O-Gistics." They continue with "My Age," "My Dad Sucks," "Van," "Suburban Home," "Hope," and "Clean Sheets."

The production of this album is excellent; in fact, it's better than some studio LP's of the same genre. The sound is very clear with the small exception of feedback during one song. The mix allows easy distinction between instruments. Also, the songs are

well played with no noticeable mess-ups. Overall, this is a great release from the Descendents. It would have been a great show to see.

Scott Messec

H.R. Human Rights (SST)

LP

After the breakup of Bad Brains, we find H.R. (vocals) and Earl (drums) doing an album together. It is quite a different type of album compared to Bad Brains with much reggae influence as well as rap, pop, and even a little of Bad Brains here and there. This will probably disappoint a lot of Bad Brains enthusiasts. It takes a wide, open mind to get used to it all. The styles of music vary from song to song, and you have to wonder if it's even the same band at times. Some songs to gel on are: "My Mama," "Don't Break," "Life After Death," "Conquering Judah," and "Jah Like That." I've found much reward in my adventures of listening to this album. That is all I'm going to say. Live a little, and buy something different.

Steve Murphy

ATTITUDE Kein Schlaf Bis Deutschland (We Bite Records)

From the remains of the California bands Attitude Adjustment, Condemned Attitude, and probably a few other bands with the word 'attitude' comes (you guessed it) Attitude! This German (can't you tell from the title?) mini-LP is incredible in every aspect except for the fact that it doesn't come with a lyric sheet. The production is absolutely amazing and may be due partly to the fact that it was recorded on 45 rpm rather than on 33, which would do nothing but leave more unrecorded vinyl. This disc features five songs, some of which were recorded on the C.A. demo. This is just another one of those great crossover bands with total hardcore lyrics and attitudes (sorry, couldn't think of a better word). Musically, they sound a lot like C.O.C. from the *Animosity* LP except that Attitude are much cleaner sounding and faster at times. I happen to think that they're even better than C.O.C.! Every song here is excellent, but some that I really like are "Homeless Crew," "Practice For War," and "Save Thy Brother." This record might be a bit expensive because it is an import, but I think it's worth it. Besides, even *Metal Farces* gave it an eighty-five (Strongly Recommended), so you know it must be good! (Would *Metal Farces* lie to you? Probably—but not in this case.) So pass up that Carnivore album *Live From Auschwitz* or the new Masters of Discrimination LP *M.O.D. for K.K.K.*, and pick this one up!

Marc Fischer

PARIAH The Kindred (Steamhammer)

LP

Pariah are a strange band in that, over the course of four LP's and one EP, they have had three different names. They went from the moniker Satan during the NWOBHM glory years, briefly to Blind Fury, then back to Satan in '86 and '87. And, now they have switched to Pariah. Despite this rather chameleon-like identity, the band has released one platter after another of top-notch, classic British metal. On *The Kindred*, Pariah keep intact the lineup from the Satan *Suspended Sentence* LP and further embellish the style of that record. It is a metallic offering with its roots firmly entrenched in the wondrous NWOBHM, as cuts like "Scapegoat" and "Promise of Remembrance" display. Still, Pariah manage to quite credibly inject the power of Metallica-like speed and

aggressive, Anthrax-style choruses into tracks such as "Gerrymander" and "The Rope." As usual with this band, the guitars of Russ Tippins and Steve Ramsey are raw and cutting, yet exquisitely precise. Even melodic when they have to be.

Michael Jackson's (no, it's a different one!) vocals are commandingly gruff like vintage Rhett Forrester, but he has the ability to become the subtle crooner as sections of "Promise..." and others indicate. A final thing that I really love about this band is their very cool, "real life/today's world"-style lyrics, something they began exploring heavily on *Suspended Sentence*.

In conclusion, *The Kindred* is one of 1988's better heavy metal releases. No matter what name they go by, Pariah, along with Maiden and a precious few others, are keeping the class and power of NWOBHM alive in today's music scene.

Ray Dorsey

MIND OVER 4 Out Here (Triple X)

LP

Holy heck!!! This is *easily* one of the most innovative and best damn albums I've ever heard! I'm not kidding. When a correspondent turned me onto *Mind Over 4*, I wasn't sure what to expect, but "pleasantly surprised" doesn't even come close to doing my reaction justice. This band consists of four young men who are great musicians, and they write in a manner that makes overall descriptions null and void. From the early Rush-like stylings of "Hold On" and "Sex with an Apparition" to utterly devastating wonders like "Sunn" and "Martin's Song," *Out Here* is a breathtaking panorama. If you can imagine Sean Harris singing for a band that has Neil Peart on drums, Buck Dharma (The Edge) on guitar, Stanley Clarke on bass and Kurt Vonnegut writing lyrics, you may have a slight idea! I am thoroughly amazed by *Mind Over 4*, and, although I'm not sure when this album was actually released, it's the best I've heard in 1988.

Mind Over 4 are: Mark Fullerton—drums, Dave Hamilton—bass, Boyd Michaelson—guitar, and Spike Xavier—vocals, piano. This band is from California, but sadly, I don't have a contact address as the one on the LP is incorrect. I do know that they are presently working on a new LP.

Ray Dorsey

R.K.L. (Rich Kids on LSD) Rock 'n' Roll Nightmare (Alchemy)

LP

I think that R.K.L. are hardcore's best kept secret. These guys have been around for years and, still, very few people seem to know about them. Anyway, this is one hot record, and this band deserves a lot of credit because the LP length is only seconds away from being forty-five minutes! Unfortunately, the length of the album on the vinyl causes it to lose some volume, but I certainly don't mind crankin' this one up a bit louder. The switch from Mystic to Alchemy has made a big difference for these guys. A lot of money was put into this album. Most noticeably in the form of a simply beautiful album cover and a really classy, twenty-five page comic book that illustrates the songs fantastically through drawings and lyrics. My favorite has to be the comic of the two dressed down Suicidal homeboys standing next to a sign that reads "Join the Army," for the song "Lay Your Weapons Down."

R.K.L. have had a few lineup changes. Vince is no longer in the band, and another guitarist named Barry Dalive has been added. Bomber takes care of both bass and drums and manages to do a simply outstanding job on each. The standard R.K.L. sound of fast, rock 'n' rollish hardcore has changed a bit. Jason's vocals have started to sound like David Wayne (ex-Metal Church) going punk. The music is much more metalish, but not speed metalish. They sound like AC/DC goes hardcore rather than sounding like

Broken Bones. The album is just filled with 'feel good,' uplifting music that is such a joy to listen to. One thing I love about this album is the sheer power and immense complexity of the guitar work. These guys can really play well, and they aren't afraid to do a little solo here and there. Things could sometimes be just a bit tighter, but I'm more than satisfied.

I have to say that this album has gotten constant attention from me because of its many catchy tunes. Some of my favorites among the fifteen tracks are "Blocked Out," "Alone Inside," "One Light, One Mind," "Seein' You," and "Scab on My Brain." By the way, the lyrics are quite good, too. Many are personal, some are not. Check out this album. I think you'll be pleased.

Marc Fischer

HELLCATS LP (King Klassic)

Hellcats are a band that play a style of music heavily in the vein of hard rock. They have much talent in what they are doing, but it's just too much in the blatant, commercial vein for me! I think fans of Europe and Aerosmith will probably find this interesting. There are also many guitar solos throughout, so I guess kids looking for a guitar hero can pray to this fellow and lose all identity in themselves. Some song titles are "Hold," "Equalizer," "Rock 'n' Roll Attack," and "Coliseum Rock II (Ready to Rock)." I can't say this is bad, but I don't like it.

Steve Murphy

ZNOWHITE Act Of God (Roadracer)

LP

At long last, Znowwhite, who have been around as long as there has been speed metal, have released their first full length album. Right from the beginning one can tell an improvement and growth in their music since their debut EP *All Hail To Thee*. To begin with, the songs are longer without becoming boring and repetitive. Right from the first song, "To the Last Breath," Ian Totoya demonstrates that he has the ability to create some intense, crunching riffs that permeate the entire LP. Also, this track, as with the majority of the rest including "Baptized by Fire," "War Machine," and "A Soldier's Creed," follow a theme of war and rebellion.



Paul Naitin

The track "Thunder Dome" is based on the Mad Max film. It is very aggressive like the rest, and it has a great chant: "Two men enter, one man leaves." The last track of the LP, "Something Wicked (This Way Comes)," is not as aggressive as the others, but it is the best at showing Znowwhite's maturity and sophistication. This track is inspired by the Ray Bradbury novel with same title, and it is very long, approxi-

mately nine minutes. I believe it is their best song. It has an ominous introduction, and, like the novel, it contains interesting parts with tempo changes and anticipation peaking at climaxes. Throughout the LP, vocalist Nichole Lee gives an excellent performance, but she has now been replaced by Debbi Gunn from Sentinel Beast. I hope she fares well.

Scott Messec

HERESY/CONCRETE SOX Split LP (Earache)

These are easily two of the hottest new bands from the U.K. This record has been out a while, but I'm reviewing it now because I just recently got it. It is a bit difficult to find, so I doubt all of you have heard it. I believe it was only released in England, but if you want to pay enough (like I did—\$10!!) or look hard enough, you should find it. Well, on with the review.

First up are Heresy. These guys are easily one of the fastest bands ever! Definitely among the speed ranks of Napalm Death and earlier Cryptic Slaughter. If you've heard nothing faster than Slayer, you're in for a BIG surprise. If you can decipher the Mille Petroza-like (from Kreator) vocals without using the lyric sheet, you must be someone in the band! This is, however, not noise. When done right as these guys do, this kind of music can be really deadly. Heresy are total speedcore, but they still have a great deal of heaviness, particularly in the song "Nausea." Don't let the song names fool you, however; these guys try to stay away from the usual bullshit-violence lyrics. Surprisingly enough, from the song called "Nausea" we have "As darkness smother all life, the question remains the same. For such suffering, what do the leaders gain?" From the song "Belief," about religion and evangelism, comes: "Drilled into our skulls, a mindless, fucking lie. This myth of God-like doctrine, festers in our minds." Other amazing songs of the six here are: "In Silence" and "Genocide." These guys previously put out a flexi which I haven't heard, but it's been said that the sound quality is horrendous. Production on this album rates pretty high, however, for a release on a really small independent label.

On the flipside we have Concrete Sox. These five tracks are slower, occasionally Kreator speed and as 'slow' as Metallica at times. The music here has more emphasis on heaviness. The opening track is a great song called "Key to the Door." After a bit of guitar, a snare drum blasts in with drum work that sounds like a barrage of firecrackers going off. This kind of drumming continues throughout the album and is really cool. The vocals are quite gruff, but crystal clear compared to the great voice of John from Heresy. I love every song here except the first half of "False Insight," which I find a bit boring. Once again, interesting lyrics prevail, particularly in the song "Speak Siberian or Die (For S.O.D.)." This offers a point of view I find quite interesting, "We have to be commies 'cos we don't agree with you? Millions don't speak English just the same. Your hate is articulate, you hid behind your 'wit.'" I'd like to let these guys hear that stupid M.O.D. (Masters Of Discrimination) album! Overall, each one of the songs here has lyrics that I really like a lot. It is great to see a band that is totally metal writing great lyrics (that one would normally find only among hardcore groups) in every song. I'm getting very sick of metal groups who really take pride in themselves for saying something smart once or twice, while they still continue with violent or satanic lyrics. (Hi, Nuclear Assault!) One other song that I must mention for the lyrics is "Modernization (A New Form of Slavery)," which is about how the U.S. spreads capitalism to poor countries, and, as always, hurts more than helps. Some lyrics are: "Haiti's the poorest country in the Western world. Yank profit preaching the capitalist word. One percent of the people take seventy percent of the land. Nine in ten illiterate, no pedastool to take a stand." Pretty impressive in my opinion.

Well, overall, I think this album is really worth your money. I can't really recommend it to everyone, though, because it is more brutal than most metal/

FROM THE READERS.

DEMO POLL:

- 1) Watchtower—Instruments of Random Murder
- 2) Oliver Magnum—01986 Demo
- 3) Majesty—'87 rough demo
- 4) Sadus—D.T.P.
- 5) Anacrusis—Annihilation Complete
- 6) Ice Age—General Alert
- 7) Mordred—Demo II
- 8) Atrophy—Chemical Dependency
- 9) Legacy—Demo #1
- 10) Morbid Angel—'87 demo
- 11) Realm—Final Solution
- 12) Nightchild—No Patn; No Gain
- 13) Sacred Reich—Draining You Of Blood
- 14) Siege's Even—Repression and Resistance
- 15) Tyrannicide—Hiding Under White
- 16) Pedifile—Round 2
- 17) Fatal-Violence—'87 demo
- 18) Aftermath—Killing The Future
- 19) Hellhound—From The Ruins Of Yesterday
- 20) Bloodlust—Anti-life

HONORABLE MENTION: Adonis, Alice 'n Chains, Amulance, Angel Dust, Annihilator, Answer, Anthrax, Apocalypse, Assalant, Autopsy, Balance of Power, Battering Ram, Bird of Prey, Bloodcum, Britany Fox, Chilling Vision, Coroner, Craig Collins Turner, Crimson Death, Crionic, Cro-Mags, Cross, Damlan, Dark Deception, Death, Deceased, Despair, Diamond, Doomwatch, Dream Death, Drifter, Exile, Forbidden Evil, Forced Entry, Funeral Bitch, Giorno, Goatlord, Gruesomes, Gypsy Kiss, Have Mercy, Hiram, Hitt Man, Incubus, Insanlic, Insecticide, Jet Blakk, Kazjurol, Kil D' Kor, Last Descendents, Leviathan, Machine Dog, Majesty, Medieval, Mefisto, Messiah, Minotaur, Mutilator, Mystic-Force, Mysto Dysto, Necrophagia, Nigro Mantia, Nuclear Death, Num Skull, Number Nine, Nun Slaughter, Outcasts, Outrage, Pedifile, Pestilence, Phantasm, Prophets Of Doom, Rave Bitch, Regurgitation, Rotting Corpse, Sacred Death, Satan's Host, Savage Thrust, Silence, Syndrome, Siren, Slaughter, Stretta, Tenebre, Thanatos, Tirant Sin, Vacant Grave, Viking, Violence, Wehrmacht, and last but not least, Xandril.

VINYL POLL:

- 1) Megadeth—So Far, So Good...So What
- 2) Death—Scream Bloody Gore
- 3) Kreator—Terrible Certainty
- 4) Fates Warning—No Exit
- 5) Slayer—Reign In Blood
- 6) Testament—The Legacy
- 7) Candlemass—Nighfall
- 8) Liege Lord—Burn To My Touch
- 9) Queensryche—Operation: Mindcrime
- 10) Heathen—Breathing The Silence
- 11) Metallica—Master Of Puppets
- 12) Celtic Frost—Into The Pandemonium
- 13) Voivod—Killing Technology
- 14) Dark Angel—Darkness Descends
- 15) Guns 'n' Roses—Appetite For Destruction
- 16) Mekong Delta—Music Of Eric Zann
- 17) Metallica—Garage Days Revisited
- 18) Riot—ThunderSteel
- 19) Watchtower—Energetic Disassembly
- 20) Blind Illusion—The Sane Asylum

HONORABLE MENTION: AC/DC, Ace Frehley, Aerosmith, Agnostic Front, Agony, Alice Cooper, Anthrax, Artillery, At War, Attitude, Beastie Boys, Bernie Tormé, Bloodfeast, Candlemass, Celtic Frost, Chastain, Cirith Ungol, Coroner, Crumbsuckers, Cult, Dag Nasty, Dead Kennedys, Death Angel, Dehumanizers, Destruction, Diamond Head, Dream Death, Drifter, Exodus, Faith No More, Fates Warning, Final Conflict, Flotsam & Jetsam, Gang Green, Gary Moore, Hades, Hallows Eve, Hellhammer, Holy Moses, Indestructible Noise Command, Infernal Majesty, Iron Maiden, J. Becker, M. Friedman, Kansas, King Diamond, Kreator, Lääz Rockit, Led Zeppelin, Liege Lord, Life Sentence, Lion, Loudness, Macabre, Magnum, Manilla Road, Manowar, Medieval, Merciful Fate, Messiah, Metal Church, Mind Over Four, Misfits, Murphy's Law, Napalm Death, Nasty Savage, Necrophagia, New Model Army, Overkill, Pink Floyd, Possessed, Sabbath, Samhain, Sanctuary, Joe Satriani, Scorpions, Sepultura, Shok Paris, Sinead O'Connor, Siren, Sodomy, Styx, Testament, Toxic, Tytan, Unseen Terror, Violent Force, Voivod, Wehrmacht, Whiplash, White Lion, Whitesnake, Wrath, and Zeetrope.

YO, READERS! Send in those playlists. Scribble down your 10 fave LP's and 10 fave demos on separate lists. Send 'em in, and make your opinion of what's great be heard. This is a very useful method of seeing what bands are worth checking out—the readers' poll. Please participate: **GRAY MATTER / 5319 Peterson Ct. / Flower Mound, TX 75028 / USA.**

hardcore that is out today. If this review sounds like your cup of tea, then take that cash you were going to spend on the new 'Bloody-Satanic-Kill-Death' LP and pick it up!

Marc Fischer

Δ 30 Δ

"War is at best barbarism....It is only those who have neither fired a shot nor heard the shrieks and groans of the wounded who cry aloud for blood, more vengeance, more desolation. War is hell."—William Tecumseh Sherman

Hey scumbags. Listen up. My name is Kluge and I'm the editor of a 'zine called Metal Meltdown. I'd like you to check it out if you are a serious metalhead into thrash, speed, DEATH, and noise metal. Our third issue is due out soon but, in the mean time, how 'bout buyin' our second. Metal Meltdown is the most popular mag in hell. It's read by Satan and over two million of his loyal followers. We love violence, death, torment, corpses, and dead grandmothers. Please buy my 2nd issue for \$1.25 because I'm poor and my kids don't have clothes. We eat crumbs for dinner. Our 2nd issue is 40 pages long and features Dark Angel, Death Angel, Nuclear Assault, and others. We make a disgusting issue every two months. You rule. Make funds payable to: Jeff VanderClute, P.O. Box 824, Severna Park Md., 21146.

EXODUS

Exodic Pleasures

Interview by Marc Fischer

First of all, I waited with my friend for two hours to try and get an interview with *any* of the three groups at this show (Anthrax, Celtic Frost, and Exodus). All but one of the security guards did nothing but dick around myself and the other four people who wanted any kind of interview. We got into the place at the same time as everyone else and thanks to just one security guard who got Scott Burke, we were able to get backstage; the place we should have been two hours earlier. Exodus are great guys who really do care about their fans. The rock star attitude of most groups this big was completely missing. I'd like to thank Scott Givens at Combat, as well as Scott Burke, and, of course, Exodus. A big FUCK YOU to the Tower Theater for treating every fan at this show like total shit and for not letting anyone have fun. Also, endless hatred to the security guards that kicked out or beat up so many fans for no fucking reason (including myself). You guys are NAZIS!

SCOTT BURKE (production manager): If you guys ask why Kirk Hammett left the band, you're out!

EVERYONE: Hal

GM: First of all, why did it take so long to release the new LP?

MOOSE (a friend of the band): Constipation! Not enough laxatives.

GM: Steve, you're new on vocals...

STEVE: Just on the weekends (laughs).

GM: Why did Baloff leave?

STEVE: He wanted to pursue other musical endeavors.

GARY: He wanted to be the main man.

ROB: Yeah, he was frustrated.

GM: I noticed on *Pleasures of the Flesh* that Paul Baloff has some song writing credits. Were those just old Exodus songs you didn't use?

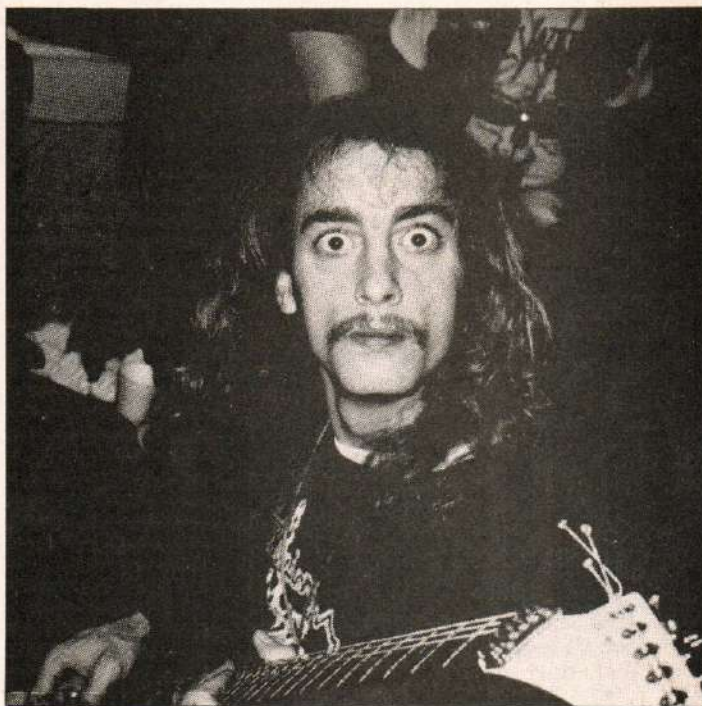
GARY: They're just old stuff that we had done for the album. We didn't want to change anything.

ROB: Yeah, most of those songs are really old, like "Brain Dead." I mean, *Pleasures* was written like a year ago.

STEVE: Yeah, yeah, yeah, that's it! (Everyone laughs.)

GM: It seems pretty surprising that after *Bonded By Blood*'s success that you guys chose to go with Combat. Were there any other offers other than Combat?

STEVE: Of course there were other offers, but we wanted to take



Rick Hunnolt of Exodus

Marc Fischer

the best one that we could. Combat Records offered us a contract that we couldn't refuse. It was just like, ya know, we got all of our publishing and the amount of money was twice as much as what the rest of the record companies wanted to give us. As soon as *Pleasures of the Flesh* was recorded we got an offer from Capital Records that was very substantial, but Combat didn't want to take the buy-out. We have one more record to do with Combat, and then we'll just wait out what we gotta do.

GM: So, is Combat going to arrange shows in other countries?

STEVE: Tours in other countries?

GARY: This will be a world tour.

ROB: We have a booking agency...

STEVE: Combat has nothing to do with our agency. We're on ICM which is with Anthrax, Judas Priest, Billy Idol, Dokken, W.A.S.P., Fabulous T-Birds, and on and on and on. They're just huge.

GM: What has the fan reaction been like so far towards the new album?

STEVE: Great everywhere. Surprisingly great!

GM: About the show you did in New York at the Ritz with...

STEVE: ...Voivod, Wargasm, Death Angel.

MOOSE: Wargasm? I've never had one of those!

STEVE: Well, if you saw the crowd reaction there I mean it's been like that pretty much everywhere, really. They're really hyped on the new record, which is great!

MOOSE: It's an awesome record.

STEVE: Thank you. That was Moose, by the way. That's a fan.

GM: I've heard you guys are really into the underground scene. I guess you are with that *Devastation* shirt, Steve.

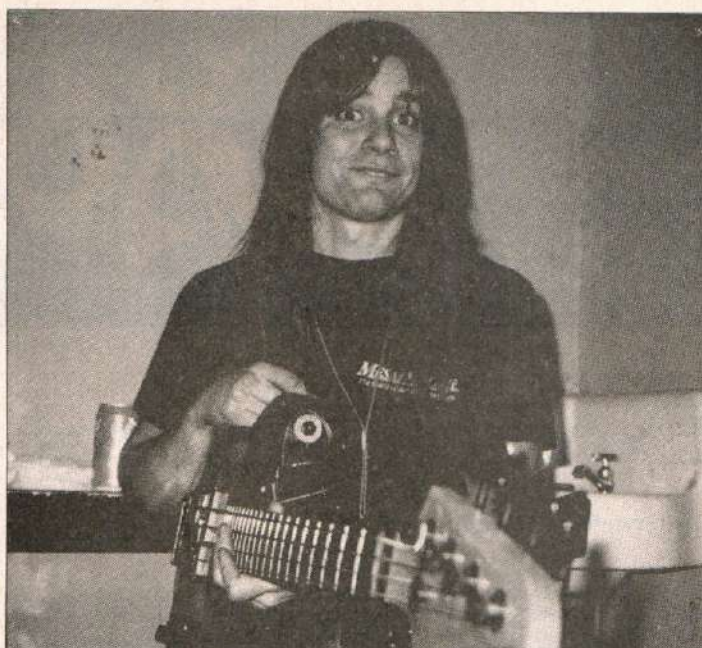
STEVE: Oh yeah, they were a great band. They opened for us in Corpus Christi. Any demos we get, we listen to. Fans will give us stuff of their band, and people will give us stuff, and we always play it on the stereo on the bus and check it out. If it's good, we'll push it. Have you ever heard of a band from San Francisco called Violence? Get a Violence demo. They're awesome, man. They are fuckin' awesome.

GM: I heard you guys are into *Lethal Aggression* from Jersey?

STEVE: Yeah, *Lethal Aggression*, D.R.I....



RICK: Gang Green.
STEVE: Yeah, Gang Green.
RICK: Crumbsuckers, Cro-mags.
GM: Do you ever want to do a side project like what the guys in Metallica and Anthrax did with Spastik Children and S.O.D.?
Someone: Oh yeah, Gary, tell 'em about Zieg!
GARY: Zeig Heil! [Nice group name—the bouncers at the show would have loved it!] Zeig is the band that never was. It's a...
ROB: I was in a band, too, called Duel.
GARY: ...the lineup was me, Tom, our drummer on drums, and Tom's roommate, Jason, and Jimmy Jay Crow on lead guitar. We never played a whole song together, but like all kinds of people know about us; we're like...almost legendary.
GM: So have you ever done any shows together at all, or do you have any plans for shows?
GARY: No, just a fun project.
ROB: Yeah, I was in this band Duel; they're the heaviest band in the world. This is the guitarist from Duel (points to a guy whose jeans could have been made of spandex because they were choking his ass and legs so tightly.)
GM: Being one of the first thrash metal groups, you've obviously inspired a lot of young bands. Like all those groups you see running around in their Exodus shirts.
ROB: Well, the scene's getting larger and larger every day.
MOOSE: (In a dumb voice) You dudes are like inspiring.
GM: So who were you originally inspired by?
ROB: That's a wide question. We're inspired by everything, like Vodka (laughs). I remember when we first listened to Iron Maiden and thought that was heavy. It's hard to say what we were really inspired by.
GM: While you aren't lyrically political, I thought the songs "Chemt-kill" and "Seeds of Hate" were a cool direction to go in. Would you ever consider writing 'hardcore-type' lyrics?
ROB: What do you mean?
RICK: We're getting a lot more political.
GM: What do you think about censorship and the P.M.R.C.?
STEVE: She [Tipper Gore, we must assume] is a shut. Anybody who buys our records couldn't give a shit less about that woman anyway.
GM: Have you heard about what's been going on with Overkill and their new EP?
STEVE: Yeah, !!!Fuck You!!! They won't release it because it says 'fuck you' on the cover.
GM: The record company sealed black bags over it, and a store in my area is pulling it off the shelves.
ROB: Well, on our first album cover we had the artwork done, and they thought that was too graphic (laughter from Steve), and they made us do what we have now as the cover.
GM: With the painting for Pleasures of the Flesh?
ROB: Yeah, the painting with the cannibal scene.
ROB: Yeah, I thought that was mellow.
STEVE: They're really down on it, though, man.
ROB: The P.M.R.C. has made a bit of difference.
STEVE: She [Tipper Gore, we must assume] just needs to bitch about something. I mean, why pick on heavy metal?
GM: This one should go over really well. Some of the bigger thrash/speed metal groups like Metallica, Metal Church, and Anthrax are speaking out against drug addiction...
EVERYONE: (Mass hysteria erupts and someone questions that I actually said 'Metallica'.)
GM: Any thoughts on this?
STEVE: Metallica's saying they don't want drugs is like: "Yeah don't do drugs...but, it's OK to drink." But we don't have nothin' to say about that, man. After the show we have a couple of beers.
GARY: Couple of joints. Couple of lines. (Jokingly I think or hope).
RICK: This tour has been so drug free. I'm enjoyin' it too, ya know. I'm about ready to 'say no' myself.
STEVE: Yeah, we're really drug free on this tour, just not beer free, ya know.
ROB: It's not like anyone in this band is addicted to it. It's a come and go situation like if we're in a partying mood...
GARY: I hate cocaine. Cocaine's a losing drug. [What the fuck is a winning drug?!?—Marc]
STEVE: Actually we had this big crack auction where we stood out in front of our studio and sold crack. That's how we make money for our band. That's how we buy our guitars and stuff.
MOOSE: That's how we funded this tour—crack sales.
STEVE: Thank you (more hysteria in the background).
GM: Where do you guys get the ideas for your violent lyrics? What inspires them?
STEVE: Violence in the streets.
ROB: Everyday life.
STEVE: Let's face it, society is very violent. You know, "Deranged" is about a guy who's fuckin' deranged...





UNDERGROUND ARRAY

The underground section of GRAY MATTER is designed to provide exposure for bands and information for readers. The reviews in this section are sometimes combined with an article, logo, and band photo (if provided by the band). Unfortunately, contact addresses for some of the bands are not available at press time since some demos are obtained through tape trading and not from the bands themselves. **NOTE TO BANDS:** If you send in a demo, we will review it... please be sure to send all pertinent information (including price).



ARMOROS

(Canada)

With the release of *Ressurecdead* Armoros allow themselves to be classified with a whole host of bands composing the Slayer-clone musical sub-species. I do hear elements of new melody and progression in the music, but they are few and far between. There is a nice guitar harmony section in the first tune, "Terminal Death." The band is so-so in the realm of togetherness and tightness. The production is quite good, but the guitar sound tends to bring in too much turbulent noise and make the entire band sound untight. With the bass mixed very far forward, the music forces upon the listener a Slayeresque aura. The bass drum sound is incredibly horrible...the kicks sound like someone popping those air bubbles in plastic packaging material. "Autopsy/Dementia" presents some neat ideas with compound time signatures and increasingly interesting guitar parts. Slayer influences make themselves less apparent here. "Cry of the Unborn," the last song on the demo, comes across

well at first, but then the band proceeds to blast away into the regions of generic thrash with little presence of original melody. Just more of those same Slayer progressions. Oh well, at least Armoros are good at what they do. This is the second demo from a band located in an area very suitable for the evolution of thrash metal. *Ressurecdead* was produced on a twelve-track board with a budget of \$400. It's worth the \$4.00 needed to purchase it if you are not yet tired of the non-progressive thrash movement. Expect a new demo soon entitled *Remember Michelle* being recorded to attract label interest. Give these Canadian thrash beings a write @ **ARMOROS** / c/o Blake Mackenzie / 1813 Crescent Road / Victoria B.C. / CANADA V8S 2G7.

Chris Orloski

LORD CRUCIFIER

(UK)



I've already reviewed this one in *Sacrifice*, saying that this is one of the most complicated bands in the underground. On *Myra's Tape* there are always breaks, tempo changes, and new ideas; I think headbanging is impossible to this stuff! Founded in Italy in 1983, the band then moved to England because in the old-fashioned society of Italy, long hair is still a synonym for terrorism and drugs. Their influences range from psychedelic to punk, and sometimes they totally thrash and go over the top a little uncontrollably. They call themselves psychic metal, which fits well. Some people will find it strange (for example, the mysterious outro of side one), but I would rather listen to weird stuff than to boring music where I can tell what will happen in the next refrain before I have heard it. Also, I know this is very difficult to play. They have included some interesting effects, and I think it is justified that the trio have already signed a deal with Metalworks (where *Deathwish* are), and by the time you read this, their debut will be available. So, if you want to check them out, send £3 (I think \$5 will do) to: **LORD CRUCIFIER** / 64 Gratrix Lane / Sowerby Dridge / Halifax 6 2DH / West Yorkshire / ENGLAND.

Georg Loegler

END OVER END

(US/TX.)

On the first day of this year I was fortunate enough to catch a simply wonderful band from Dallas who call themselves End Over End. To say they have impressed me is an understatement since I have seen them four times since New Year's Day. Their style of music is intriguing. The drums play an important part in shaping the music without overplaying. The bass takes on most of the harmony while the guitar player/singer adds the final touch to the melody. The bass player is rather laid back while, Tench, the guitar/vocalist is pure energy, and the drummer is the comic relief. You are asking what style of music do End Over End play? Most people might say commercial, but I would have to say U2 when they were fresh, the Alarm with acoustic guitars, Led Zeppelin, R.E.M. with out drugs and distorted guitar. The songs aren't simple, though they have many different themes that unwind in a great way. The guitarist has a clear sound with much delay and reverb. It adds a different touch with the way the rest of the band is set up. End Over End have an LP out called *Scenes From The New World*. It contains many great tracks such as "Save," "Proud Dancer," and "Holiday." If you see they are playing in your area, check them out! A note on their LP situation: they have sold all of their copies, so right now you can't get one. They have recorded a new LP. It should be released as

soon as they get a new record deal. Some songs that are going to be on it are often played live. I've come to know them by seeing them so much, and I think many are better than the old songs. I wish I had a copy of the new ones because they often play in my head. This is frustrating when the only time you hear them is once or twice a month. For info write: **END OVER END** / 4356 Livingston / Dallas, TX 75205 / USA.

Steve Murphy

DEMOLITION HAM... (US/N.Y.)

Demolition Hammer have produced one of the best demos in a long time. The band, hailing from Yonkers, N.Y., have put four potent songs on tape that will, no must, help them to a deal.



The band are currently a trio, but are looking for another guitarist. They come across sounding like Slayer with a more power metal feel such as old Armored Saint or Nasty Savage. They do have some work to be done in the originality department. "Assault of the Hammer" sounds very much like "Chemical Warfare," but, otherwise, this is a great demo which should satisfy anybody who likes well played thrash metal. Get it for \$5 (overseas \$6) at: **DEMOLITION HAMMER** / c/o Steve Reynolds / 836 Palisade Ave. / Yonkers, NY 10703 / USA.

Marcus Greiner

FORCED ENTRY (US/WA.)

I must admit, this tape surprised me a lot. From reading the biography and looking at the song titles, I was all too prepared to write up a review about a typical, thrash, trash band. (Aren't I awful? All this before I even listen to the tape.) I was wrong!

This four-song demo, *Thrashing Helpless Down*, starts with the sounds of the jungle as an introduction to "Anaconda." Fitting? It goes from the jungle into a slow beginning that progresses quickly to the appropriate, fast speed. The second song, "Morgulon (Planet Death)," seems to be the perfect skank-then-slam-then-skank song. An interesting, slow part in the middle of this one. "Blind Faith" is sung/yelled by the guitarist (Brad Hull) instead of the bassist; maybe this is so bassist Tony Benjamins could play those great bass parts. I don't know. I do not see any other reason; both singers sound the same. The final song is the title track. More of the same, really.

I've got to say that the guitarist of Forced Entry is very good. He is really talented and fast. The drummer, Collin Mattson, and bassist are not bad at all either. I'm not a very big fan of death metal lyrics or singing, but this tape reminds me of that old Rotting Corpse demo (and, it's even in the same shade of blue.) This is worth a listen, and Slayer or D.B.C. fans should like it. Tapes for \$4 at: **FORCED ENTRY** / c/o Tony Benjamins / 4822 228th St., S.W. / Mountlake Terrace, WA 98043 / USA.

Jei Thomas

STEVEN ST. JAMES (US/WI.)

Out of the darkness, from Janesville, WI to be exact (couldn't find it on the map), comes a surprisingly highly talented guy called Steven Mueske with this, his third studio demo, which is very well produced and shows excellent musicianship. Considering the demos I have had access to, this is the best I've heard in months! "Using prominent area musicians," Mueske presents his solo project; he wrote, produced, and arranged all the music, plays electric and acoustic guitars, keyboards, and sings three of four songs. It shows very sophisticated guitar playing. One song,

"Is Life a Dream," is incredible because it does not only sound like the Scorpions ten years back, it *must be Klaus Meine singing here!* Of course, he doesn't, but I just love this ballad kinda song. The material is very well arranged, never boring, and it really should lead to a recording agreement! Also, the way he writes about himself is honest and not big-headed like so many bands... *Of The War: Anathema* comes with lyrics and costs \$5 plus \$0.75 postage and handling in the US, \$1.50 extra for foreign orders. A very recommendable demo; this guy has my full support. Please write to: **STEVEN ST. JAMES** / P.O. Box 1207 / Janesville, WI 53547-1207 / USA.

Georg Loegler

DISSONANCE (US/MI.)

Dissonance are a hardcore/thrash band out of the Great Lakes state. They have released a decent, limited edition demo which has a great hardcore feel to it with the exception of the awful drum sound. My guess is that the tape was recorded on a four-track, which is not to say that this is a bad demo. The vocals are very strong and at times appear to be "rap-like" in sound. As the band says: "Our music, logo, etc. is very straight and to the point." A good quality for a band. There are numerous songs on this tape, and I can't really choose my personal favorites because they're really in no particular order on the demo cover. Dissonance are definitely going to be one of the biggest hardcore bands to emerge onto the scene and should definitely be checked out. I'm not sure if the demo is still available, and no price was given, so write to the band at: **DISSONANCE** / 1351 Woodbridge / Flint, MI 48504 / USA. Also, ask about their stickers.

Andy Terhaar

VIOLENCE (US/CA.)

Along with Blind Illusion, Violence are currently starting a new wave of Bay Area thrash [NWOBAT—ed.] that will hopefully produce more talent like Exodus and Death Angel. This is an advance tape for the *Eternal Nightmare* album, and it shows that the band has become a lot heavier since their demo. All four tracks have class stamped all over them, but the track "Kill On Command" is probably the best. I'm sure everybody is going to get this tape because it is FREE!! Yes, you don't even have to send a SASE, and it is available internationally. So, put pen to paper and scribble a few lines to: Mechanic Records / 6 Greene St. / New York, NY 10013 / USA. The reason for this is that Steve Sinclair, the company's president, believes that the underground will help record sales and that this tape will only whet our appetites. And, how right he is. Get this, and then buy the album!!

Marcus Greiner

CRUISE MISSILE (Switzerland)

This is Brogi's new band (previously with Messiah), and they have released this five-track, one-intro demo, *The Legend*. It is well produced and well packaged. The rest, i.e., the music, though, isn't that good. Sounding somewhere along the lines of the slower Messiah stuff like "The Dentist," this is pretty useless. Just check out the chorus on "First Beginning" for a good laugh, or "The Legend." It'll have you on the floor in spasms. If you still want to spend your money, write to: Eternal Centre Productions / Huobrain 11 / CH-6330 Cham / SWITZERLAND.

Marcus Greiner



MYSTIC-FORCE (US/MD.)

A fine sampling from their forthcoming LP this is! Strong song-writing is displayed throughout this four-song demo, and the compositions can best be described as the implementation of medium tempo riff-based guitar styles, semi-jazz drum work, both functional and melodic bass lines, and quality upper range vocals with much clarity. None of the songs are weak in style nor execution. The progressiveness of "With Rank Comes Rule" caught my attention. I also enjoyed the other tunes: "Stagestruck," "Burn with the Sky," and "Dethroned." People who like Have

Mercy will fall to their knees in thanks for this tape. Even though the vocal lines are somewhat generic in their note progressions, I find that the energy behind the music as a whole totally shadows detracting aspects like this.

I find it very strange indeed that Mystic-Force have opened for Poison, Atilla, and Autograph because their musical style does not really sit juxtapose to these bands at all. All I can do is wish them the best of luck in finding the record deal they deserve, tell you that this demo is definitely worth the \$4.00 (\$5.00 overseas), and recommend that they get a new logo!! It doesn't match the quality of the music. **MYSTIC-FORCE** / P.O. Box 28452 / Baltimore, MD 21234 / USA. Phone: (301) 426-7528.

Chris Orlowski

EMINENCE

(US/CA.)

I've read good things on this band in various underground magazines, so when I received this demo, I was eager to give it a listen. Superb is the only word to describe it. The music, packaging, lyrics...all are great. This demo definitely shows off the talent of the band. The only thing about it is the vocals; I'm not saying they're bad, but they don't seem to fit in all of the songs. Another thing that kind of spoiled the tape was the recording level. It maybe my stereo or tape in particular, but I've got to crank the volume to seven just to hear it. Other than that, this tape is an absolute must. If you're lucky enough, you may also get a soundboard recording of one of their shows. No price was mentioned, so write for more info: **EMINENCE** / P.O. Box 201167 / San Diego, CA 92120 / USA.

Andy Terilaar

KARRION

(Canada)

Karrion, not to be mistaken with old Texan Karian, are a band I'm not too familiar with (even though one of their songs appears on the new *Complete Death* compilation.) They have a demo out called *Free In Death*. This demo has three songs, "Forsaken World," "King's Exile," and the title track, "Free in Death." All three of the songs sound the same after a while, but then again this is a typical situation for many new bands. Many of the new bands starting out these days seem to have too much influence from the more successful bands. This makes it harder for the new bands to succeed because they sound too much like other bands. Karrion is an example. Combine the sounds of Cryptic Slaughter, the vocals of Andy "Airborne" Anderson from Attitude with a lower tone, and a little more frequency of bass output, then you'll probably conjure up sounds similar to Karrion's demo. It's okay to have influences, but they must be limited so a band can develop their own sound. Please write to Andrew Drouin for a contact address: 3015 Rosser Avenue / Brandon, Manitoba / CANADA R7B 0G8.

Satoshi Matsumae

TORMENT

(US/N.J.)



Well Done. That pretty much sums it all up. Right from the beginning you can tell these boys know what they are doing. The demo starts off with "Take Every Life," which has an Anthrax/S.O.D. style intro that changes into some full-throttle thrash. Next is "Madball." It has some nice tempo changes with a good Overkillish, slow crunch and grind part. The other three songs, "Strive to Win," "Torment," and "Hello Insanity," are all well done speed/thrash tunes. Throughout the music there are some nicely done changes, licks, and fills by all players. Ron Roshong comes across strong and clear, but still with a rough edge: a vocal performance that per-

fectly fits the music. The sound quality and mix of the demo are far above average. The only complaint I have is about the band's name. "Torment" is an unoriginal name; there have been many other Torments. I am sure these boys can come up with something better. Torment has talent, and if they are lucky, they will be moving up soon. So, send \$4.00 ppd. for a demo (on a TDK cassette) to **TORMENT** / P.O. Box 26 / Ramsey, NJ 07446. Do it now!

Scott Messec

PESTILENCE

(US/TX.)

Holy shit! These guys have been around for quite a while in my town, yet I never knew about their existence until Chris O. gave me their "not so well produced" demo. I have to be honest—these guys blew me away with their sound that redefines the terms intense and raw as hell. This particular tape I was given kept slowing down and going back to normal speed on a fifteen second basis. At first I thought it was my tape deck, but I checked it, and it wasn't. That's complaint #1 against these guys who carry a name that sounds very familiar to those of the Teutonic (that means German for those who never read articles on German bands) music scene. Complaint #2: the lyrics. (I have to say this; my life is at stake.) The lyrics that these guys write are kind of like the ones King Diamond regrets writing when he was with Mercyful Fate; you're probably saying, "Oh no, another devil worshipping band." Right? WRONG. The lyrics are flat-out, goof-ball poetry. Bad literature doesn't bother me too much, so I won't rag on these lyrics too badly. Sometimes you can't even understand what the singer's saying because he sings so fast. That point was brought up only for the lyric freaks like our editor, among many others. The production of the demo was also on the "thumbs down" side. Sometimes it reached the "middle finger" side, too, but the music itself is an extreme, testicle-pounding madness of raw intensity. These guys are great thrash/death metal, and for some strange reason, they keep reminding me of the old Syranax demo, *Battalion of Death*. If you like straight-out, raw thrash/death metal and could care less about the lyric content, write for a better quality demo tape (free): **PESTILENCE** / c/o AMOD / 5304 Harmon / Austin, TX 78751 / USA.

Satoshi Matsumae

EXILE

(Sweden)

Originating in Sweden in '84, Exile went through the usual struggle to maintain a constant lineup. In 1985 they lost two members to differences in musical taste and direction, and the band was momentarily a three-piece. Exile have added a guitarist since (Luis) and created their debut demo release entitled *Final Breath*. The tape reeks of four-track production work (they admit they used a four-track studio to record), but it is still well above jam box quality and does the music some justice.

A nicely arpeggiated electric piano introduction opens the tape. The first tune "Cannibalism" is nothing too original. The band comes across immediately as being weak in the vocal area, and I suggest that Mike (vocals, guitars) consider dropping his vocal career unless he strengthens a little. One of the guitarists does do a good job on his leads; the second lead on "Cannibalism" I enjoyed. Some Exodus overtones are in the riff patterns, and since Exile can be classed as a speed metal band, a lot of their influences are sucked from the pool of big speed metal bands. Some good ideas are presented in the second song, "Writhe In Pain," especially towards the start of the tune. I find "Living In Fear" to be outright boring—this one won't see too much airplay; the tempo-reduced sludge/mosh part for the bridge in the middle and guitar trills will not help. But, some good guitar harmonies and leads spring forth and surprise me, so not all is lost. The vocals are still annoying with an unrelenting intensity. "Transformation" presents more of the same, I'm afraid. "Final Breath" is stoked up with a nice introductory piece filled with guitar tremolo and the usual acoustical harmony. The song bursts into flame with some plain riffing and guitar wanking over it. For a brief period of time I hear flavors of Destruction before Exile feed us with more of the same speed metal soup—it's OK as far as speed metal goes. I guess if it was anymore interesting it would have to be classified as technical speed metal or something, so since it's not progressive, it remains "speed metal." Period.

Exile represent a very promising and optimistic band that might better Sweden's metal scene; they are a good band with a few original ideas. With more originality and a better (real) studio, they could really pump out some great stuff. I think it would be worth your while to contact this band, so: **EXILE** / Björkevägen 2 / 310 34 Kvibille / SWEDEN.

Chris Orlowski

RESISTANCE

(US/CA.)

Resistance consist of James Watson, Chris Friedman on guitars, Ed Bravo on drums, John Hudson on vocals, and Willy Delatorre on bass. Their influences extend from Destruction and D.R.I. to Metallica, Artillery, and C.O.C..

This speed metal band from California is typical of this style of music, raw and dirty. The production sucks, but there are some very good riffs placed among these songs. They are hidden, but if you can look past the production, they are there. The demo, *Veil of Mystery*, opens with "Descension to Ruins." It has its moments, but

the vocals tend to hinder the song. Guitar-wise there are no impressive, unique solos. "Terminate in Violence" has some cool parts, but the guitars are so muddy that it is sometimes hard to tell what they are doing. The demo ends with "Sarcastic Reasoning" and "Veil of Mystery." These are basically the same as the others. My main peeve about this tape is its production. With good production Resistance could be a more powerful band. Demos available for \$2.00 from RESISTANCE / c/o James Watson / 1108 S. St. College / Anaheim, CA 92806 / USA.

Tim Gerton

GOATLORD

(US/NV.)

Once upon a time, ya'see, there were these three goats. Now these three goats lived in a pasture, but their nice green grass was almost gone. Luckily, across this bridge was another pasture filled with nice, green grass. However, to get to the other pasture, these three goats had to get across the bridge, under which lived a mean and nasty goatlord. Now this goatlord loved Satan and had his own band. And this band recorded a horribly horrible and scary, satanic demo which they sell for \$4.00 so that anyone stupid enough to send money to...GOATLORD / P.O. Box 93118-26 / Las Vegas, NV 89193-3118...could get ripped off!!

Andy TerHaar

ANCIENT CURSE (W. Gemany)



Another thrash demo, but after the second listening I found it interesting. Also, there are the lyrics here for the five-track tape. The production is OK, but too "direct," if you know what I mean. The track with the twin guitar intro, which reminds me of Maiden in '80/'81, "Extinguished Civilization," is the longest and most complicated with a lot of speed changes. The singer gets on my nerves a little here. But, it shows that they have done a lot of rehearsals...definitely not a band where I would say: "Too early—why didn't you wait," which I think often...

"Wings of Insanity" deals with the same subject as Metallica's "Leper Messiah," except Ancient Curse's lyrics are offensive to people who are Christians; personally I can't accept it when they say "All believers in Jesus Christ, lunacy invades their minds." OK, then there are millions and millions of lunatics on this planet. I am fed up with the brainless people and stupidity of lyrics like Slayer, Death, Venom, Bathory, etc.. There are plenty of bands with good lyrics. This should not affect the review (of course it does). There's also a funny over-the-top speed track called "Gorbatschow" at the end of this cassette. If you like Kreator or Deathrow, this one is for you. The demo can be ordered for \$6.00 plus an IRC from: ANCIENT CURSE / c/o Matthias Germeier / Stolzenauer Str. 8 / 2800 Bremen / WEST GERMANY.

Georg Loegler

AMULANCE

(US/IL.)

A good variety of style and multi-tempo music is what one finds on this demo EP, *The Rage Within*. Production: excellent; musicianship: of high quality; originality: so-so, a little above mediocre in striving for an alternate sound; packaging: excellent. The vocals let me wander back through my convolutions to my index of vocal types, and I select a hard rock version of David Wayne (ex-Metal Church) as a fair comparison...but, vocalist Rik Baez is not as versatile.

"Witch's Sin" sounds like something Black Sabbath did on *Mob Rules*, but I will give Amulance credit for being very, very energetic on this song. What really shocked me was the guitar sound and phrasing on "Living on the Run"—those having heard the Swedish band Oz will be surprised at the similarities. Some decent

leads appear throughout the tape; "Witch's Sin" has some really nice, melodic, mellow harmonies and lead work toward the center of the tune. Drummer Eric Wedow glows quite sensuously and creates some quasi-progressive parts. This six-song tape is very representative of straight forward, aggressive metal with a creative edge. Songs like "The Rage Within" will do very well on the market with those Flotsam and Jetsam speeds and overtones. For \$6.00 (\$7.00 outside US) you can get a high quality preview of Amulance's forthcoming LP, *Feel the Pain*. Write for more info./merchandise lists @: AMULANCE / c/o Dr. Rock Entertainment / P.O. Box 302 / Montgomery, IL 60538 / USA. Phone: (312) 897-7586.

Chris Orlowski

MX

(Brazil)

Wow! What a title for a demo! MX are from Brazil; I don't know too much about these guys, but they sound very promising. The production of this demo is pretty thin, but with a slight adjustment of your equalizer, you'll have a good sound. MX's *Fighting For The Bastards* demo has seven songs, all of which have a production leaving the drums up front. The music has a sound that can be deciphered into many influences such as Whiplash (very much so), Slayer back in the *Hell Awaits* days, and a touch of Dark Angel in some areas. Definitely speed metal at it's finest with vocals that sound almost identical to Tony Portaros', thus the comparison to Whiplash. These guys are definitely worth checking out. Write to MX / Av. Joao Ramalho / 148-AP.93-94 / CEP 09030-S. Andre / SP - BRAZIL.

Satoshi Matsumae

MORTUARY DRAPE

(Italy)

Look, every time I receive a tape from a band for free, I'm glad. I still think it's an honor doing this, although I lost some money in this business. Even when I don't like the tape I write about it and try to be objective and try to think about others possibly ordering this demo after reading this. Now, I have to surrender; this tape from the Italian band Mortuary Drape is the worst demo I have ever gotten. It's worse than the Sodom or Tormentor (now Kreator) demos!!! I feel sorry for this band. Why do they send away such stuff? Even in the most noisy fanzines they will not get a good review. Maybe they will? After the five minute or so organ intro in a church, it's BLURRRRR! I can not define anything—later something similar to a guitar can be heard. This is beyond my imagination. The first tape I haven't listened to until the end. I tried it, but I can't. They have names like "Witch" and "Wilderness Perversion," use inverted crosses, and one member is dressing up like a Ku Klux Klan member. The info sheet also says they are into the occult and actually practice witchcraft and necromancy!! This is a setback for the Italian scene; after the Creeping Death demo, I thought it would go up, but now...for the first time ever, I will not print the address as I don't want people to waste their money to serious Satan worshippers.

Georg Loegler

BROOM HELDA

(US/N.Y.)

First of all...what the fuck kind of name is "Broom Helda"?! These guys come from N.Y., N.Y., and that's about all of the background information I have at this time. Broom Helda are pretty much in the very commercial hard rock/heavy metal vein. Not too many of today's commercial bands interest me, but this band is something more because they sound heavy at times, as well as boring. The first song on *Something Wicked This Way Comes* is called "Drawing of the Carnation (in Blood)."

This song is really weird; it's pretty hard for me to describe, and I know many people will disagree with me, but I'll do the best I can in describing it: just imagine music from the 60's, you know, the anti-war, smoke pot, flower power, peace, etc., and combine this with a touch of modern day commercial metal at slow speed (i.e., *Kiss of Fire* by E-Z-O). And with an introduction somewhat similar to Trouble or Candlemass, what do you have? My description, of course. The second song, "Out for the Kill," started out really well. I thought I was wrong about their commercialism, but to my dismay, the music softened up and perpetuated with the sounds too gay and happy. Minor scale notes would help out a lot. The next song is called "Valley of the Dolls." Here's where the band begins to remind me of the heavier, commercial bands. For example Armored Saint, Helloween (new-commercial), and Grim Reaper. This song is probably the only track on the demo that I listened to the most, due to the cool sounding background vocals which remind me a lot of Anthrax and the fine sounding guitars.

The singer sounds like he's been taking screaming lessons from the former Danish soccer player, King Diamond. The fourth song starts out with a female voice laughing (or is she crying?). More King Diamond-like screams are repeated one after another, and this begins to drive me up the fuckin' wall!! The music is pretty cool; however, they sound like Mercyful Fate playing more major scale notes with less technicality. The last song is called "Intimacy Lunacy (the Seduction of Gretel)." This song sounds too much like an old Mercyful Fate song at times, minus the King's low vocal range. This guy's vocals sound a lot like the singer for E-Z-O.

This demo begins with a pretty unique mixture, but ends sounding like a commercial and less technical version of Mercyful Fate. All in all, Broom Helda's

Something Wicked This Way Comes is nothing to kill yourself to get, and it is definitely not to be considered anything harsher than heavy metal. For you commercial rockers out there, this tape might be worth checking out (no price given, though). Write to: **BROOM HELLD** / c/o Laz Pina / 3569 Broadway 8B / New York, NY 10031 / USA.

Satoshi Matsumae

VIOLENCE

(US/OH.)

Violence represent that ever-expanding and nearly exploding category of death/speed/thrash metal. On this terrifyingly horribly produced tape with vocals recorded in a bathroom, I find that Quorthon has joined S.O.D. and begun a new



project, minus what originality he ever had (keep in mind he had NO Venom influences—so he says). The first song, "Lethal Actions - Condemned" is a drawn out instrumental (with no variation in the drum rhythm) attached to a piece with scrawny vocals over it. The only coherence I can find in the part with vocals over it is the verse section which comes straight from the S.O.D. book of mosh parts. This band has their Metallica influences, too. I find it annoying to the point of hysteria that this band puts the following text in their biography: "Violence strives for originality and uniqueness in it's music." To this I say: "Violence, although they show

signs of possessing abilities to make saleable music, they need to begin a more proficient campaign of striving for originality before their bio gets them in big trouble." And you guys had better stop sending out recordings on Realistic tapes as well. Ah-yeah! Two-song demos for \$3.00 @ **VIOLENCE** / c/o Jeff Charest / 593 Maplewood Ave. / Brunswick, OH 44212 / USA.

Chris Orloski

JEHOVA

(W. Germany)

Nymphomancy starts out with an aggravatingly long introduction. After about five minutes of vague guitar sounds fading in and out, the musicians break into the introduction of "Battlestar Galactica" (not the fuckin' stupid space show theme!). This intro sounds a whole lot like Watchtower's old, on-stage thrashathon.

Everything on this demo sounds a lot like what Napalm Death did on their album, *Scum*, except with a lot more class—more musically enhanced guitar solos appear here. And, I hate to say this because they seem to have put in a lot of effort in coming up with the demo, but everything begins to sound the same and repetitious after a while. My personal favorite is "Bottlefuck." Anybody who's been into the underground metal/hardcore scene for the last five years can easily detect the S.O.D. and Nuclear Assault influences as well as humor in this particular song. "Turn 'Round," which is the fourth song on side two, is also a great tune. Different, but it's cool. Production-wise, there's way too much guitar and bass. Vocals are hardly noticeable, except in a few minute cases.

I would tell you more about the band, other than the fact that they're from Germany and that they thank the Bangles on their thanks list, but Jehova's biography is written in the Germanic tongue. So, I'll leave the translation to you...

Wir, nein veil wichtiger unsere Eltern sind voll reich!!! Na ja, unsere Eltern haben sich dann auf einem Elternabend in unserer Privatschule kennengelernt. Da haben sie festgestellt, daß sie die besten, schönsten und schlauesten Söhne des Universums haben. Dies kommt nicht von ungefähr, da wir in einer Band, namens Jehova spielen...write for more information: **JEHOVA** / Antennic Wehrschlacht / Thiesshopper Grund 5 / 2094 Brackel-Tieshope / WEST GERMANY.

Satoshi Matsumae

WRECKAGE

(US/VA.)

From The Ashes is Wreckage's second demo, and from what I've been told, not their last as they have added a permanent vocalist, Matt Slowikowski, and bassist, Ira Vogel. However, the demo was recorded before the addition of the new members and features the bass talents of At War's Paul Arnold. So, naturally, since it features At War's bass player, it must sound like At War, right? Wrong! Actually, this demo sounds like early Celtic Frost as far as the music goes. The songs aren't too boring, but on the other hand, they're not too exciting—just average. Supposedly, their newer material, which is to appear on the third demo, is a lot better, so we'll just have to wait and hear. But, until then, *From The Ashes* and their first tape, *Experiment In Terror* are available for \$3.00 each at: **WRECKAGE** / 15809 Edgewood Dr. / Dumfries, VA 22026.

Andy TerHaar

POWERSURGE

(US/FL.)

Hmmm...what we have here is a metal band who simultaneously flaunt a mild Manowar(rior) "death to false metal" attitude and a musical direction that is seeking the radio frequencies. Powersurge say that they are trying to produce true metal; I can sympathize with that, but then, what's true metal?

This band doesn't exactly burst forth on this demo/EP like I had anticipated. With the name "Powersurge" and such a



giga-professional cover (there's no doubt that it is better than most independent labels' cassette releases), I had expected some form of intense power/speed metal. Instead, their songs represent typical, mild, undecorated metal—a style that is derived from those typical big-name influences like Metallica, Iron Maiden, etc. Although the singer supposedly has had opera vocal training, I could not identify with this. He brought to mind a weak, clean version of Blitz from Overkill—nevertheless, this guy does sing well; he just uses a smoother, less defined style of singing—unlike the slicing sharpness one usually wants to hear in metal. The bass player serves his function and even amuses me a little with his jazz-like walking bass line in one part of "The Stalk", an instrumental and, in my eyes, the best track on this offering. The drummer does some double-bass triplets to make things interesting, and the guitarist proceeds to lose my attention with Iron Maiden runs and typical metal riffs that I've heard over and over and over. As musicians, Powersurge are certainly competent, and they know how to produce a demo that equals the production of most Combat releases. Lyrically...one finds the ear smelling a freshly opened garbage can instead of a sweet smelling rose from a beautiful maiden. I'll hit you where it really hurts with lead guitar attack, is the important message this band tries to get across. Oh well. I will venture to give them some credit on "Wholesome Americans" for the last verse in that song.

Powersurge apparently have released a video in the form of live clips from their shows and film clips of WW II scenes/battles. But for a song like "Wall of Power" (one must really read the lyrics to appreciate the paradox here) I would find it more appropriate to see film footage of metalheads flying to the earth from 10,000 meters and smashing into the sea instead of clips from WW II. What does a world war have to do with sweating and expectorating all over the person in front of you at a show??? I think this band will probably make it. I don't think they deserve a major label unless they have a lot more interesting material to offer (they have at least 22 different songs I haven't heard). Sure, they'll sell alright, no doubt about it, but this music does not serve as the epitome of originality. For information contact: **POWERSURGE** / P.O. Box 350152 / Tampa, FL 33695 / USA.

Chris Orloski

GORE

(US/MI.)



Gore are a hardcore/thrash band from Michigan. They were formed in November of '85 with a different guitarist and drummer, so the present lineup reads as Ken—vocals, Bill—bass, Chris—guitar, and Deon—drums. According to Ken, the old guitarist quit the band in January because he was a "wanker." Their drummer also left and was soon replaced by Deon. They recorded their first demo entitled *Stem The Bloodbath* in August of '86, and it has done quite well. Gore's earlier influences include Discharge, Icons of Filth, The Varukers, Sacrilege (U.K.), and Motorhead. Basically, English thrash. Lyrically, their songs deal with subjects pertaining to war, the nuclear threat, destruction of the environment, technology's seemingly unquenchable lust for destruction, and many other things. While these issues may seem well worn, Gore feel that they can never be acknowledged enough. Despite the serious issues, the band has a few songs about bad horror movies, drinking,

and bad hangovers. They have been averaging about two gigs a month and plan to gig more in the summertime. Along with plans for future shows, the band also has plans on recording a second demo tentatively titled *The Massacre of Humanity* and a possible 7" entitled *Millions Condemned*. In the meantime, the demo *Stem The Bloodbath* is still available and is quite worthy of its cost, however, a price was not given so write the band at: GORE / c/o Ken Landers / 36074 English / Sterling Hts., MI 48310 / USA.

Andy Terhaar



EXTREM

(W. Germany)

So, they are from West Germany, and they sing in German. That doesn't mean they can't play. However, before I ensue with this review, I wish to enlighten you with a quote from fellow Gray Matter pensman, Steve Murphy: "It seems like releasing a single is the hardcore thing to do." So true, as Mr. Murphy points out, and Germany's Extrem have done so. This four-song 7" is a good release considering it was put out on (I'm guessing) a home label, Durchbruch Records. In fact, the production is very clean for a hardcore band which is why I like it so much. It features four songs which are all in German. The best songs are "Geld & Macht" and "Abachauum." I was somewhat disappointed in the title track. It just didn't seem to hold my interest for too long. The single is packaged really nicely with a good cover, poster with the lyrics (although unless you're fluent in the German language, they may be hard to read), and the record itself is on clear vinyl. I have no price for this, but if you write, I'm sure you can still order it. Write to: Üwe Mindrup / P.O. Box 12 / 4507 Hasbergen / WEST GERMANY.

Andy Terhaar

Vocally, the band proposes a screeching permutation of Araya and Baloff. Yeah, it's been done before, but it certainly fits the music—accelerated Metallica...very reminiscent of Kill 'em All. So if it isn't too late (and the music not too old), old Metallica fans should happen upon this tape in the near future. The second two tracks are in the same speed vein: "Mr. Hyde" and "Pirate's Night." "No Train of Thought" appealed to me with its speedy, galloping guitar riffs. Kill those high screams though!! I will give the vocalist credit for a catchy, although non-melodic chorus. But, this guy has got to stop all those little laughs here and there. How many times has laughter appeared on a tape...let me see...couldn't have been more than several hundred. Num Skull is humble enough to list some of their influences: Slayer, Megadeth, Whiplash, and Exodus. So there you have it. If you like these bands, you will like Num Skull, no jokes attached. "Murder by the Minister" is definitely the stand-out tune for me. The production on this eight-song (35 min.) demo tape is very, very good. Those into thrash/speed metal should ABSOLUTELY not pass this one up. Send \$6.00 U.S. (\$7.50 other) to: NUM SKULL / c/o Tom Brandner / 10612 Woodland Ave. / Waukegan, IL 60087 / USA.

Chris Orloski

TORRID REIGN

(US/CA.)



Here's a band whose looks are deceiving. When I saw their photograph, I said to myself, "I bet these guys play good thrash!" Now, if I had made an actual bet, I would have lost because when I popped this beautifully packaged cassette EP into my stereo, I found that these guys are mellow and have that peaceful metal sound—not wimpy, but not all-out thrash either (as their image may imply). According to their biography, they used to be located in Indiana, but they got picked up by some Hollywood, California label. Also, it says that they've been playing with good response in and around the L.A. scene, which is notorious for the birth of many of today's most dreaded pop metal artists. If you ask me, these guys are at the brink of pop metal and playing with commercialism. Their looks may kill, but to me their music doesn't. I mean, after all, this is music business, right? Not a game for who looks the toughest...to contact the band for information: TORRID REIGN / c/o Scott Morris / 1758 N. Orange St. / Hollywood, CA 90028 / USA.

Satoshi Matsumae

ZYKLON-B

(US/IL.)

For those of you who are not up on your "NAZI vocabulary and terms," Zyklon-B was the blue amethyst crystal Hitler's troops mixed with water to exterminate an endless amount of Jews. Needless to say, the crystal was changed to a gas in the reaction with water. A rather interesting and thought-provoking moniker in the least. However, from what I can hear in the lyrics, these guys aren't NAZI's, but more like jokesters in a rather sadistic and cruel sense. The music is there; the words to songs such as the second track, "Let's Go Beat the Elderly," are pretty much intolerable, but I suppose it's all in their "humor." The first song, "Wake Up," starts with that old, familiar lullaby your grandmother used to hum to you when you were a brat in the crib. One thing that caught my attention was the different vocal styles within the songs. Both the guitarist and the bassist sing, but the guitarist's voice is in a more sarcastic tone while the bassist's voice is fairly straight forward, typical of a lot of death/thrash metal bands today. Surprisingly enough, the production on the tape is good considering the lame cover. *Mass Asphyxiation* contains five songs, and anyone interested should send \$4 (U.S.) or \$6 (elsewhere, including Antarctica) to: ZYKLON-B / P.O. Box 121 / Thorton, IL 60476-0121 / USA.

Andy Terhaar

SIEGE'S EVEN

(W. Germany)

Germany's answer to Watchtower! I've been a fan of this band since I received their *Bootleg Cassette* through a chainletter about two years back. I was amazed at their professionalism. They considered a 16-track recording a rehearsal tape! So, when I got their 24-track demo, I couldn't wait to hear it. Once again I was flabbergasted by the music. There are so many tempo changes in each song that, unless you are listening with both ears, you may mistake them for other songs. Honestly! This is what you would call a musician's idol band. I know, their drummer is G-God! Seriously. But, then so is everyone else in the band. One thing that I've discovered from various friends who have heard the tape is that they don't care for the vocalist. I, on the other hand, think he suits the music well. His vocals add a certain uniqueness to the intensity of the music. He sounds like a cross between Jason McMaster (ex-Watchtower, now Discomboobulated Toyz), John Cyriis (Agent Steel), and Mr. Orloski (soon-to-be Cyber Kultur fame). [What the f-f-f...?—C.O.]. There are four songs on the demo. My personal favorite is the opening cut "Apocalyptic Disposition." Next is "Las Palabras Secreto De Libertad" (Repression and Resistance) [looks like the secret words of liberty in español to me—ed.]. Another song destined to become another one of my favorites. I especially liked the various solos throughout the song. Side two opens up with a classical guitar piece which, by one second, falls under one minute. That leads into the twelve minute epic, "Straggler from Atlantis." Now, one may get the idea that since it's such a long tune, it may get boring in some parts. NEVER! The band throws in so many tempo changes and odd-times that even the most finicky of listeners couldn't get bored. You have to hear to believe! Anyway, I was most overwhelmed to discover that Siege's Even have been signed to SPV Records, so that means I'll finally get a vinyl record to add to my collection of free promo albums (are you listening, Steam Hammer?). Being the dumb-

NUM SKULL

(US/IL.)

Num Skull do not hesitate to rip straight forward with, get this, nothing less than a mutated remake of "Phantom Lord" (by Metallica for those of you ignorants out there) on their tape, *Num's The Word*. I knew instantly what I was getting into after hearing "No Morals", the first track. Although completely lacking originality on this song and throughout the tape, Num Skull have that raw energy that attracts labels like Metal Blade and New Renaissance. If they are not on a label yet, I would be very surprised.

ass that I am, I lost their current bio. Therefore, I don't know how much the tape goes for (\$6.00, I think—steep, but worth it), so you can write the band for more information. SIEGE'S EVEN / c/o Markus Steffen / Kurparkstraße / 8000 Munchen 70 / WEST GERMANY.

Andy TerHaar

ENCHANTER (US/MO.)

Enchanter are back with their third demo, *Into The Black*. For those of you who have their last two demos, you are going to like this one, too. Only this time, the music is a lot tighter than before. As with their previous demos, the production leaves a bit to be desired. But, there is an exception to this case. On the last song on the demo, "Haunted," the production actually enhances the seemingly frightening effect that Enchanter are trying to create. That song is definitely their best tune on the tape and one of the more original songs I have heard in a long time. This well packaged demo is available for \$5.

Once again, Enchanter release a demo. *Setting Out To Conquer* is the band's fourth demo release and, naturally, their best. The music is still the straightforward, heavy power metal with the odd, "untight" sound. I quote untight because their previous demos may sound untight, but when a band has that type of sound on their fourth release, you could hardly say they are untight. Nevertheless, we have here a six-song demo. One of the tracks, "Iron Tyrants," is a new version of the song which appears on their second demo, *The Essence Of Overkill*. One track that I liked and found somewhat similar in sound to the song "Haunted" from their *Into The Black* demo was "Darkness Speaks," the intro to "Evil People." Brant Hutchcraft's vocals and growls fit the music so well, you can feel the mood of the song. In some parts I can detect some Maiden influences. Overall, a recommended demo for the masses and to those who have all the other Enchanter demos (like me). The demo is available for \$5 from: ENCHANTER / Rt. 2, Box 189 / Dexter, MO 63841 / USA.

Andy TerHaar

SEVERE WARNING (US/OH.)

Despite the cliché demo title, *Death To False Metal*, the Warning are a very professional and talented band from Ohio. The band was formed in 1982 and recorded several demos, none of which they were too fond of. They finally recorded the *Death...* in December of 1987, and I am guessing that with a great product like this on the metal market, the band is steadily claiming a large following. The title track is probably my fave on the EP mainly because of the "perfect" thrash beat throughout the entire song. I can detect (yes, you guessed it) some Slayer as well as Overkill influences, but Severe Warning are certainly no clone band. The guitarists each have their own style. Also, the band seems to focus more on the musical aspects of the songs rather than having an extensive amount of vocals. For those Sabbath fans out there, you may also dig this tape, especially the song "Hermetically Sealed." All in all, a recommended tape, and for \$4.99 + 0.51¢ postage, how can one go wrong? Send any inquiries to: SEVERE WARNING / P.O. Box 60 / Northfield, OH 44067 / USA.

Andy TerHaar

FORMICIDE (US/MA.)



Massachusetts has unleashed an assault on the world of the underground with their new band Formicide. Their recent four-song demo is a deadly piece of work. The production quality is amazing and can be compared to that of most LP's. Each song is filled with thrashing riffs that sometimes sound of Fates Warning.

"The Omen" is the opener and is catchy...but it doesn't win the prize. "Perfect Race" follows with its collection of great riffs and tight transitions. "Them" is AMAZING. It starts with a slow mosh part, then the tempo rises, and I am quickly thrust into Formicide's world of metal. This godly demo ends with my favorite, "The Spell." These guys deserve a contract immediately. They are great!! Formicide's demo is available for \$5.00 by writing to: FORMICIDE / P.O. Box 615 / Tewksbury, MA 01876 / USA.

Tim Gerron

TECHNICAL ESSENCE (US/TX.)

First of all I'm going to stress one thing about this tape: it is strictly for the real musicians out there. Secondly, these guys are definitely not metal at all. But, Gray Matter is an alternative music magazine (catering primarily to metal, hard rock, and hardcore), and all demos sent to us will be reviewed on a fair basis, whether they please the reviewer or not. Let me start this review by telling you a little about these guys.

Shane Madden, the guitarist, gives the band most of their self-proclaimed "neo-classical" style by having influences of great musicians such as Mozart, Paganini, Jay Dean, and ex-Watchtower guitarist, Billy White. The bassist, Jon Montgomery, tends to give people the idea that they are a metal band by having influences of Vinnie Stigma (Agnostic Front), Ron Jarzombek of Watchtower, and Yngwie Malmsteen. One more thing I'd like to let the readers know is that these guys are sophomores in high school and have been playing their instruments for a little over two years. When I first heard their demo, I quickly recognized the complexity of the guitar work, as it immediately reminded me of old Yngwie Malmsteen tracks. The guitarist definitely knows what he's doing, whereas the bassist seems to be having a field day turning up the volume—there's way too much bass!! The drum tracks on this demo were done on a programmable drum machine, which is extremely hard to believe because the drums sound clear and acoustic. The only complaint I had other than the high volume of the bass in the mix was the underdeveloped vocals in the first song, performed by the guitarist, Shane Madden. The rest of the songs are instrumental, which I found very pleasing, and in my opinion, if a band has excellent musicians, why obliterate that with vocals that reek of underdevelopment? For example, some people out there know that Yngwie Malmsteen has already begun to ruin his career by adding vocals to his already excellent music. I'm not trying to rag on Yngwie, but it's his vocalist. For Technical Essence, this is only their first demo, so I hope they can learn from their experience and other people's constructive criticisms.

My overall conclusion? The music's great, it's consistent, and will appease the readers out there into musicians like Tony McAlpine, Yngwie, Joe Satriani, Al DiMeola, etc.. One piece of advice, though: if you get a hold of this demo (and I recommend that you do so), turn all of the low frequency off. Interested? Demos are \$3. Write to: TECHNICAL ESSENCE / c/o Shane Madden / 210 Capri / Austin, TX 78734 / USA.

Satoshi Matsumae

AIZZ (W. Germany)

Aizz formed in the beginning of 1985 in that humanly incoherent, smoke-filled, potent environment called a bar. How quaint. I had a bad feeling about this tape when I first saw it, and as it turns out I was quite wrong. The vocal lines are inane as most hard rock/metal lines are, but the guitar work is somewhat interesting and not seeking commercialism as I had expected (although the potential to be another Mötley Crüe is there). The second tune, "Memories!" stormed my mind with it's sludge metal intro. It caught me quite off guard, even though I have heard similar intros. It just doesn't fit their image. There are some more catchy chord progressions later in the song and some really creative speed metal sections which are concise and fulfilling. Oh, I should mention that the first track, "Hot Bitch Burn," did nothing for me, although it was a good tune for the hard rocker in all of us. There is a lot of guitar melody in this band with decent vocals with more Clause M. than Udo D. elements. "Land Lord" has a driving intro with great breaks, and here is a tune that finally gives me the urge to move or do something. The chorus sounds like something Helloween would do. Accept, Metallica, and Iron Maiden sneak out of the music, but their shiny, ugly, fortified faces don't crop up too often, and for the most part, I like what this band is doing. *Kick In Ass* has more of a live feel to it than a studio feel, yet the production is quite good. Send \$6.00 to: AIZZ / c/o Dieter Schumacher / Schneebergstrasse 4 / 6274 Hünstretten 2 / WEST GERMANY.

Chris Orloski

PRIME EVIL

(US/N.Y.)



Tapes are \$4 @ PRIME EVIL / c/o Andy Eichhorn / 47 North Street / Beacon, NY 12508 / USA. (914) 831-6277.

Satoshi Matsumae

ARCANE

(US/TX.)

To all of you ever-so-faithful *Gray Matter* readers out there, you may know who these guys are. Arcane was featured in the second issue. The only change since then is that Chris Orloski has left the band to continue school and Byron Hawk has taken over the vocals, which in my opinion, is a detriment. (I'll explain later in the review.) When I got a copy of the *Mirror Of Deception* demo, I asked myself, "Did these guys get picked up by a label?" This was due to the very impressive, professional packaging of the product. Even the tape was made of the clear plastic that tape manufacturers have gone crazy over. Personally, I don't really care too much about the quality of a band's packaging, but I do care about how they sound. Music is the major factor here, not their financial status, although, looks can somewhat be deceiving. *Mirror Of Deception* starts out with "Ancient Interne-cine." The music is very powerful and intense. These guys definitely know what they are doing. The only complaint I'd like to file here is that the vocals are too weak in a lot of places. I also noticed tons of Iron Maiden influences (and I don't really favor Iron Maiden). Next song is called "Infernal Domicile" which begins with an introduction very reminiscent to S.O.D.'s "Ram It Up." Other than showing a display of more Iron Maiden influences, this song shows a little bit of their own musical developments. The music, once again, is mega-powerful, but those vocals have got to go. The vocals throughout this demo might turn out to be the only factor that would draw people away from the intensity this band has to offer. The title track comes next, "Mirror of Deception," which is an impressive instrumental. Arcane, once again, show some more Iron Maiden influence. This time, I also detect a little bit of Megadeth. This song combines those two influences and comes up with a very unique sound. "Mirror of Deception" has got to be one of the most energetic instrumentals to come out in demo form since Death Angel's "The Ultra-Violence" which appeared on *Kill As One* about four years ago. "Mirror of Deception" has a lot of tempo changes and displays the musicians' incredible talents and extreme professionalism. This is probably my favorite track on the demo, mainly because there weren't any weak vocals to take away from the musical performance.

The closing song on this demo is "Agamemnon." Once again there are Iron Maiden influences (Aaaarrrgg! When will this ever end?). There's a touch of S.O.D. shown as well as the technicality of Megadeth. "Agamemnon" is another powerful song, but the double-bass in this song is sometimes TOO powerful in that it blurs out the rest of the music. With more time Byron's vocals might improve to fit the music of Arcane.

In conclusion, the overall sound production of this demo shows just what a band can do if they put their minds to it. (The demo was produced by drummer, Jim King and the infamous vocalist/guitarist, Byron Hawk.) Good production on demos is hard to find these days. Incredible job, guys!! The music, as I said before, has heavy Iron Maiden influence, but they take it a step further, fortunately. If you're a serious person who enjoys serious music with lyrics pertaining to the subjects one might learn in highschool level world history, then this is an ideal demo. Arcane are, without a doubt, composed of great musicians with incredible potential. Somebody sign these guys quick! *Mirror Of Deception* is available for \$5.00. Write to ARCANES / c/o Byron Hawk / 122 Goerte / Grand Prairie, TX 75051 / USA.

Satoshi Matsumae

MALICIOUS GRIND

(US/CA.)

"Malicious Grind come to you from the bowels of El Segundo. Through the perils of the exquisite perpetration of trying to have a good time and escape the wrath of fate, Malicious Grind seek nasal discharge and sandniggeranalbuttheese excretionary headbanging souls. Malicious Grind exist for the sole purpose of exploding the cranial margin from temple to chin, cracking it into minute fractions."

I honestly couldn't have stated it more simply myself. I bow to the masters of eloquence! The *Malicious Grind* demo provides the listener with an excellent mixture of hardcore and metal screeching and riffing backed by decent production. I simply love "Stupid Cops" for the lyrics and especially the music...ahh, bring on those Celtic Frost touches at the beginning. On this song we get a taste of some female hardcore vocals from Ingrid Baumgart—original...my realm of experience

has never before let me hear such strange vocals from the female sex. The spoken intro from Reagan is hilarious as he blunders and stutters on through some ridiculous speech before "Why/Because/Why". Some of the lyrics really stand out (as lyrics usually do) when they come from a more hardcore standpoint. "Squino" and "H.T.S." are some of the more humorous tunes, while "Why/Because/Why" represents the more serious and concern-for-the-world type expressions. The tempos are varied, ranging from Wehrmacht speed to the slow rotational speeds of the sludge metal genre. I hear quite a bit of Slayer and S.O.D. influence in the guitar, and this somewhat takes away from the music for me since so many bands have "borrowed" parts from Slayer, and I'm not stimulated greatly by this anymore. The songs are short, so there happens to be nine on the demo. This demo is worth the \$4.00 required to obtain it...some good original stuff mixed with plebeian material that's been heard before coupled with some interesting vocals at times. MALICIOUS GRIND / 320 Maryland #1 / El Segundo, CA 90245 / USA.

Chris Orloski

VENGEANCE

(US/FL.)

Here is another band that I had heard a lot of things about but have failed to live up to my impression of notoriety. As a music devotee of all types, I am able to identify mediocrity and masterpiece, or just plain enjoyable listening for that matter. I'd put this band in the mediocre category. They are boring, mainstream, and sound like every other metal band on the rise today. Sorry guys, not even close to a cigar. Titles are: "White Throne," "He Is God," "Salvation," "Human Sacrifice," and "Beheaded." Write to: VENGEANCE / c/o Guy Poletti / P.O. Box 1623 / Brandon, FL 34299 / USA.

Satoshi Matsumae

BLACK PROPHECIES

(Italy)

Black Prophecies are a four-piece death/doom metal band hailing from Italy. This is their first demo, *Azagthoth*, which they have released after being together for almost one year, and it includes four tracks plus a very long intro. They claim Hellhammer, Death and old Black Sabbath to be their main influences, but I don't hear too much of the Sabs except for the pace; also, Death is somewhat off because Chuck produces a much more riff oriented sound, while Black Prophecies rely more on rhythm and tempo changes. All in all, I would compare them to old Bathory and even older Venom.

The sound leaves a lot to be desired, being very muddy and bassy. Standout track for me would be "Necrophile Desire," but all of the songs show more promise than Hellhammer ever did, and look where they are now. So, if the next demo is better produced so that the singer can actually be made out, this band will receive quite a bit of interest. But, for now, I can't really recommend it to anybody but those who will still put on the *Apocalyptic Raids* EP and don't mind rearranging their stereo controls. The tape is US \$5. Write to: BLACK PROPHECIES / c/o Achille "Dark" Testa / Via A. Volta 26-2 / 16035 Rapallo-Ge / ITALY.

Marcus Greiner

SOLITUDE

(US/TX.)



Marcus says: This is the first demo released by John Perez's band new band, Solitude. Some of you will probably remember John and his previous band, the godly Rotting Corpse. After leaving R.C., he started Solitude with Brad Kane.

This should become their vehicle to produce ultra doom/power metal. After having recruited the other members, the band recorded this tape. It contains five tracks and is extremely well produced. But, I must say their biography will get them more enemies than fans. Just listen to this: "[the band] hopes to help start the return to 'true' metal...There are few bands that retain a truly heavy sound. Solitude is one of these bands." I will not comment. Just make up your own mind. Back to the music; the tape starts off with "It Came Upon One Night," a very powerful track that is, I feel, not given the chance to show it's full potential due to the fact that it is just too slow. I just get the feeling that this band writes a song for it to be slow. No, not speed for sake of speed, but slowness for its own sake. Otherwise, this is a very strong demo, sometimes reminding me of Fates Warning one minute and Candlemass the next. Also, the lyrics are very interesting. Every song is like a little story. My favorite song is "Into Battle" with some ultra-mean riffing.

Marcus Greiner

Steve says: This is John Perez' new band, and this demo proves there is life after Rotting Corpse. John has assembled a doom metal unit in the vein of Witchfinder General, Black Sabbath, Candlemass and has added some touches of such bands as Hades and Exodus. The production is really good; everything can be heard and sounds wonderful. The five songs on this demo are all long in running time, and all can be classified as epics. The lyrics preach of the evils of life we all have to face. These songs are not just verse/chorus combinations but verse/chorus plus many different themes that all eventually break out into guitar solos. I can say this here is a really good demo and should be sought out by all who crave this style of music I have previously described. The song titles are: "Sojourner," "Transcending Sentinels," "Where Angels Dare To Tread," "It Came Upon One Night," and "Into Battle." To receive this tape send \$5 (or \$6 for Europe) to: SOLITUDE / c/o John Perez / 1009 Bert Dr. / Arlington, TX 76012 / USA.

Steve Murphy

VACANT GRAVE (US/MO.)

After releasing three demos and playing live in the local scene, Vacant Grave have finally released something to the effect of vinyl. Although the band terms this release as an EP, I, on the other hand, term this a 7". This disc contains two songs, both of which were recorded on Vacant Grave's third demo. Side A features the song "Eternal Nightmare," a definite Slayer-influenced song, but it still contains originality. On the flipside is "Crystal White Funeral," a song not as heavy as "E.N.," but still containing the Slayer overtones. I'm predicting this little piece of vinyl to be a collectors item in a few years, seeing that Vacant Grave seem to be going no where but up. A recommended purchase at \$3.00. Send orders to: VACANT GRAVE / 918 Imperial Point / Manchester, MO 63021.

Andy TerHaar

PROCESS REVEALED (US/TX.)



Socially conscious, Process Revealed's *Having Not To Say We're Sorry* radiates a hardcore feel with trace elements of the band's progressive thrash heritage. "Progress" has many fine ideas and a great bridge section—lovely progression. Stabbing at society's selfishness, this song's lyrics impress me with subtle points seldom questioned and a perspective people rarely look from. "Tragedy (of a Rock Star)" is ingenious with its lyrical incisor cutting deeply into the lives of the many drug-dependent, idolized music figures. Cynical and humorously condescending, the words construct an image of a musician thriving and dying simultaneously from success. The spoken-type vocal line seems Dead Kennedys-inspired, indeed, and the verse music is far past strange with its galloping, carnival-like rhythm. "Human Destination" is short, sweet, and smells of hardcore. "The Unspoken Truth" is fantastic in this version. An uptempo, lyrically con-American song, it intensely unites musical styles of both punk and metal. And, without an Elvis gem, what would a demo be? Yes, Process Revealed accurately cover "Heartbreak Hotel" by the "rock star" Presley.

All-in-all, an excellent demo with the vocals much more aggressive and precise than on previous demos. The guitar sound is still thin, but the overall sound is very distinct and unique. A decent drum sound and very pronounced bass are the final plusses make this demo a steal at \$3. Write to: PROCESS REVEALED / c/o Steve Murphy / 317 Meadow Creek / Coppell, TX 75019 / USA. (Color T-shirts are \$4, and the old demo can be obtained with the new for \$1 more).

Chris Orloski

KAZJUROL (Sweden)

Kazjurol are an interesting band from Sweden that mix hardcore and metal in a pretty good way. On the five-song demo is a pretty wiggled-out cover that would imply the band is more of a rock 'n' roll, babe bopping band. As soon as you open the tape, you notice people with D.R.I. shirts! Surprising.



The first song, "The Power of Expression," starts with a slow bass lick. Mixed in this song are fast sections and slower S.O.D.-type parts. Next is "Multi-dead World." It sounds like a heavy Maiden piece of music. I must say I'm not saying rip-offs. It just reminds me of something that each of these bands would do. In the center of this song is an acoustical guitar part that builds into a really heavy riff that I kinda dig. After that, the song speeds up and vocals begin. "Merciless Insanity" finishes out side A of the tape. This song has a heavy Slayer influence throughout.

Side B of this demo begins with "Echoes from the Past." It starts with a really happening progression. I guess right here I must say I find the production pretty good, and I like the way everything sounds. The last song is "Honesty—the Right Excuse." It is much in the same vein as the others, and I dig it.

Kazjurol have a 7" three-track EP (*Messengers Of Death*) for \$4 from: Up roar Records / c/o Peter Ahlqvist / Ringvägen 11 / 773 00 Fagersta / SWEDEN. The tape is available at the same address.

Steve Murphy

220 VOLT (Sweden)

What a surprise...a Christmas present from Epic/Portrait Records!! I love it...who would ever put lyrics like "Santa's coming tonight" in a hard rock/metal song? It's too hilarious to be credible, but this band, 220 Volt have done it. I'm afraid I've only seen one of their LP's once or twice; that's the extent of my knowledge on this band. Supposedly, two of the members were in the Swedish armed service (mandatory in Sweden) instead of playing in 220 Volt for the last two years. So it's been two years since the release of their last LP, *Electric Messengers*. This promo copy of the maxi-single *Heavy Xmas* shows us some commercial ideas in the form of "hard metal" (hard rock on the verge of metal). Written parallel to Motley Crue's style, the song "Heavy Xmas" comes across in a strong manner with it's commercial tones, but it certainly won't be playing the shopping malls in place of John Denver, etc. over the holidays. The vocals are quite crisp and clean with a little scratch here and there. The guitar sound is rich and the drum sound (over)produced to get that pounding commercial appeal going. An album's due out in the spring, so those of you out there with a taste for tight, commercial metal—have at it. I'm going to wait for the new Death LP.

Chris Orloski

KUTTHROAT (Canada)

The first thing I have got to say about this demo is that the music is just as good or better than other music of this type already out on vinyl. The type to which I refer is that of hard rock/metal crossover, similar to Dokken, Ratt, and etc. The songs are mostly about getting drunk, getting laid, and partying. The singer sings high and whiny about half the time, which will probably bug the hell out of some people, and the other half will find he sounds like an odd mixture of Robert Plant (Led Zeppelin days), Stephen Percy of Ratt, and one of the singers from Triumph (I can't say which one from Triumph because I could never figure out which one sings which song). The demo is fairly long, with nine songs, and the production is clear and clean. It opens up with "Live Hard, Die Young" which I guess pretty much

sums up their philosophy of life. It is more on the metal side in which the singer does some cool Jon Olivia (Savatage) type "oooh's" and "ahh's". In the middle of the song "Hey Lady" the singer makes some horrible moaning noises that sound like my cat right before it pukes; but, other than that, the song is okay. A couple of other songs worth mentioning are "Eternity" (a nice ballad) and "Live to Die." "Live to Die" stood out as the only all metal song. It has an interesting bass intro and ending which sounds like a children's rhyme. Over all it is as well done HR/HM as played by other people who know what they're doing. Write to Andrew Drouin for contact information: 3015 Rosser Avenue / Brandon, Manitoba / CANADA R7B 0G8.

Scott Messec

LOUD POSSE

(US/TX.)

First of all, a little background info on the band: Loud Posse started out back in March of 1987 and recorded a self-financed, self-produced demo entitled *Estupido*. Being one of the few in the local area to start out playing hardcore, then move to an aggressive version of rap, these guys faced some problems getting noticed. As promoter/art director Frank Valles states, "The Austin music scene consists mostly of bands of the cover tune rock, rhythm and blues, country, and metal genre; hardcore rap was something new to the club owners and other people who put on shows; therefore, we had problems getting gigs in the Austin area." Frank concluded, "We had distributed the demo, and we finally had some type of following which was great because club owners started giving us a chance to play and promote ourselves."

Being the only original member and white guy of the band, J.T. Def (also the mixer, producer, essentially the brainchild of Loud Posse) owns the E.J. Recording label, and most of the technicalities are handled by him personally. Influences range from 70's metal of Black Sabbath, funk music and rock and roll, to the current gods of hardcore rap, Public Enemy, to the extreme musicianship of *Among the Living* by Anthrax. All these have been thrown into a cyclotron, and out comes a product that will most definitely impress those people who take their rap seriously.

The demo, on an overall basis, is incredibly clean yet retains aggression. Loud Posse's sound is very different from other rap bands I've heard in the past, mainly because of their so many different styles. Along with the incorporation of J.T. Def's influences, they have a song on the demo with a reggae chorus which might prove to be pleasing to Bad Brains fans. And no, the chorus isn't about smoking weed. Another song I might mention is "Loud Posse on Your Trail." I first heard this demo through a P.A. system, and that song, with its heavy as shit from a sick elephant bass output, in a weird way, reminded me of Candlemass' heaviness with rap musicians composing the song.

J.T. states, "As the demo got around, people caught on, and we gained a local following; some people even compared our sound to the big-time bands like Public Enemy, which was flattering, and RUN-DMC; we were also compared to the Beastie Boys, which kind of pissed me off because we try to stay away from that (wimpy) sound."

Loud Posse are a band anybody can find appealing if they get into rap. Inform yourselves about demos, etc. if you think they sound happenin'. E.J. RECORDINGS / 1213 South Meadows Dr. / Austin, TX 78758 / USA.

Satoshi Matsumae

WICKED ANGEL

(Canada)

The only tape still available from Wicked Angel is the six-song *Tormented By Power* demo. It starts with "Wings of Death," probably the heaviest song on the tape. Toward the center is a neat, little, melodic breakdown. Next is "Screaming in the Night." This is more of a "rocker" than the others. "Arthur's Castle" starts with a strong galloping feel that dominates the song. After this is "Dreams," which is a slow epic style track with a lot of guitar solos. It reminds me of something Manowar would do. (Used to do). A song I've heard before on a past tape comes next. "(Welcome to My) Sacrifice" is still a good song. The tape ends with a live version of "The Beast." It sounds all right as far as live stuff goes, but I can't hear the bass player.

This demo can be bought for \$6 by sending those sweet smackers to: WICKED ANGEL / J. Oppen / P.O. Box 2032 / Windsor, Ontario / N8Y-4R5 CANADA.

Steve Murphy

PRONG

(US/N.Y.)

Prong are a new band out of New York. They are a hardcore/metal influenced band with a slight trace of an industrialized sound. They are a three-piece band featuring Mike Kirkland, previously with Damage, on bass and vocals, Tommy Victor on guitar and vocals, and Ted Parsons on drums, who is a former member of the Swans. They have released a demo and an album on Mr. Bear Records which is called *Primitive Origins*. The LP includes some re-mixes from the demo and some previously un-released material. It contains nine songs, came out last summer, and is distributed by Important and Dutch East. For more information on Prong or their demo/LP, drop 'em a line at: PRONG / 11 Stanton St. / New York, NY 10002 / USA.

Andy Terhaar

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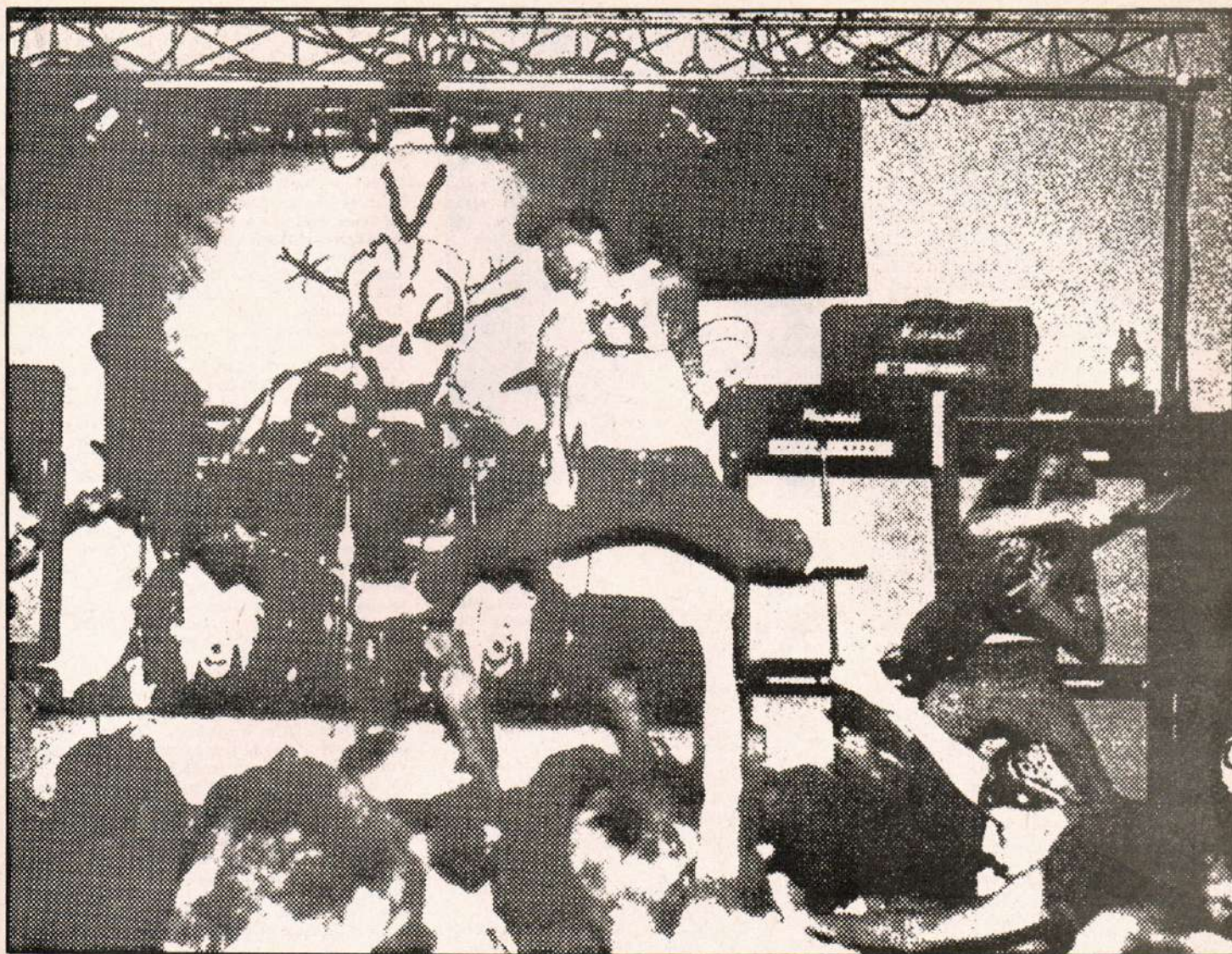
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Preaching is moral violence.
—Alan Watts



ANGKOR WAT

Interview with
Adam Grossman
by Satoshi Matsumae

I vaguely remember when I first heard the name, Angkor Wat (what?). It was about one and a half years ago; I was given a flyer for the End of Summer Slam Session which included Angkor Wat, Devastation, and Rotting Corpse. It wasn't until ten months ago that I heard the name Angkor Wat being mentioned again. I saw them in *Aardshock Magazine*; I saw people wearing their shirts, and I heard people talking about the incredible shows they put on, which they say look like a bunch of musicians on a trampoline stage.

During the period of time I was in the dark about the band's experiences, Angkor Wat had been featured on two compilations, gone through some lineup changes, been mobbed for autographs by a bunch of Mexican fans from Monterey, Mexico, signed, and gave yet more autographs...but this time the ink was for a three album contract with Metal Blade Records. They now have touring plans with labelmates Sacred Reich and California's most tyrannical band, Tyrannicide.

By the sound of their demo, I came to a quick conclusion that Angkor Wat's sound

could not be described in a brief statement because I had never heard a band with such an original sound. By the way, if you're wondering exactly what Angkor Wat means, you're not alone. Since this is supposed to be an interview and not a biography of the band, I'll conclude this introduction momentarily. I recently had a chance to question one of the guitarists in Angkor Wat, Adam Grossman, who is one hell of a nice guy and intelligent also. To start things off, I'll begin by letting Adam give us a little history of the band...

"Angkor Wat was formed in April, 1986. I met Dave Brinkman at a show at the Ritz, and we started talking about putting a band together. Me and Danny were already playing in a band together that wasn't working out. I was playing guitar, and Danny was playing bass. Dave said he was interested in singing, and he had a friend that played bass. I thought it would be a good time for Danny to start playing guitar since it sounds so much more powerful with two guitars; me and Danny are best friends, and we play so well together. Next, we needed a drummer; we were will-

ing to try anything. Finally we found someone that could at least keep up with us.

"After about six months together, Danny met this kid in his driver's education class that wanted us to come hear his band practice. Danny wasn't too enthused about it, but we went anyway. The minute I saw him playing those drums, I knew he was gonna be our drummer. Really, the minute I heard Dave Nuss, I knew the drummer we had had better start packing his bags 'cause Dave blew me away. He was so fucking powerful. Within a couple of weeks he was ours, and we've become best friends, too!

"Once we got Dave Nuss drumming for us, it became obvious we were gonna have to replace our bass player 'cause he was our only weak link in the chain. It was kind of hard because he and Brinkman (singer) had been friends since childhood. We found Mike, our present bass player, in a band with our ex-drummer. Boy, was he pissed when we asked Mike to join. I still don't think he's gotten over it! Mike has been great. He really helps with the busi-

ness end of the band, too.

At this point in the interview I began to wonder which Dave he was referring to. (Kind of confusing at first, but read the statement at least twice, follow along with the photo of the band as Dave is mentioned, and use the process of elimination to avoid further confusion). Here's a question you probably answer a lot, Adam. Where did the name Angkor Wat come from, and what exactly does it mean?

"Angkor Wat is an ancient Buddhist temple in Cambodia. It's a very holy place, but at the same time, some very intense shit has gone on there through history. Even now, the Khmère Rouge are afraid of the power of the place! The reason we decided to name the band after it was because we all have very strong spiritual beliefs, and it's such a strong and mysterious place; we felt that that would represent the band and our band's goal very well. (Look it up in an encyclopedia for more info and to see a picture). Sometimes we tell people we're called Wank-er-twat, especially good looking, young girls!

How about an in-depth explanation of all previously recorded material, be it on vinyl or cassette...

"In March of 1987 we did a demo called *Demonstration Under Durrress* which, by some miracle, got us contacted by several record companies. I thought we should never have released it because it was our first time in the studio, and we didn't know what the fuck we were doing. It really sounds like shit! Next, we recorded some songs for a compilation from New Renaissance, which hasn't been released. Then came the song we did for *Complete Death II* on Death Records called "Emotional Blackmail." That was released in February. We now have a demo called simply *Angkor Wat '88* which we are very proud of. We feel it represents us very well.

On a rough estimate, how frequently do you play shows, and whereabouts do you usually play, locally or around the state? I hear you guys have a large constituency throughout all the places you play. Also, who are some of the bigger bands you've played with?

"We play shows as often as we can. We try not to play too often in one town 'cause we don't wanna burn the crowd out on us. We live to play live, though. We practice at least four times a week so that when we do a show we are the best possible. I mean we



have our off nights, but nobody has ever left an Angkor Wat show bored. I guarantee that!

"So far we've played statewide with bands like G.B.H. (who were extremely cool guys), The Accused (also very cool), and we did three shows on Suicidal Tendencies' last tour, but we also do shows on our own. We just played Houston which was fun.

"Right now we're booking shows in the Northeast and Canada for June which we are really looking forward to. Then in August we're gonna do New Mexico, Arizona, and California, I think. Possibly some shows with Tyrannicide (who are cool as shit), and Sacred Reich.

As for the Corpus Christi scene, Adam also has his opinions... "The scene here in Corpus Christi is great. It's pretty new. Only about two years old. When I first moved here from Austin four years ago, I got beat up a lot because the closest thing these people had seen to punk rock/hardcore was Flock of Seagulls on MTV, and they didn't understand. But, now it's a lot different. We haven't played a show here to less than 350 people, and bands that are unknown will get about 150 to 200 people if nothing else is happening. It's a

lot fun; it really is.

From the demo I received, I noticed the strange titles of the songs. I can't quite make out what Dave Brinkman is saying in the lyrics. What type of subject matter do your lyrics converge on to have such obscure titles?

"Dave Brinkman and I write all the lyrics, but we do speak for the whole band, lyrically, because we are all concerned with basically the same thing. Our lyrics run along a pretty wide range of things, but mostly they deal with things that everyone can do to make life better and the world a better place to live in. 'Cause that's what life is about, right? Growing and becoming more happy.

Being a band that receives a lot of support from the fans and having such a demo that shows promise, a label is bound to show some interest in Angkor Wat. Could you give us a quick rundown on some of the record labels who have contacted you.

"Like I mentioned earlier in the interview, our first demo (which was a piece of shit) brought us serious responses from about five labels including Death and New Renaissance. Then, about a month ago we got a letter from Capitol Records which surprised the fuck out of us. We're going with Death; I'm pretty sure because they've given us the best deal so far. Not just money, but promotion and stuff like that.

Are there any artists out there who might be of some influence to you, but only in a remote sense?

"We all have very diverse taste in music. Old Sisters of Mercy (*First And Last And Always* rules), Bauhaus, and Tones on Tail, Fiels of the Nephillim, old Public Image, Scratch Acid, The Lords, Die Kruezen, Voivod, Watchtower (crotch power?). Danny likes U2 a lot. Dave Nuss likes everything from Cryptic Slaughter to Killing Joke. Brinkman is into some weird shit like French and German metal from the late '70's. (He also collects gore movies; he has a video collection of more than 500. Some really bizarre shit. Blaine and Tommy of Accused were drooling.) Mike collects all kinds of hardcore and loves all of it.

Some people take one look at a band's appearance and conjure up their personal lifestyle or attitudes from their looks, which is usually from a live performance and how the band reacts to their fans. In Angkor Wat's situation, what type of image



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would you say the band strives for on stage?

"We don't really aim for an image; we just go up there dressed as comfortably as possible, but usually in whatever we put on that morning. Since we all move around a lot on stage, I usually wear a pair of shorts 'cause it gets fucking hot up there. I also usually try to wear some sort of protective gear because I've been known to fall off the stage or get run over by Dave Brinkman.

"I have pictures that people have sent to me of us live that are hilarious. Dave Brinkman in the air upside down, shit like that. I recently got an article from a magazine in California that someone sent me; apparently somebody had hold of a video of us and reviewed it. The article said it looked like we were on a stage covered with hot coals. We didn't plan it that way, but we are happy that people like us to move around the way we do.

What do you think are some essentials for a band to become successful?

"Well, that depends on what success means to you, doesn't it? For some people it might just be playing gigs; for others it's a gold record and a blowjob by the president of Buttfuck Records. For us to have had the success we've enjoyed so far, it has taken work. We work very hard as shit on our songs. Material is very important. You can't just slap chords together; it has to come from inside. Also, it takes a certain amount of professional attitude. And, what I mean by that is when you do a show, whether it's for some big production company or just on your own, it takes being there on time with a positive attitude and

leaving egos out of the situation. You can tell when a band has their shit together or not just by watching from the audience.

"If all you want is to play shows, then it takes just as much work to pull it off right. If you want to do records or tour, then it takes that much more. It's really very simple!

What are some of your individual ambitions? "As for goals, individually, it's the same for all of us. I believe we want to do as much as we can every day in order to become better individually as well as together, both musically and as human beings. It's very important to us to be a good unit. To work as well as possible together, and in order to do that, we have to have the right people, which I said earlier I know we do. But, we have to continue to grow individually as well as a band. That's one of the most rewarding parts, for me anyway, that growth with the other guys. We really are like a family.

What do the members of the band do outside the realm of being musicians? "Dave Brinkman is the only member of our band that works. He is an industrial mechanic or something like that. Danny and David Nuss are both in highschool still, and they do schoolwork most of the time. They are both in the top 8% of their class which I think is killer. I support both of 'em in their studies. Mike and I are both in college. I don't know what his major is, and I don't think he does either, but mine is film communications. Other than that, none of us has much time for anything beside school and the band!

Once again, I think I'm entering cli-

ché-land, but this question, like others, is pretty informative and can also be very interesting. Most of the time it's always used as a closing question, so, have you any messages or anything you'd like your fans and the other readers to know.

"We don't tell anybody how to live their life nor waste any energy being negative. Our only message to anybody is through example of how we live. We try hard to do things right, and, of course, no one is perfect. But, 99% of the time we are happy and healthy and not in trouble. People forget that the important thing in life is to be happy, and if you have that, everything else is taken care of. So, be who you are and give someone else a hand now and then.

"Thanks a lot, Satoshi, for the interview, and it really is a killer 'zine. Everyone write to us, and we'll write you back. If we hit your town, come and see us! Support your scene the best way you know how even if it's just breaking up a fight or going to the shows! Δ

ANGKOR WAT
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There was a time when religion ruled the world. It was known as the Dark Ages.

—Ruth Hurmence Green

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Survive This!

Interview with Nuclear Assault by Dave Benser

On May 12, 1988 I found myself chatting with the four members of New York's favorite sons, Nuclear Assault. What resulted is this fairly long and hopefully interesting interview for you to enjoy. I'd like to thank those guys and also their ultra-cool roadie extraordinaire, Jef Hickey, for setting this up. The band consists of Glenn Evans (drums), Anthony Bramante (guitar), Dan Lilker (bass), and John Connelly (guitar and vocals).

GM: Please give us an in-depth explanation of the band's origin. Danny was in Anthrax, Glenn came from T.T. Quick; whatever happened to Mike Bogush?

DAN: I formed Nuclear Assault with John in February, 1984. We got Anthony in March '85 and Glenn in November '85. The rest is history, right?

JOHN: Mike answered an ad in a music paper, came down, and tried out. After a year or so, he ran into some personal problems and couldn't keep up his commitment to the band. Last we heard, he was starting a band called Jack the Ripper.

GM: How did the deal with Combat Records come about? How many albums are you signed for, and are you satisfied with the terms of your contract?

GLENN: Well, the deal came about after getting bids from other records companies. We got a lot of offers, and after going back and forth, we signed with Combat. The original term was four albums, and we've only completed one album period which left three options left. Miles Copeland from I.R.S. Records wanted the band, so after contracts and a lot of bullshit, we are now on I.R.S., so fuck Combat Records.

GM: You guys are pretty big on the East Coast. Where else have you played live? Can we expect a new tour to be worldwide?

GLENN: Yes. I.R.S. had a meeting just to figure out the best market plan for the band. We've played all through Europe and the States with a few dates in Canada. Because the new album was delayed until June 13th, they are shooting for July to start the tour off. It looks like it will start over in Europe, then back to the States in the end of July, then back to Europe. They have thrown several options at us. We are still deciding what to do first.

GM: Name some of the bands you've played with...do you have any shows that stand out in your memory as being the best? Any favorite cities to play?

DAN: M.D.C., A.O.D., D.R.I., C.O.C., Samhain, Ludichrist, etc....etc.... Every show is pretty sick, you know. Chicago.

GLENN: Holland, London, Baltimore.

ANTHONY: Chicago, Detroit, New York, Amsterdam.

JOHN: Baltimore rules. They're on the Game Over thanks list. Chicago and Amsterdam.

GM: What bands do you listen to in your spare time? Are there any bands that influence Nuclear Assault's sound or style?

ANTHONY: I listen to Hendrix, Grand Funk, Sabbath, Nugent a little, Zeppelin, AC/DC; I love the Who, Gary Moore, Scorpions, Pink Floyd, etc... the list goes on and on.

JOHN: The lyrics come from a hardcore influence. We wanted to be a metal band that had something useful to say. All the new songs are socially conscious.

DAN: I listen to lots of different shit—anything from Napalm Death to Red Hot Chili Peppers.

GLENN: We all listen to different things. I listen to anything. It depends on what mood I'm in; could be Mozart, could be Megadeth. Same thing with writing...it depends on the mood.

GM: What young bands do you admire?

GLENN: I like Ludichrist, Harter Attack, anyone with talent and songs.

DAN: Umjerr, Extra Hot Sauce.

ANTHONY: Von Helsing, Primal Scream, and Death Angel. Death Angel are great!

JOHN: Ludichrist!!

GM: For the record, how did the two demos sell? [Oh, Dave, what a pun!—ed.]. Were you pleased with the way the demos traveled through the underground?

GLENN: The first demo was made before I came into the band. I really don't think it sold at all. It was never given the opportunity. The *Live Suffer Die* demo sold really well. In fact, it's still selling great. All together it sold about 6000 through mail order and at the gigs.

JOHN: Yes, we were pleased.

GM: Do you have any zines that you read regularly? I know Danny likes to "speak out" in *Total Thrash* now and then.

JOHN: No, I'm never in one spot long enough. I liked *Occasional Irregularity*, but they stopped putting it out.

ANTHONY: I like *Post Mortem*.

DAN: I read any cool zine, actually. I spoke out in *Total Thrash* because something in a previous issue pissed me off.

GM: So, how about this new LP, *Survive*. What are some song titles, and what are the new songs about?

JOHN: This album deals more with personal freedom and responsibility, which is the price of freedom. We cover the nuclear end of our politics with *Rise from the Ashes* and *Survive*. The rest deal with people taking charge of their lives. Songs like "Brainwashed" and "Technology" point out how people have become divorced from reality through computers and mass media.

GM: This really doesn't have anything to do with Nuclear Assault, but what is the deal with John and Glenn's side project, *Ice Age*? Could there be vinyl in the making?

GLENN: Ice Age is a side project John and I have started. I built an eight-track studio in my house, and during the time off, I've done several side projects. Ice Age is one of them. John writes all the music, and I produce it and play drums on it. He took the near-complete demo to Mechanic Records. They played about twenty seconds of it and said they want it. A record is very possible in the future. Danny also did his Extra Hot Sauce demo in my studio with me at the controls. That demo is available in the underground. I also have the C.I.A. project which is almost complete. All the shit kicks ass.

GM: If you had the chance to tour with anyone, who would it be?

ANTHONY: Metallica or Anthrax.

DAN: Anthrax.

JOHN: Anthrax or Ludichrist.

GLENN: Metallica, Anthrax, who knows?

GM: On the Anthrax song "Imitation of Life," Dan gets credit for writing. I've got to know if he wrote that godly mosh riff right before the first verse...

DAN: Yes, I wrote that.

GM: What are some of your favorite songs to play? It looks like you guys have a hell of a good time on stage. Is that what you're about? Playing shows, hanging out with the crowd, drinking beer, etc....? Or do you prefer the studio life?

GLENN: Live performances are a lot of fun. That's what it's all about. Studio is a lot of work, but when it's over, it's worth it.

ANTHONY: "Radiation Sickness" is fun to play. "Buttfuck" is always fun. "The Great Depression" from the new LP and also "Brainwashed."

JOHN: I like to play "Rise from the Ashes," "Justice," "Brainwashed," and "Sin."

Continued on page 53

UNDERGROUND 'VIEWS

GENERIC INTERVIEWS

Printing a generic interview is another experiment that is being tried with the Gray Matter fanzine. The idea is to expose a band more fully, more than what a biography typically provides. The main target for this interview is the underground—and the purpose—to let the lesser known bands have their say and help promote themselves. The set of fifteen questions that follows is standard for each interview sent out and received. To conserve space the questions will only be printed once here at the beginning in a block. Of course, the numbers for the responses will correspond to the numbered questions. Please note that some of the following interviews were sent out prior to the existence of the generic version. These have questions printed with the interview.

If anyone has a comment on the effectiveness or usefulness of this section...GRAY MATTER / 5319 Peterson Ct. / Flower Mound, TX 75028 / USA.

GENERIC INTERVIEW QUESTIONS

- 1) Please give some information about the band...when formed, original members, current members, etc., going as far back as needed to explain your origins.
- 2) What made you choose the particular band name you have?
- 3) Please list all of your material that has been released in either demo/vinyl form and give some details about each release...
- 4) In your own words, how would you describe your style of music, and what sources do you find inspirational/influential?
- 5) Approximately how often do you play shows? Are they just local, statewide, etc? What kinds of bands have you played with before?
- 6) What do you think of the "scene" in your area? The scene from a global perspective?
- 7) Lyrically, what type of focus does the band have? If no specific focus, what topics are of interest to you?
- 8) Have you seen any label interest or major response from a demo release?
- 9) What are some of your fave bands/writers that do/don't enter into your music?
- 10) What type of live image do you aim for?
- 11) What are some elements that you think are necessary for a band to succeed?
- 12) What kinds of goals do you have as individual musicians? As a band?
- 13) Any plans for the near future?
- 14) What does each member do outside of the band? Work, play, etc.??
- 15) Do you have any pressing statements, social comments, slander, or important ideas you would like to express (something you would like people to know about)?



thrash metal bands (Helldozer), heavy metal bands (Aftermath), and local hardcore punk faves Blood Spasm and Opinion Zero.

- (6) It's terrible! There are absolutely no clubs in Tucson that feature speed metal except for this *dumpy* called The Tucson Gardens which will often (make that occasionally) book big-name bands. Then the imbecilic owner will hire totally inappropriate bands to open. For example, when Anthrax played here, he had a glam band open for them (pathetic!). Any show almost has to be put on by the bands themselves, i.e., rent a hall, advertising, etc.. Globally, I think the scene is great. What other genre of music allows one's music to be heard all over the world even if you suck and you're just starting out? I mean, some of these fanzines will feature anybody. On the other hand, there is such a glut of material, that bigger publications may never get around to listening to you.
- (7) We try to write about real subjects in an interesting and intelligent manner (except for "Beer Bong," a collegiate party anthem). I guess I'm heavily influenced by hardcore/punk in that regard. For example, a new song called "A Matter of Attitude" is about people being close-minded because of another's appearance. Another newie is about the problems of urban blight. I don't think any other metal band covers these subjects or have all their songs grounded in reality.
- (8) Yes! I held off this letter to see what was developing. So far, we have been contacted by Combat, and both Roadrunner and Metal Blade have offered contracts. In fact, representatives from both of these companies are flying out to watch us play with Sacred Reich on November 19, whoopee! Our new manager, Gloria (also Sacred Reich's manager), has really been getting the tape around, and all the responses so far have been great. We should have a deal inked by Christmas if all goes well.
- (9) I feel like saying Paganini because all the "cool" guitarists like him. It's funny because when I was taking a music course at the University of Arizona, the professor stated that Paganini was technically excellent but was a poor composer. Now I know why Yngwie loves him! Seriously, I like Faith No More, Eric Johnson, UFO, plus numerous others. Really, anything which features phenomenal musicianship such as Tony Macalpine, Al Dimeola, etc.. (Watchtower) is usually enjoyed by the band (at least by Tim and Rick).
- (10) Fun and friendly with lots of thrashing! We try to present ourselves in a lively manner, but stage presence usually comes with experience, and we definitely need more of that. Hopefully, Brian will develop into a charismatic frontman like Katon De Pena, who is great live.
- (11) Enthusiasm, a professional attitude, and something to offer. Communication, I believe, also has a great deal to do with success. If you know you have a good product, you need to be able to promote and distribute it like in any other business. I also believe that if you are intelligent, it will help out a great deal because you can logically think out what you should be doing and what needs to be done. Unfortunately, success is often solely dependent upon *who* you know.
- (12) Obviously, to progress both technically and creatively. I would like James and I (the principal songwriters) to work better as a team. However, how we function as a band is the most important. I hope we will continue to become tighter and more exciting because it takes much more than technical virtuosity to be an exciting band, i.e., Racer X.
- (13) Recording our debut album and hopefully touring this summer. I also hope we begin to appear in more 'zines because, although the record companies know about us, I don't think the general populace does.
- (14) James and Tim work, Brian and Rick are attending community college, and I will be graduating from U. of A. this spring with a B.S. in biology. I also worked as a research assistant at the Lunar and Planetary Laboratories.
- (15) Support the recall of Arizona governor Ed Mechem, the greatest embarrass-

ATROPHY

Interview with Chris Lykins

- (1) [no answer]
- (2) Originally we were called Heresy, but due to the U.K. hardcore band of the same name, we decided a name change was in order. I was thinking of using the name Atropos, after the Greek incarnation of fate. However, a friend suggested we shorten it to just Atrophy, being a "catchier" name. I also found it appropriate since I was involved in pre-med.
- (3) So far, *Chemical Dependency* is our only release.
- (4) I guess I would call it speed/power metal. On the demo we split the songs about 50/50 between fast and mid-paced songs to show our versatility. However, live we have a lot of fast songs, and people say we incorporate H.C. influences in our music without being what you would call a crossover band. I have a ridiculously large collection of records, so it's rather hard to pick out specific influences. In the speed department, we are probably similar to Exodus, and our drummer loves raving double-bass drummers such as Curtis Beeson and Gene Hoglan. I would have to say a little of everything probably creeps into the music in the hope of creating an original blend (sounds like I'm making coffee). Our singer, however, is a big Celtic Frost fan, and consequently that is what his riffs resemble.
- (5) I guess if you average it out, it would be about once a month. It is rather difficult to play a "show" out here unless you organize it yourself. Parties, on the other hand, are rather easy to play at, but few of them are worthwhile (not enough people, police harassment, etc.). So far, they have only been local shows, but we may play with Sacred Reich in Phoenix. We have played with

ment this state has ever known. The *Sixty Minutes* feature on him pales in comparison to the real man. Let's see what else; thanks for showing such interest in the band (first interview!). I hope that everyone who listens to the tape enjoys it. Hopefully, an album should follow in the near future. Correspondence can be sent to me at the address below. Demos can be ordered for \$5 and T-shirts for \$8. Δ

ATROPHY / c/o Chris Lykins / 2741 E. Manchester / Tucson, AZ 85716 / USA.

MISSION OF CHRIST

Interview with Steve McBean

- (1) [no answer]
- (2) There was no real reason for us choosing our name...we had a couple of others kicking around, but M.O.C. kinda stuck, I guess...
- (3) [no answer]
- (4) I'd describe our sound as a mixture of five different individuals, each with his own input...we don't strive for any particular sound, but I'd say we do have "speed metal" tendencies. We are influenced by both good and bad...
- (5) We've played approximately thirty shows with such bands as D.R.I., Karrion, Dayglo, etc.. Both hardcore and metal. Just in British Columbia so far.
- (6) The "scene" here has potential, but there's too much apathy and backstabbing, probably like everywhere else...I can't say much about the rest of the world because I've only read stuff in 'zines. Everything has room for improvement.
- (7) We try to write about REAL stuff such as drug abuse, fear of death, love, depression, war, peace, and people who are uncaring, etc..
- (8) Yes, but no names will be released until the contracts are signed.
- (9) We listen to everything from Sacrifice, Slayer, Sepultura to Pink Floyd, Hendrix, Zeppelin to U2, R.E.M., Descendents to D.R.I., Attitude Adjustment, Agnostic Front, etc.—all of our influences are more indirect.
- (10) I never really thought about it. Three of us have long hair and two of us have short hair. I'm not sure.
- (11) Dedication, talent, personality and maybe a bit of luck.
- (12) To take everything to our fullest potential and not worry about labels or stupid classifications. Who cares if it's death metal, punk, thrash, speedcore. If it's good, it's good. If it sucks, it sucks...
- (13) Hopefully record an album. Play as much as possible and tour.
- (14) One of us goes to school; one of us works; two of us have girlfriends; three of us don't.
- (15) Just that everyone should try to be positive and aware these days. Things aren't so great in the world...don't be afraid to show you care. "Cool" people make me laugh—just be yourself—I shouldn't preach. I'll shut up. Thanks for the support. Good luck. Δ

MISSION OF CHRIST / c/o Steve McBean / 2615 Prior St. / Victoria, B.C. / V8T 3X7 CANADA

HATRED

Interview with Dave Schlosser

Interview by Dave Benser

I first became aware of Hatred three years ago when I heard a rehearsal tape entitled *Unholy Mass*. Since then, I've followed this band's progress through their three demo tapes. After the release of their new five-song demo, *Mindless*, I contacted bassist Dave Schlosser about doing an interview. Here is the result of my chat with Dave. The band is rounded out by John Bone on vocals, Matt Boreoff on lead guitars, Jerry Dale on guitar, and Dan Iannuzzelli on drums.

GM: How long has the band been together? What led to the formation of Hatred? What bands were you in prior to this?

DAVE: We formed in the summer of 1984, and our goal was to be the world's fastest playing death metal/deathcore band. Dan Iannuzzelli and I were both in Corpse before Hatred, and John Bone used to sing for Masochist.

GM: Are you pleased with the response from your demos? Did they sell as well as you expected?

DAVE: The *Mindless* demo sold 1100 copies, and the sales are getting better, which is a lot better than what we expected.

GM: There is a noticeable difference between your *Drowning in Afterbirth* demo and the new *Mindless* demo. Any reason for the style change?

DAVE: The band changed members, and everyone basically grew up.

GM: Have any labels shown interest in you.

DAVE: We were turned down by New Renaissance, and now we're working with Metal Blade. We're on the compilation LP *Complete Death II* which is out on Metal Blade. The song is "No Control."



GM: Name some of the bands you've played with...

DAVE: Overkill, M.O.D., Whiplash, and a lot of local bands.

GM: What was the best concert you've ever been to in your life?

DAVE: The best concert I've been to is probably Slayer, Testament, or the Murphy's Law show. They're all tied for first.

GM: What kind of equipment do you use?

HATRED: Dave: one Peavy IV stack, two custom cabinets, two Guild Pilot bases, one BC Rich. Jerry: one Peavy guitar stack, one Guild guitar, one BC Rich, one Gibson Les Paul. Dan: one white Premier double bass kit, one black Pearl double bass kit, all different kinds of cymbals. Matt: one Peavy guitar stack, one Gibson, one Guild. John: Peavy P.A. system for practice. We all use Ernie Ball or GHS strings and Ibanez rack effects.

GM: Cite some influences, past and present. What bands got you interested in playing music?

DAVE: At first: Venom, Celtic Frost/Hellhammer, D.R.I.. Now: Overkill, Testament, Slayer, Crumsuckers.

GM: Are there any fanzines that you read regularly.

DAVE: *Metal Mania* and *Rip*. No one sends me fanzines. Not even when we're in them.

GM: How would you classify your music? Can you describe the Hatred sound?

DAVE: It's kind of hard to describe us. I guess we're a melodic thrash band with hardcore-influenced vocals.

GM: Please list a few song titles and explain what the songs are about...

DAVE: "Dig Your Own Grave" is about suicide. "Break the Glass (Mirrored Death)" is about drugs. These are things we are against. We also have other songs about things we just feel like writing about, like "Submerge" which is about a guy who goes under water in a one man sub and goes deeper than he should just for fun...and implodes. "Mindless" is just about aggression.

GM: What can we expect from you in the future?

DAVE: You can expect an album, hopefully, by Christmas...on what label? That may be a secret. The album will be called *What Future?*

GM: Any final comments for our faithful readers?

DAVE: Thanx for the interview. Everyone who is reading this, go to your local clubs and demand that we play there! Also, buy the *Complete Death II* compilation and hear "No Control" on Metal Blade/Death Records. Δ

Hatred have two-sided t-shirts for \$10 and the five-song *Mindless* demo for \$4. HATRED / P.O. Box 526 / West Orange, NJ 07052 / USA.

WICKED ANGEL

Interview with Jeff Oppen

(1) Wicked Angel was formed in 1984 by myself. I am the only original member from that era. The original band lasted only six months. Each demo release shows our eras. They each have a different bassist, but we didn't release any material with our previous vocalist or drummer.

(2) This name was chosen long before the band existed, and it was originated by a nickname given to me as a young child which was derived from the Taylor Caldwell book entitled *Wicked Angel*.

(3) RELEASES: 1) *Metal Hell* demo, 10 songs, no longer available. 2) *Canada's Heavy Metal Exhibition* demo, 10 songs, no longer available. 3) *Metal Machine* compilation demo, 6 songs, no longer available. 4) *Tortured By Power* demo, 6 song compilation incl. one new song and one live song, only available demo, \$6.00 each.

(4) Wicked Angel is a very original style of hard rock-influenced power metal. Our

influences come mainly from each other's thoughts and ideas. I write all of our material (music and lyrics).

- (5) We've done many shows. Mainly U.S. shows, but some local. We've played with other bands but also headlined many shows. Our most enjoyable was the show with Anvil.
- (6) The scene in our area is not. There isn't one. Global? I'd say it's really happening, and we want to be a part of it.
- (7) Our lyrical content varies greatly. The songs are mythical type *stories* of fantasy, mainly—though, they range from cars and sex to death and rule breaking. Everything is covered, or is that...uncovered?
- (8) Yes. We hope that our current studio work (which hasn't yet been released at all) will land us the deal we've been waiting for.
- (9) We all listen to anything from the Beatles and Slayer to Sabbath, Purple and Rossini.
- (10) Our image is very aggressive with much activity and energy at all times.
- (11) The main element is, of course, the lifetime of devoted, consenting members. Secondly, it is an appointed or natural leader to push, push, push, and guide the band through thick and thin without breaking a stride or losing ground. Thirdly—no turning back!!
- (12) Individually, we have goals in a musical career—as a band we have the goal of bringing Wicked Angel to a high rate of recognition and success. A successful band, that is. I don't necessarily mean it as in *fortune*, though it'd be nice to step out of a new, black Jaguar with my ripped up Levi's.
- (13) Plans for the near future are impossible in this business. You can plan, but it'll fall through. You take what comes and try to grab all you can every step of the way.
- (14) Outside the band we just try to relax. It's a very stressful business. I manage Wicked Angel and take care of all our promotion, mail, business, etc.. It's tough, and I don't get much time off. I guess when I do, I just...tea out.
- (15) I'd like your readers to write us and know our music—Gray Matter does a fine job communicating. Thanks. Δ

WICKED ANGEL / c/o Jeff Oppen / P.O. Box 2032 / Windsor, Ontario / N8V-4R5 CANADA



Fischer and Markus Roder, but I could have done a better job myself.

GM: Once the LP is released, are there any plans for a tour to promote it?

DOUG: Right now a tour is up in the air. It's impossible to say what will happen.

GM: Do you gig regularly in Florida? With what bands?

DOUG: Yes, we do. We've done shows with: Savatage, Nasty Savage, Oblivion, Purgatory, Dirth Virgin, Guardian...most of them opened for us.

GM: What kind of crowds do you appeal to?

DOUG: We attract all kinds and all ages.

GM: One thing that greatly impressed me as I listened to your advanced LP was that it was pure heavy metal with a musician's touch. You've been around for close to seven years and have gone through the thrash/speed/death metal hardcore era. Did you ever find it hard not to conform to playing these popular styles of music?

DOUG: No, we've always played our own style of music, and we always will!

GM: Other than The Wizard of Oz, what else influences you to write the music and lyrics for Siren? Do you listen to thrash or hardcore?

DOUG: Everything influences me a little. I listen to all kinds of music...thrash and hardcore included.

GM: For a band that's been in existence since 1981 you have had to experience some bad times and mishaps. Could you tell us about some?

DOUG: We experienced lots of bad times and lots of good ones, too. As far as bad times go (believe it or not) we were doing a gig at a Tampa bottle club. One of the cover tunes we did then was "Number of the Beast" by I.M. Half way through the first chorus I look over to the sound and light booth and saw our sound man go flying across the room. (That was caused by an electrical shock!) Then smoke began pouring out of every input and output on the back of our mixing board. It was near the morning hours, and that was the end of the show. Anyway, when I took it in for repairs there was nothing wrong with it. (We tried everything we could think of at the gig to make it work, too.) Well, we took it back the next night, and it worked fine. It's worked fine ever since then. That was about five or six years ago! What I'm tryin' to say is shit happens!

GM: Do you feel that these mishaps and mistakes have made you better musicians?

DOUG: Yeah, I think it has. That's what it's all about, pain and suffering, right?

GM: To top off this fine and informative interview, is there anything else that you would like to say to the Siren fans and public in general?

DOUG: We will keep doing our best to produce quality metal. Our fans and friends in metal (and anyone else) mean more to us than anything. We all need to stick together and stand strong! No one can take our freedom away. Thanks to everyone for their support!!! Δ

SIREN / c/o Doug Lee / 2111 Ramble Wood Ln. / Brandon, FL 33511 / USA

SIREN

Interview with Doug Lee

by Andy TerHaar

GM: How many demos did you record before you got your album contract? Are they still available?

DOUG: We recorded a single and two demos before we got our album contract. They are all still available in limited quantities.

GM: How did you get your album contract? Did you enjoy flying overseas to record the album?

DOUG: I've been in contact with a lot of labels in Europe since we released the single back in '84. One day last summer Semaphore called me up and asked if we could come over to Germany in three weeks to record. I said yes, of course, and we were on our way. It was a blast!!

GM: When will the album be officially released in the U.S.?

DOUG: The album is already released in the U.S. and has been for some time. It's hard to find. The distribution is very bad here. I'm working on a new deal right now. So, don't give up!

GM: Will the album be released on Semaphore Records over here or by some other distributor?

DOUG: The album is out on a few different labels here in the States. Most of them will tell you it doesn't exist!

GM: How long did the actual album take to record, and who produced it?

DOUG: Well, it took a few weeks to record the album. It was produced by Appy



PARADOX

Interview with C. Steinhauer

Interview by Marcus Greiner

In Germany at the moment, there appears to be two main streams of bands making their way through the ranks of the underground. On one side we have bands such as Protector and Bloodslaughter who continue to produce "typical," potent Kreator-like thrash, while on the other we have bands such as Siegel's Even, Illuminator, and Paradox, who take more inspiration from the likes of Metallica, Hades, and the Bay Area bands.

Paradox brought out their first demo in 1986 and sparked a lot of interest in tape trading circles and record companies. They were then picked to be on the *Rock Hard* compilation, *Teutonic Invasion*, along with some other German bands. They went on to record their second demo, *Mystery*, and this brought them a contract with Roadrunner. After a short club tour, they went into the studio to record their third demo, *Product of Imagination*. This was followed by a short tour with The following interview with Charly Steinhauer (guitar/vocals). The rest of the band is Axel Biaha (drums), Markus Spyth (guitars), and Roland Stahl (bass).



GM: Is your *Mystery* demo still available, and how many copies have you sold so far?

CHARLY: Yes, the demo is still available. We sold around 500 copies in Germany alone and about the same outside Germany.

GM: Are you satisfied with the album?

CHARLY: We are quite satisfied with the whole product, but looking back, we would have changed a few things. We didn't have any say with the cover, but I think it turned out all right. Except for the back cover, which is simply shit.

GM: Do you have any certain information about your upcoming EP?

CHARLY: The plans have been changed, and we will probably record the new album first and bring the EP out then. Sometime in July.

GM: Which one of your songs seems to come across best when you play live?

CHARLY: "No Place to Survive," a song that will probably be on the EP.

GM: How often do you practice? What do you do outside of the band?

CHARLY: We practice about three to four times a week for a few hours, but lately we've been rehearsing almost every day. Roland is still in the army, Markus is still doing his apprenticeship, and Axel will finish school this year. I work only for Paradox; it is the most important part of my life, and I don't have any time for other work.

GM: Which German newcomers do you like?

CHARLY: Grinder are pretty good. Tankard are OK; there are some others like Vendetta, who might have a chance.

GM: What are your plans for the immediate future?

CHARLY: First a tour and then a few festivals including one in Holland with Savatage, Sabbath, Toxic, Candlemass, and a few others. In July, we'll record our second album and the tracks for the EP. Then we'll be going on a bigger tour. See you in the States next year!

GM: Are you also starting to get more punks and skins at metal shows in Germany, and what do you think of that?

CHARLY: I don't mind as long as they don't start any fights.

GM: *Rambo III* will be out soon. What do you think of such films which glorify violence?

CHARLY: I like Sylvester. He's a cool dude. I just see his movies as actionfilms, but he has to watch out or he will become boring.

GM: Some readers might know this, so why don't you tell them about your strange way of playing guitar?

CHARLY: Ha, ha. That really is rather strange, and I often get asked about it. I play my guitar lefthanded, but keep my strings on the "right" way, meaning that my deep E-string is on the bottom. I used to play drums and just used to "bang" on the guitar. I taught myself how to play the guitar. I could never have a teacher; I never had one either.

GM: What *Metallica* song do you play live?

CHARLY: On this tour we played "Fight Fire with Fire," but we used to play "The Four Horsemen" and "Whiplash." They are a brilliant band, and I would love to meet my idol, James, one of these days. Now this might be possible. I talked to him on the phone once, and he seemed very nice.

GM: Did your old band *Warhead* ever release anything?

CHARLY: No. That band sucked. We took a few songs such as "Death, Screaming and Pain" from them, but people were not really into HM, so that was pretty bad.

GM: How was the tour with Tankard? Any hilarious stories?

CHARLY: The tour was great. We'll be playing with them in a few weeks again in Italy and Germany. I'll tell you about one time when Gerre was so drunk that the owner of the PA thought he was a fan and pushed him violently into the crowd 'cause he was pouring beer into the monitor. The band kept on playing, and after a while he crawled back on stage and continued to sing.

GM: Who is Wotan?

CHARLY: Wotan is upon us!!! It is our mascot that looks like a fly with a bullet belt and cowboy boots.

GM: Any last comments, curses, or messages?

CHARLY: No curses (except fuck the Poppers). I would like to ask the readers to buy our album, and I hope that we will soon tour the States. A

Shirts available for \$12. *Mystery* demo for \$7. Write to: PARADOX / c/o Charly Steinhauer / Flurstr. 11 / D-8702 Kurnach / WEST GERMANY.

RESISTANT MILITIA

Interview with Anthony

- (1) Well, this band started forming in the last days of '85 with a totally different lineup. But, things didn't work out since those members were flakes. One was an airhead scaredy-cat, one a lover, and the other one was mama's only one. So, you see, that was a fucked lineup. I met Donald in '85 at a punk show. By the beginning of '86 I had been talking to him for a little while. I showed him some material, and he wanted to do it. I was more than happy because Donald had just dropped out of highschool. He told me he didn't like school—he liked music, and he wanted to be a good bass player in a good band. At that point, that was good enough for me. The band needed members not too active in society. In other words, bums down to music business and willing to struggle to achieve our goals. The next step was to get a guitar player and a drummer. Donald told me about this drummer, Russ, who he'd played with. They had both learned the basics together. The problem was that Russ had moved to Reno, Nevada. Donald still called him and told him about the plan and the attitude we were looking for, so in a couple of weeks Russ moved back to L.A.. I automatically liked him and the way he was—a very humble person, determined to become a warrior and fight for our existence. Now, guitar has always been a problem for us. We already had had one too many guitarists. Most of the people we had were either too clean cut for us with totally different mentality, or they had been around the block a couple of times and didn't achieve anything; so, to them we were inexperienced, going about it the wrong way. Others would come disguised as punks or metallers with an "I know it all" attitude, but when it came down to it, they had no drive, and, when on stage, they made fools of themselves. They would leave without saying a word, leaving their equipment in our practice studio for a couple of months. Hector had already been in the band once, but he quit. Then after a while he came back, and when he came back, it didn't seem like he agreed with everything, but he stuck around for a while. Hector brought this other kid, Angel, a cool dude, so when the time came to record, the lineup was Russ, Hector, Don, Angel, and I, Anthony. But, even before we went to the studio, it didn't seem like we got along with Hector and Angel. They're great guys, don't get me wrong, with a future as guitarists if they pursue it, but between us and them there was no spark. Or even the same interest in fun. So, Angel was the first one to leave. He left before the record came out, so, actually, he was in the band for only two months, basically because he was confused. It was his own decision to leave. Hector played a couple of shows after the record came out, and, after some band conflicts, he quit. At this time we decided to kick back and re-evaluate our philosophy because at that point with the recording of the EP, *Rhythm and Noise*, I knew we had to enter the warzone and lay our objectives down. So, the next step was to fight battles to conquer space. (I call playing live, battles, and recording vinyl, invasions.) Then, after five months, we started working with a new guitarist. So far, so good, so...his name is Art, and we call him Vark. We'll see how that goes. We have already played a couple of shows in which Angel sat in on rhythm guitar. Now we are working with this other guitarist, too. He is more like a friend than anything, so, hopefully, we'll finally have the Resistant we always wanted to have with warriors ready for battle.

- (2) When we started practicing and working on Resistant Militia music, it was with lots of discipline. We would make commitments like stopping smoking, drinking or anything we liked the most. Basically to prove we are capable of doing anything we want to do. After a while, we started wondering about the name, and we figured Resistant would be a cool name for us since we knew we would have to put up with a lot in order to survive in music. So, we figured to resist together we would need a team name to go along. Something that would bond us together with the things we would have to do. Militia happened to come out, and we said YEAH!!! We will be a militia of music; our weapons will be drums, guitars, amps, microphones, etc..

- (3) At this point we only have the *Rhythm & Noise* EP which was released in the last days of June, 1987, on the Wild Rags label. It's distributed by Important in the U.S. and by Semaphore in Europe.

- (4) Hardcore rock and roll influenced by all styles of music and inspired by 60's, 70's and early 80's styles of rebel rock.

- (5) We play once a month and sometimes twice. Basically local, just different cities as far north as Santa Barbara, California, and we play with speed metal bands, thrash bands, and punk rock bands.

- (6) It seems to be growing and happening, especially when it comes





ZINES

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Hello psychos and braingrinders. TJONGA TJONGA TJONGA TJONGA TJONGA!!! What's up??? This is metalism here from Slayer Magazine in Norway! I'm here to tell ya all about Slayer #6, so here I go. It should be out pretty soon (HUH?) with interviews

with bands like Carcass, Witches, Mutilated, Kreator, Death, Minotaur, Holy Moses, Nuclear Death, Necro-vore, Regurgitation, Assassin, Napalm Death, E.N.T., Ice Age, Seditious Execution, Volcano and heaps more. Tons of short notices, sickness, art work! All this on 48 glossy paper, prof. printed! Amazing Evildead layout. Send \$3 or \$4 overseas now. **SLAYER MAGAZINE** / 5tn. Kolstadsvet 29 / 1700 Sarpsborg / NORWAY. Also we would like to hear from death/thrash bands we could review in our next issues. You'll get free copies if we feature you!! Hell Yezzzzz! Thanks for support!

L.O.D. (Lethal Overdose) #1 is finally out. What a fucking miracle. Interviews with Lethal Aggression, Chronic Fear, Blood Feast, Massacre (U.S.), Intense Mutation, Death, Cerebral Hemorrhage, plus album and demo reviews. Send \$2 in the U.S. or \$3 overseas to: L.O.D. / c/o David Caban / 174 S. Gannon Ave. / S.I. NY 10314 / USA.

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to crossover. It's bringing people to an understanding. Our scene seems to be nonuniform where you can be yourself. Of course, there are a couple of bullies, but, remember, in every crowd there is a knucklehead. As for the world scene...I didn't have an idea until I started writing to people, and I was surprised to know about all these countries rocking just as hard as the Big States. I said...YEAH!!! It does not matter in what style of fast, distorted music they're into, it's just the fact that they're there. Some with a very open mind.

- (7) Well...they vary, but it all has to do with life itself, and our approach to it is through P.M.A. (positive mental attitude).
- (8) Right now, we've been talking to someone from Metal Storm. Something is coming together on that.
- (9) We could start with Bob Dylan, Elvis Presley for his performance, the Doors, Jefferson Airplane, Pink Floyd.
- (10) Ourselves with lots of positive energy to radiate onto others.
- (11) Time, determination, hard work, patience, exposure.
- (12) To learn as much as possible to become productive individuals in this society, and as a band we want to take Resistant as far as possible.
- (13) Record the EP *Living By Law* (and after that, an LP) and tour the southwest states.
- (14) Work temporarily, but most of the time unemployed. I work in movies sometimes.
- (15) Yeah. I think it's about time we make our scene the true alternative for every young and old rebel misfit in the world. It's about time we let our generation become one. How do we do that? By inviting our neighbor to shows and also by helping newcomers fit into our life style and not call them posers. We need communication to enlarge the numbers of people incorporated into the scene. Remember, where there is peace there is fun and lots of it. I think it's time people accept people for what they are, at least at shows. Hair or clothes shouldn't make a difference. We know violence can kill the scene. Just imagine what would happen if we all killed each other. Who would come to shows? Our ghosts? Seriously, all it takes is a little common sense instead of wasting your time looking for a fight. Look for a girl. It's way more productive. Then we can have the little jr's slamming in the scene slamming, diving, headbanging, and we can be a happy, reunited family. Let's keep in mind together we stand, alone we fall. Let's reproduce our kind; the kind who dares to be themselves, the young and old misfits of the world. A

RESISTANT MILITIA / c/o Anthony / P.O. Box 4401 / El Monte, CA 91734 / USA. Merchandise: T-shirts, \$12; record, \$5.98; stickers, \$1 or three for \$2. All U.S. prices.

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...a love affair gone sour, the ugly aftermath of drugs and violence and self-mutation. The bitterness and hatred of a man who felt he was gypped out of life. Gnashing teeth and obscene gesture are what the drumming is really about.

GM: The guitars are often presented in a more metal style of playing...does this limit your audience or expand it?

FNM: Uh...it expands it. Because the trendy type haircut disco bisexual yuppie fucks and pseudo-smack addicts like the rest of it. The metal heads, punk rock and rock and roll fuckers and old hippies like the guitar.

GM: From looking at your thanks list and looking at the back of the Metallica EP, you guys are close friends with Hetfield and gang? How did this come about?

FNM: Well, Jim grew up with Cliff and played with him and Mike before fame, glory, and fate took the steering wheel. Just two bands who appreciate and are thankful of each other's existence.

GM: If there was one thing you could change in the world, what would it be?

FNM: Our monetary situation.

GM: Do you answer your fan mail, or is the load "unbearable"?

FNM: The load is unbearable. What do you think? We just answer the girls' letters who send nude photos for Jim and talk dirty.

GM: What are your attitudes toward commercialism in music (i.e., purposely trading in musical intensity for gain in personal wealth and status)?

FNM: Um, we'd never trade in our musical intensity; we wouldn't know how. But, we're all for commercialism in music if it'll make dirt bags like us and Celebrity Skin rich!

GM: What are your goals as individuals and musicians??

FNM: 1) To get richer than our parents. 2) To open the musical door to normal nobody's all over the world. You'll probably never hear the best bands 'cause they just don't have the right connections...or money. Ha, ha! So, go ask Satan for it!! Shalom. A

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DREAMS Δδf

***DREAMS** Dreams are a form of cognitive activity that occurs during sleep. Like vivid memories and daytime fantasies, dreams involve visual images in the absence of external visual stimulation. Some dreams are so realistic and well organized that we feel that they must be real—that we simply cannot be dreaming this time. You may have had such a dream on the night before a test. The dream would have been that you had taken the test and now it is all over. (Ah, what disappointment then prevailed when you woke up to realize that such was not the case!) Other dreams are disorganized and unformed.

Dreams are most vivid during REM sleep. Then they are most like to have clear imagery and coherent plots, even if some of the content is fantastic. Plots are vaguer and images more fleeting during NREM sleep. You may well have a dream every time you are in REM sleep. Therefore, if you sleep for eight hours and undergo five sleep cycles, you may have five dreams. Upon waking, you may feel that time seemed to expand or contract during your dreams, so that during ten or fifteen minutes your dream content ranged over days or weeks. But dreams tend to take place in "real time": fifteen minutes of events fills about fifteen minutes of dreaming. Your dream theater is quite flexible: you can dream in black and white and in full color.

THEORIES OF THE CONTENT OF DREAMS You may recall dreams involving fantastic adventures, but according to Calvin Hall (1966), who has interviewed hundreds of dreamers and recorded the content of thousands of dreams, most dreams are simple extension of the activities and problems of the day. Hall links dreams to life stresses. If we are preoccupied with illness or death, sexual or aggressive urges, or moral dilemmas, we are likely to dream about them. The characters in our dreams are more likely to be friends or neighbors than spies, monsters, and princes.

Sigmund Freud theorized that dreams reflected unconscious wished and urges. He argued that through dreams we could express impulses that we would censor during the day. Moreover, the content of dreams was symbolic of unconscious fantasized objects, such as genital organs. Freud also believed that dreams "protected sleep" by providing imagery that would help keep disturbing, repressed thoughts out of awareness.

The view that dreams "protect sleep" has been challenged by the observation that disturbing events of the day tend to be followed by related disturbing dreams—not protective imagery (Foulkes, 1971). Our behavior in dreams is also generally consistent with our waking behavior (Carrington, 1972; Cohen, 1973). Most dreams, then, are unlikely candidates for the expression (even disguised) of repressed urges. The person who leads a moral life tends to dreams moral dreams.

According to the activation-synthesis model proposed by J. Alan Hobson and Robert W. McCarley (1977), dreams reflect biological rather than psychological activity. According to this view, a time-triggered mechanism in the pons stimulates three kinds of responses. One is activation of the reticular activating system (RAS), which arouses us, but not to the point of waking. The eye muscles also respond, showing the rapid eye movement associated with dreaming. A third is general inhibition of motor (muscular) activity, so that we don't thrash about as we dream; in this way, we save ourselves (and our bed partners) a good deal of wear and tear. The RAS also stimulated neural activity in the parts of the cortex involved in vision, hearing, and memory. This activity is then automatically synthesized or put together by the cerebral cortex. This view explains why there is a strong tendency to dream about events of the day: the most current neural activity of the cortex would be that which represented the events or concerns of the day. Δ

Text digitally sampled from a psychology text book.

SP'LAT! FUNZINE I

To homeboys, SPLAT! #2 is out! This issue contains interviews with Poison Idea, Bold, Moral Crux, Crud, Soul Side, Comatose, The Brigade, Final Conflict, Inner Strength, Alchemy Records, Sustained Agony, GG Allin, and Lame plus photos, mucho music reviews.... 40 pages for \$1.50 or \$1 + 56¢ postage payable to Mike or Eric Dietzel at E 19605 Micaview Drive, Greenacres, Wa, 99016. Anyone interested in helping us get our hundreds of copies distributed, PLEASE get in touch, your help is crucial. Thanks.

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YOUTH OF TODAY

NEW YORK

POSITIVISM



Interview by Marc Fischer

For those of you who don't listen to much hardcore or have just been sleeping under a rock, Youth of Today are, in my opinion, the hottest new hardcore group to emerge from New York. They play in a style similar to the Cro-Mags, but I think their lyrics are a hundred times better. Youth of Today are very powerful in their musical and especially their vocal delivery and are also quite original sounding, despite their 'hard' sound that is typical among New York groups. They have toured the country giving their positive message a few times and have had three releases: an EP titled *Can't Close My Eyes* which might be out of print by now, an album named *Break Down the Walls*, and, more recently, an LP entitled *We're Not In This Alone*. Like many of the newer groups coming out of New York and New Jersey, Youth are straight-edge. (Straight-edge meaning they totally refrain from alcohol, drugs, and anything else considered addictive or controlling). This something I believe in almost totally and something I'd like to see more of (or maybe some of) among metal crowds and bands. Anyway, thanks to guitarist John Porcell for giving me Ray's phone number since he couldn't do this; and to the singer, Ray for doing such a great and interesting interview.

GM: Who are some of the group's main influences both lyrically and musically?

RAY OF TODAY: For bands I'd say: Youth Brigade, The Avengers, 7 Seconds, old Agnostic Front, SS Decontrol.

GM: You have a very original sounding voice. Who are some of your own influences, or are they just the ones you mentioned?

RAY OF TODAY: Negative Approach, I

like it a lot. Musically they're a big influence on us too. Also Antidote, The Accused, all the New York bands. It's just the New York style of playing.

GM: Kind of like the Cro-Mags?

RAY OF TODAY: Yeah.

GM: You don't really seem to press a lot of political issues; is there any reason for this?

RAY OF TODAY: We don't seem?

GM: Your new album seems mainly geared toward things like straight-edge, which I think is important...

RAY OF TODAY: Well, actually I don't even think that album's geared towards straight-edge, but not geared towards politics because we don't deal with a lot of politics; but, I'm not putting (bands who write about this) down, but it's not stuff I know a lot about. I'm sort of interested in it, but I don't know enough to go out on a limb and say something about it. What I do know, what I try to figure out, is basic emotions in how people act towards each other. Things I can actually see, ideals that I can actually reach, because you're playing to a young audience. Well, I say things that most young kids can identify with: how to grow up, maybe, what path to take, maybe where I went wrong there. Sometimes I come off like a big brother. Maybe it didn't turn out that way in the beginning, but that's how it is now because of the audiences, really.

GM: So you're writing from your own experiences?

RAY OF TODAY: Well, really, I don't have any of my beliefs written in concrete, but, of course, yes.

GM: How do you feel about the large number of crossover bands that have emerged from New York, like The Crumsuckers, Lu-

dichrist, Cro-Mags, and Agnostic Front's newer sound?

RAY OF TODAY: I don't like 'em. I don't like metal.

GM: Any reason?

RAY OF TODAY: Well, I don't know; it always seemed like hardcore and punks' goal was to maybe put out a record, to reach people, or maybe travel around. It always seems like heavy metal bands' goals are success financially, and playing huge places, ya know? It's just two different ideas, and when they mixed, it brings a lot of bad stuff into the punk scene...that I really get disillusioned about. I don't like the fact that it's not a thinking thing anymore; sometimes it is, but a lot of times it's not. It's also not an individual thing anymore. Even straight-edge has gotten to the point that it's not an individual thing; it's just more like a pact thing, like you're either with a certain group, and it's never meant to be like that; but, at the same time I think that the straight-edge kids are heading in the right direction. But anyway...what was the question here?!

[laughs]
GM: What do you think of the New York scene in general?

RAY OF TODAY: The New York scene is the biggest scene in America. I just came back from a tour, and it's the biggest scene in America; the strongest, and it's got a million great bands. I was just saying to my friend yesterday how, well, we were talking about the whole style of New York music, New York attitude, New York dancing, (slam dancing that is, of course!), the New York pit, the New York everything. It's very original. It's got it's own style, definitely. The scene right now, in '87 is really cool to be a part of. It's just such a cool

thing, with cool people, cool places, places to hang out, all the friends I met through it. CB's said they're closed down for hardcore after that show yesterday.

GM: Were there any fights or violence?

RAY OF TODAY: No, none. It was just too crazy; nobody would get off the stage. People were diving off the pipes and off the P.A. Man, it was really quite a crowd.

GM: Youth of Today are known to be an extremely energetic live group. What do you think creates this energy?

RAY OF TODAY: It's a cross between the music and what we're sayin'. It's like when you dance, ya know, I dance to a band that has good music, and I like what they're saying, and that moves me to dance. That's why I get disillusioned when I see people stagediving just for the heck of stagediving, and they're not really feelin' it. So, when I'm on stage, or when I play a record, I like get into it, too; but live it's even more intense. I write the lyrics, but all of us agree on the lyrics before I sing anything. Music-wise we're all really into the music; we try to make it as powerful as possible.

GM: How do you feel about groups like Murphy's Law and Lethal Aggression? Being straight-edge, do you find it hard to accept groups like this?

RAY OF TODAY: Actually, I met the guys from Lethal Aggression yesterday, and they're pretty nice guys. An asshole's an asshole I always say [laughs]. True, I mean there are a lot of people I couldn't agree more with that I like, but I'm really good friends with Jimmy (Gestapo) from Murphy's Law. I don't agree with what they say; I don't think what they're saying is gonna benefit a lot of people; but, it's what they're into.

GM: You guys seem to be getting a lot of help from 'zines like Maximum Rock and Roll and some of the really large 'zines around the country. Has this helped you get a lot of worldwide exposure? Any interest from other countries?

RAY OF TODAY: Worldwide, I don't know because I keep moving around; my mail keeps coming back to me, sporadically. I get a few letters overseas. I get a lot of letters from people around the country. So nationwide, not worldwide...I'm not sure.

GM: Do you have any goals for the band in the future?

RAY OF TODAY: We want to put out a new album. We're trying to make the new album as powerful as possible without, musically and lyrically, making it generic at all. We want to break new grounds as far as hardcore goes, with out mellowing out. [That's a change—Marc]. We hope to re-release *Break Down the Walls* on our own label because Wishing Well (the label the record is on) is giving us shit.

GM: What kind of problems have you had?

RAY OF TODAY: What kind of problems? We don't like what they're doing with it, and we want it back, but they won't give it to us.

GM: How would you like to change that?

RAY OF TODAY: How would I like to change that? I'd like to sue them, and I'll get it back.

GM: What kind of problems do you see in the way they're releasing it?

RAY OF TODAY: They didn't do any advertising for it. It's hard to read some. I don't know where the money's going; I don't know anything. It's really difficult. I like those guys and everything, but I'd like to get it back nice and peacefully.

GM: If you create your own label will you sign other bands?

RAY OF TODAY: I already started my label with my friend George. It's called Revelation Records. We put out the Warzone single, a compilation; we repressed the compilation to a 12" with more bands and more songs. We're putting out a Bold album, a Sick of It All single. They're a great band. Right now we're trying to expose great bands from New York who can't afford to put out records, so we put out Sick of It All, Bold, Side By Side, and also this one band from California we really like a lot called No Fuckin' Attitude.

GM: So, this is maybe to try to end the demo thing and help groups get labels immediately?

RAY OF TODAY: Yeah, but there are a lot of good demos from New York; you'd be surprised.

GM: Is there anything you'd like to say like anything socially oriented or any thing you'd like people to know about the group?

RAY OF TODAY: A lot of people like to just lump us into...like just an all straight-edge band, and that really bums me out because people always constantly criticize ya without even getting to know you. I mean I hear people talking, and they don't know who I am, and that bums me out because they always try to think we're coming down on everybody. And the point of the fact is that we do more helping than hurting. I don't think we do any hurting. All we are doing is trying to help, and they want to create an enemy. Also don't be too judgmental on straight-edge kids. Although it sort of seems sheepish, I think we're heading in a better direction than most typical kids in high school. Δ

PRIMARY CONCERN

PRIMARY CONCERN 'zine #1 is out now!! It features well-done and interesting lay-outs, in depth album and demo reviews, commentaries on important social and political issues, creative writing, poetry, and lengthy interviews with EXODUS, YOUTH OF TODAY, LUDICHRIST, CALIGULA, and PAGAN BABIES. Also, \$1.00 from each issue (50 full-size pages!!) will go to help MUSIC IN ACTION and the homeless. Send \$2.00 (U.S.) or \$2.50 (Overseas) to: Marc Fischer, 234 Lloyd Lane, Philadelphia, PA., 19151, U.S.A. I also desperately need support from any bands wishing to appear. All bands whose demo I receive will get a free 'zine and a lengthy, thoughtful, review.

EDITOR'S NOTE: Primary Concern is a fantastic magazine with a very artistic quality. Marc features great bands and prints quite a few types of literature: poems, creative writing pieces, essays, etc.. Excellent stuff.

DEMOLISH

ATTENTION!

Here's the ultimate magazine you've been waiting for! Yes at last there is a magazine that is brave enough to feature all the various styles of heavy music. Rather than featuring one specific style, we specialize in every every styled! The name is DEMOLISH bringing you the latest of new music from bands all over the world! Our premier issue will include up and coming bands such as: ICE AGE, NUM SKULL, SHOCK, OBLIVION, TEMPEST, SCREAMER, ROXX GANG, DOOMWATCH, FORCED ENTRY, BARREN CROSS, PIG, AGONY, TOXIK, LETHAL, POWERSURGE, WENCH, EXE, ANNIHILATOR, CRUMBSUCKERS, AT WAR, MOD, BLIND ILLUSION, ACID REIGN, WRATHCHILD, CHEMICAL WASTE, THANATOS, CASBAH, ATROPHY, LADY SABRE, TORRID REIGN, INTRUDER, SAINT, MORDRED, BLOODLUST, OVERHEAT, AGGRESSION, MEANSTREAK, SACRED OATH, WATCHTOWER, BLACK ROSE, ATTACKER, BRITNY FOX, SHOW AND TELL, INDESTRUCTIBLE NOISE, COMMAND, SANCTUARY, SACRED REICH, AFTERMATH, LAZ ROCKIT, RAGE, CHILLING VISION, AGNOSTIC FRONT, GROOVY, AARDVARK. Plus well-known acts like: MEGADETH, ARMORED SAINT, HEATHEN, VENOM, DAVID CHASTAIN, TESTAMENT, THE ACCUSED, FLOTSAM & JETSAM, MORTAL SIN, ZOETROPE, FATES WARNING, BITCH, EXODUS, UDO, VINNIE VINCENT, INVASION, NUCLEAR ASSAULT, VIRGIN STEELE, CANDLEMASS. Plus update news on METALLICA, SLAYER, ANTHRAX, OVERKILL and news about the U.S. MONSTERS OF ROCK TOUR!!! WE GOT IT ALL! Comes with a 1st quality print, color cover, lengthy interviews, in-depth album/demo reviews, lots of photos and special information that you can only read about in DEMOLISH. Magazine: Issue #1 will be available in April/May at local stores near you or by mail order. Order now to avoid delay! In U.S. send \$3.00 (postpaid). Anyplace else send \$4.00 via cash/check or money order payable to: Curt King c/o DEMOLISH 631 E. Water St., Mt. Vernon, IN. 47520 USA

*There will also be a special giveaway contest for the 1st 2000 sold. All you have to do is order one copy and you will automatically win merchandise such as: T-Shirts, tapes, autographed photos, buttons etc. When ordering please list your shirt size and fav. bands. Order now while supplies last!!!!



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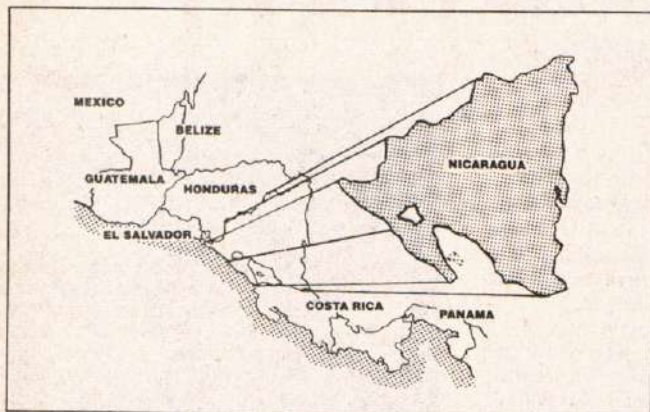
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NICARAGUA



Nicaragua: a country about the size of Illinois with a population of about 3 million people.

THE 1979 REVOLUTION

In 1979 Nicaragua was ravaged by a revolution that overthrew the corrupt regime of dictator Anastasio Somoza. In that conflict, 50,000 died and another 100,000 were wounded. Property damage was estimated at \$481 million. By the time Somoza fled the country, he had transferred \$1.5 billion of Nicaraguan assets into foreign accounts, leaving only \$3.6 million in the treasury and a \$1.6 billion national debt. This wounded country was inherited by a leftist political group, the Sandinistas, named after 1920s Nicaraguan nationalist Augusto Sandino. They installed their leader Daniel Ortega in the presidency. In 1984 he was confirmed in that office in an internationally certified free and democratic election.

WHO ARE THE CONTRAS?

Much of the brutality against civilians and political prisoners during the Somoza regime had been carried out by Somoza's National Guard. When the Somoza government fell, thousands of these Guardsmen fled across the border into Honduras. About 60 of them, vowing to fight the Sandinistas forever, formed a terrorist fighting force to conduct raids into Nicaragua. They received immediate support from the then right-wing government of Argentina, which provided them with military advisors. Two years later, the Reagan Administration began supplying money and weapons to what had now grown to many small bands of fighters.

In August 1981, the CIA organized several of the bands into the Nicaraguan Democratic Force (FDN). Colonel Enrique Bermudez Varela, a former Somoza military attaché, was the group's field commander. A 1985 Congressional report stated that 46 of the 48 men who served under him were former National Guardsmen. The CIA installed Adolfo Calero, a former Coca-Cola executive in Nicaragua, as FDN's political representative to broaden Contra support on Capitol Hill and improve its public image in the US press. Since 1981 the US government has given the Contra forces at least \$191 million in covert and overt aid. In addition, the Reagan Administration has assisted the work of several conservative political organizations and paramilitary groups who supply the Contras with equipment and arms.

WHAT IS US POLICY TOWARD NICARAGUA?

At first, President Reagan said covert aid for the Contras was needed to stop the flow of weapons from Nicaragua to leftists in El Salvador fighting the US-backed government of Jose Napoleon Duarte. When the press revealed, in 1983, that there was no evidence that such arms shipments were being made, the President said supporting the Contras was the only way to pressure the Sandinista government into adopting more democratic policies. When the Reagan Administration rejected the seven-nation Contadora peace plan in 1985, it finally stated publicly its real reason for backing the Contras: to overthrow the Sandinista government.

The majority of Americans do not think the US government should be involved in the violent overthrow of other countries' governments. Just as many dislike the idea of the US backing a group of brutal terrorists such as the Contras. In 1984, the Council on Hemispheric Affairs called the Contras one of the "worst human-rights violators" in Latin America. Americas Watch reported in 1985 that the Contras had repeatedly committed "serious human rights abuses" throughout the conflict with the Sandinistas.

Only the most fanatical believe that the Contras have a chance of actually toppling the Sandinistas. For many Americans, such as Senator Tom Harkin (D-IA), a Contra victory would be a nightmare. Harkin said the Contras "have promised to bring to Managua a reign of terror that will make the French Revolution look like a Labor Day picnic."

WHAT HAVE YOUR TAXES PAID FOR?

The US-sponsored Contra war has wreaked havoc on Nicaraguan daily life. The Nicaraguan government estimates that over 16,000 Nicaraguan soldiers, civilians, and Contras have died in the Contra war. That would be equivalent to over 1.3 million deaths in a country with the population of the US. From 1980 to 1984, the war caused \$97 million in material damage and \$283 million in losses in productivity. Despite the war, Nicaragua under the Sandinistas has made significant strides toward an improved standard of living. For example, since 1979 the Sandinistas have granted land titles to 45,000 previously landless families opened up over 250 health clinics, when before there had been only 56, and cut the illiteracy rate among Nicaraguans by 80%.

Sources: "Nicaragua Under Siege: Costs of a Contra War" (Nicaragua Network, 1985); "Nicaragua's Revolution at Six Years: A Look at the Achievements" (Nicaragua Information Center, 1985); "Nicaragua: A Look at the Reality" (Quixote Center, 1985); "Human Rights in Nicaragua" (Americas Watch, 1985); Barry and Preusch, Central America Fact Book (Grove Press, 1986); and various publications of NARMIC, the military policy group of the American Friends Service Committee.

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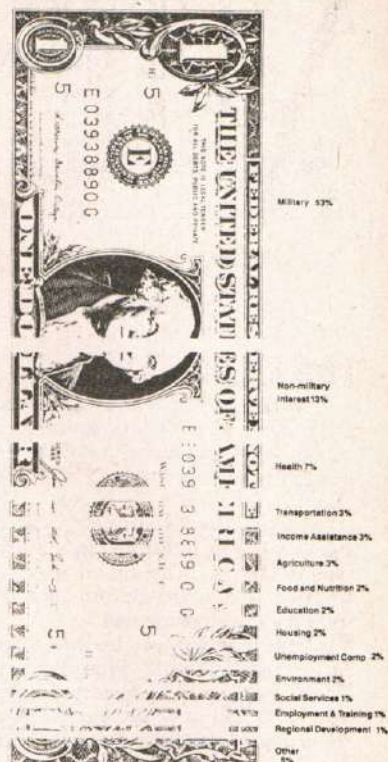
HOW YOUR TAX DOLLAR IS SPENT

This graphic represents how the US government is spending your 1987 income tax dollar. It differs from the government's official spending breakdown for two reasons:

1) Many military-related costs that the official budget places in other categories are combined here to reflect the costs of total military spending. In addition to the National Defense Function 050 (36.7% of the total budget), we include military-related interest on the debt (12.3%), veterans' benefits (2.9%), and the international security assistance program (1.1%).

2) Expenditures from trust funds, such as Social Security, have been excluded from the calculation because these are paid for by taxes separate from the income tax.

Source: Congressional Budget Office, FY 1987, Office of Management and Budget, analyzed by Jobs with Future Campaign and Military Spending Research Services.



TAX GIVEAWAYS TO DEFENSE CONTRACTORS 1982-1985

The following US corporations are making huge profits from military contracts but are paying little or no taxes. In fact, by taking advantage of the tax laws, many of them are actually receiving tax rebates from the government. The average American taxpayer, by contrast, gives the government 15% of his annual income. The following table summarizes cumulative totals for the four years 1982 through 1985.

DoD Rank	Corporation	Profits	Taxes Paid	Tax Rebate
1	McDonnell Douglas	\$1.743 billion	\$13 million (0.8%)	-
2	General Dynamics	\$1.995 billion	\$0	\$91 million
4	General Electric	\$10.881 billion	\$262 million (2%)	-
5	Boeing	\$2.271 billion	\$0	\$121 million
6	Lockheed	\$2.074 billion	\$4 million (0.2%)	-
12	Westinghouse	\$2.190 billion	\$0	\$19 million
16	Sperry	\$378 million	\$16 million (4%)	-
23	RCA	\$1.030 billion	\$40 million (4%)	-
24	Tenneco	\$2.913 billion	\$31 million (1%)	-
25	Northrop	\$698 million	\$0	\$5 million
34	Singer	\$250 million	\$0	\$3 million
36	Harris	\$272 million	\$0	\$9 million
37	AT&T	\$24.898 billion	\$0	\$636 million
74	Ashland Oil	\$504 million	\$0	\$34 million
75	DuPont	\$3.785 billion	\$0	\$179 million
76	Texaco	\$1.587 billion	\$0	\$68 million
82	IC Industries	\$561 million	\$0	\$54 million

Source: Internal Revenue Service documents obtained by Citizens for Tax Justice and published in their report *157 Reasons Why We Need Tax Reform* (Washington, DC: July, 1986).

CUTS IN DOMESTIC PROGRAMS (1982-1985)

Compensatory Education (for the disadvantaged) DOWN 20%

Food Stamps DOWN 14%

Child Nutrition DOWN 28%

Medicaid DOWN 3%

Job Training DOWN 39%

Aid to Families with Dependent Children DOWN 14%

Financial Aid for Needy Students DOWN 16%

Source: *The Reagan Record*, Ballinger Publishers, Cambridge, MA, 1984



VIEWPOINTS

GRAY MATTER EDITORIAL SECTION

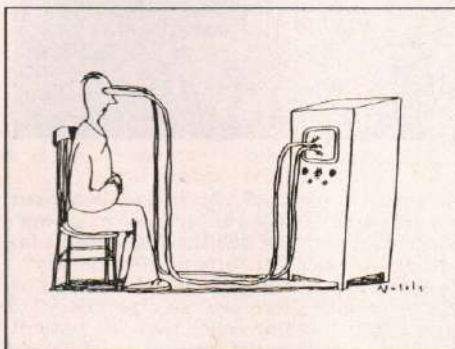
IT'S ALL RELATIVE

by Chris Orloski

The content of this essay concerns relativity of human thought and freedom of expression. It combines the essential concepts of two essays that I have written for the *Gray Matter* Editorial/Viewpoints section in issues #1 and #3. This time I have tried to generalize a bit to show how important it is to try to accept other peoples' views in all areas, including music. It may appear quite harsh and self-righteous, but the acidity is for shock purpose.

The inspiration for writing this piece came indirectly from the *Overkill* release, *!!!Fuck You!!!*. Instantly, one can visually capture the mists of controversy rapidly vortexing and stirring up the force known as the **moral majority**, composed of typical americans, whom I will describe with key words later. Because of the "offensiveness" of the title of this EP, not to mention the phalangeal symbolism, many store owners of the record chain substance have succumbed to the intolerance of the american society and decided to hide this disgraceful display of attitude. (Keep in mind Atlantic Records has already wrapped the EP in a black plastic baggie...a sales pitch or censorship?) Now, what does this tell me...either the store owners are overreacting to what they think will cause a drop in patronage—or it's true that the american social codes lack true substance, lack self-proclaimed flexibility and remain hypocritical. The american non-willingness to tolerate other peoples' demonstrations of attitude and philosophy is really on the threshold of absurdity. Who creates this condition that allows more bigotry and complacency to be generated? Why, the american people, the television dependents, of course. Ahhh, TV, at last a non-interactive medium that thinks for you!

I cannot specifically outline the political, religious, nor philosophical views of the typical american because that would be impossible. Everybody is different; if I tried to paraphrase the typical american, I would be condemning the actual point I'm trying to make—not many people think along the same lines in every area of human thought. But, I will say that because this is a democratic nation, our laws, customs, and attitudes as a nation reflect the customs and attitudes of the majority of its inhabitants. The attitudes I see today are ones of intolerance of other peoples' ideas and philosophies (and whether these are good or evil—who is to decide?), feelings of smugness and superiority, the lack of responsibility, a surge in ignorance, and indifference. It's the "I am right. Everything's for me." era. american society is ill (on my relative scale of social fitness). The negative attitudes outweigh the willingness to advance and function individually. Yet condemnation of others continues. More and more are following the the majority



like lemmings (without life jackets) to the cliff—the violent, swirling sea of mediocrity lies hundreds of meters below, smiling wistfully at the mindless above, and thus ends originality, creativity, and individuality: the necessary tools of change.

So, one can see that if many people are thinking with minds open no wider than a camera aperture set on f22, then their concept of *relativity* is very limited. By employing an attitude that 'everything is relative,' an incredible gain can be made in widening one's perspective on one's surroundings. A person might even learn something, and what a shame that would be.

Whether or not there are universal truths...I haven't the slightest idea. There might be; when the idea of truth is linked with human perception and thought, NOTHING holds. There are no correct standards. Whether or not the cover of the *Overkill* EP is offensive is entirely in the mind of the individual. There is nothing to make it a standard of benignity or of malevolence. So the american people, still in darkening clouds of ignorance and apathy, continue to squawk and thrash about whenever they see something that disturbs them from complacent sleep in their protective, moral nest. The fact that people are aroused shows that they are not totally inert and impotent, but they speak out at the wrong instant in time and for the wrong reason. Whether or not the *Overkill* cover is derogatory and distasteful or acceptable and pleasing is entirely relative. My personal opinion is that the band is trying to show their independence and freedom of speech and thought by declaring their indifference toward the typical, conservative american, fuck you. Although I find it cliché, I think it is humorous. Certainly not offensive; it is just a symbol. Symbols are passive.

Now, there is a problem with being able to think in a relative manner. To activate relative thought, authoritative control must be eliminated. Control of an individual by society conflicts greatly with the need for individuality and, in turn, happiness. The human race is primarily driven by instinct, not logic, and there is always that drive for survival and satisfying one's

own needs. Society, which aids human survival through the existence of large groups, is supposed to improve the quality of life. However, it has evolved in such a manner as to put a damper on basic human drives such as forms of expression, communication, sex, the list goes on.... From where did this disintegration arise? Primarily through the evolution of religion.

In fact, religion seems to be the fundamental source of moral codes with their efficient, effective control mechanisms. Why should anyone want to be or need to be controlled by another's guidelines? The average person is not mentally deficient, nor is he having terrifying aberrations that would discount his need for freedom and independent thought. My biggest question is when are leaders and followers of institutions such as churches and political organizations going to begin to accept ideas outside their own boundaries and protective crusts? Most likely after the institutions are dissolved.

It seems rather ludicrous for a single person to try to change the world. Something more effective would be for every person to adopt their own lifestyle that is suitable for him and allow such a freedom to everyone else. It is pointless to try to make everyone think the same, make everyone eat the same food, and force everyone to see the same art and listen to the same music. The *Overkill* EP has the right to exist. No question about it. And people should have the right to view it and listen to it as they please.

And, I think people should be allowed to watch TV, too. But, for such an apparently harmless medium, it has proved very dangerous. Those who program the channels and write the scripts (or music for commercials) can easily install ideas about what is socially acceptable and what is not. Contemporary attitudes are as clear as glass in the commercials. I find the artificiality most aggravating, and it upsets me to know that television does affect peoples' ideas in the manner it does. Television does not promote an idea of relativity, something that would seem to benefit all.

In my eyes, an openness toward other peoples' ideas and values is imperative, and a much larger effort in striving for individuality is in order. But, how to bring it about...that's an interesting question...Δ

OPINIONATE!*

by Alan Tecchio

How 'bout we get a little honest with ourselves? Let's start to think! We're only flaunting our lack of respect when we argue over opinions.

You! You talk like it's a fact. I wish you could just listen to yourself and your...opinions! From the way that you talk, (opinionate!)

You'd think your word was law! [refrain]

A preference cannot be wrong nor right.
But it's wrong to try and dispute tastes.

[refrain]

There's so many reasons we all use to form opinions. You see, we've got the right to each hold a point of view. Why fight each other; it's all in vain; respect's the key.

But we argue blind, each thinking he is right. We are all at fault; you know it's true. Our simple free will is completely ignored. Damned to ignorance, what will we do now?!

We've all got enough problems; why add to the strain? A no-win situation is what we have on our hands.

Over and over and over we prove the fact that we can't think. Living one mulish day at a time. Convinced that our shit doesn't stink! Yeah!

This song is food for thought; we're all starving. To change your standpoint is not so alarming. The usual result of change is growth. What's your opinion? We'd like to know!

Opinionate! Opinionate! Opinionate!
Opinionate! Opinionate! Opinionate!
Now!

*Note: Opinionate is not an actual word. However, its meaning in this song is: 1) The voicing of one's ideas in a personalized fashion. That is to say that the speaker understands not to ASSUME that everyone agrees with his/her feelings. 2) An act of respectful individualism. Δ

NURSING HOMES—NOT NECESSARILY JUST A PLACE TO DIE

by Marc Fischer

I have found that there are many people and bands (usually hardcore) who have misconceptions about life in a nursing home. I think that the concerns these bands have are genuine, and I would never criticize them for this, but I don't think their arguments are always constructed fairly. I have spent over sixty hours doing volunteer work in a local nursing home which I feel gives me the right to present some arguments. I will say that the home I volunteer at is probably nicer and more adequately funded than many others, but the patients are the same as are the ailments that many suffer from. I should also point out that the home I volunteer my time to is run privately and not by the state.

Some bands (such as D.R.I.) feel in their lyrics that the elderly are placed in homes by their families because they "get in the way." I honestly feel that this is often not the case, and when it is, it can still be justifiable. Where I volunteer, I see family visitors very frequently. Some people seem to make enough friends that they probably get more attention and love in a nursing home than they got elsewhere. More importantly, the reason that many families or doctors suggest that the elderly be put in nursing homes is because they need extra supervision or else they could severely injure themselves. As much as B.G.K. feel to the contrary, sometimes it really is "for their own good." Let's face it, in the 80's, where in many families both husband and wife work during the day, who would be able to care for a widow with



Parkinson's disease? And, how is a man who is capable of speaking only in gibberish because of his debilitating mental faculties supposed to function in society? How would he be able to purchase food or ask for help if there was an emergency? I have heard in some cases that the patient has truly lost many of his/her mental capabilities that are mandatory for survival in society, but the patient's spouse is unwilling to accept that their loved one is no longer in the mental condition that they wish to remember.

Another misconception is that elderly in nursing homes want to die or are living useless lives. While some patients seem to be extremely depressed or do feel that they are living useless lives, I think that by volunteering, one can sometimes make these elderly people feel like they do have something worthwhile to look forward to. My volunteer work entails a general arts and crafts type of program. I have worked with small groups of people painting coloring book-type pictures with watercolors, individuals with acrylic paints, and most recently, a woman with Parkinson's disease who has been working with clay and painting pictures through stencils onto wooden objects like mail-holders and tissue boxes. This is not only a form of therapy for her hands, which do not function well due to her disease, but I can't begin to tell you how much she looks forward to seeing me for only an hour a week. As Chris Orloski pointed out to me once, many teenagers today may as well be elderly. God, if all you can do with your fuckin' life is get drunk, hang out at shopping malls, read magazines, listen to music, vandalize things, and cruise around in your car—you can sure as hell lie in bed watching TV for a few hours; too tired to move and with nothing to do because nobody has time to visit you because of their hectic work schedule. Shit, if all the apathetic jocks in my school spent a little time each week in a nursing home that they usually spend kissing their coach's ass on the soccer field, maybe the elderly wouldn't be so depressed!! Before you ever criticize the inactive life of someone in a nursing home, be sure to look at what you actually manage to accomplish. And, also, just because you happen to sing about problems like this in your band, don't think for a second that it is actually having an effect on the elderly because if you don't act for yourself, it is unlikely that anyone else will. I'm surely not accusing B.G.K. or some other bands of being apathetic (I don't know about a few of the guys in D.R.I., though), but lyrics alone will not cure the problems in society. Also, too many people think that listening to bands

with caring lyrics is enough, but if you don't get off your ass and help, who will?

As much as it disturbs me, the fact is that some people in the nursing home do not want to be active. They don't want anyone to spend time with them. I offer the elderly all of the patience in the world, never rushing them and never criticizing them, but still, some people would rather be inactive. Here, there is nothing that can be done as I can see. I have offered to teach people something new like how to color in a picture with paint, but some are just totally unwilling. Others have a very short attention span, which is something that surely they can't be blamed for, but this isn't always the case. Thankfully, many nursing homes organize activities so that those who wish to be active can freely participate, but often residents don't bother to get involved. Frequently, I have had to get nurses to round up people so they will participate because, otherwise, nobody would show up.

Another topic I have never become aware of where I volunteer but one that should still be addressed is: abuse. Although I've never seen it, that doesn't mean that abuse doesn't happen. Many people in nursing homes are in very poor mental health which makes them easy targets for abuse. It would be so easy for a dishonest volunteer to steal from the room or the person of a patient. One volunteer told me of a lady who offered her \$100 to walk her to the bathroom. For someone to take money from a person who cannot rationalize correctly constitutes abuse. Fortunately, the volunteer refused, but maybe other volunteers or nurses wouldn't. This is a very large problem in nursing homes and one that is much larger in mental institutions.

I hope that I have cleared things up for some of you and have been educational. If anyone has any questions, comments, or opposing points of view, I'd be happy to listen. Δ

(MAL) REPRESENTATION

by Jel Thomas

I was up late one night not long ago, flipping the channel of the TV aimlessly up and down the selection. As I am becoming mesmerized by this, my eyes spy one of the P.M.R.C. women speaking with Jay Jay French (of the mighty Twisted Sister) on the *Morton Downy, Jr. Show*. Jennifer seemed very prepared and ready for most all of the questions, giving Morton the most unbiased and clear answers she possibly could. Jay Jay, on the other hand, seemed oblivious to where he was, and answered most of the questions in an unorganized fashion, with incorrect statements and references to the P.M.R.C. that were so off-the-wall he couldn't remember where he had heard them. Later that night the great metal woman, Kat (with the appropriately ridiculous title of her album, *Worship Me Or Die*.) came out wearing leather, spikes, and grease paint makeup. The first thing out of her mouth (keep in mind she is there to respond to record labeling) is how Morton Downy is chain smoking in her face and he is promoting cancer. Then some way—don't ask me how—they get into an argument about her having a dick!?! All of this makes it appear that metal artists are brainless, ignorant people who don't know what they are talking about. Jay Jay French constantly referred back to people using rock and roll as a scapegoat for their actions (which I will agree with), but it doesn't have too much to do with why they shouldn't put labels on records. The

whole time I watched this show, I was more and more disgusted.

I think the next time an opportunity comes along for an artist to state his/her opinion on a talk show, the artist should try to be more prepared; not to use it as a time to be obnoxious in front of the camera, but a time to let people know how he/she feels about the subject...to bring a prepared debate with definite facts to support his point. Every time a metal artist steps in front of the camera and says something totally bizarre or stupid, it is one more point for the P.M.R.C. and, therefore, one more step towards labeling, record censorship, and chilling effects.

And if a talk show wants an artist to represent metal, why not pick someone with some slight intelligence and interest in the subject. I think maybe Dave Mustaine would have some eye-opening comments, or how about Dark Angel drummer, Gene Hoglan? I'm sure he could say some thought-provoking statements. Or, if you want a really good argument—let's get Biafra back on TV (for those of you who missed the *Oprah Winfrey* show, "Raising P.G. Kids in a World of Sex, Violence, and AIDS," Jello Biafra made Tipper Gore look like a fool with his quick comebacks and witty remarks.) Maybe Ian MacKaye of the late Minor Threat would like to give the TV viewers his opinions.

I think if there are any more of these "face-offs" between the P.M.R.C. members and musicians, they should at least start off even. If they were to have Tipper Gore, Jimmy Swaggart, Jello Biafra, and King Diamond all on an *Oprah Winfrey* show, I wonder who would have the upper hand then? Δ

NUCLEAR ASSAULT

Continued

GM: Do you like slamming and stagediving? Does it interfere with your shows at all, or do you feed off the crowd's energy?

JOHN: Yes, yes, and yes. All of the above.

DAN: We love it as long as they dive off and don't just stand there like "Doi?". Just stay away from fuzzbox connections.

ANTHONY: It's fun as long as it's controlled. I don't like it too much when equipment gets destroyed.

GM: Last chance to sound off, guys. Any final (*@#!\$%) for the G.M. masses?

JOHN: I hate bands that don't give opening acts room or sound checks. People pay to see a good show; they should get one. I like it when an opening act is great 'cause we have to work harder to match them.

DAN: See ya, buy the album.

Nuclear Assault have two-sided t-shirts

available for \$10.00 plus lots of other dandy stuff, too. Write Jef at: **NUCLEAR ASSAULT** / P.O. Box 4164 / Osbornville, N.J. 08723 / USA for more information. Help out by sending a stamp or two with your letter, OK? Write this guy today! Δ



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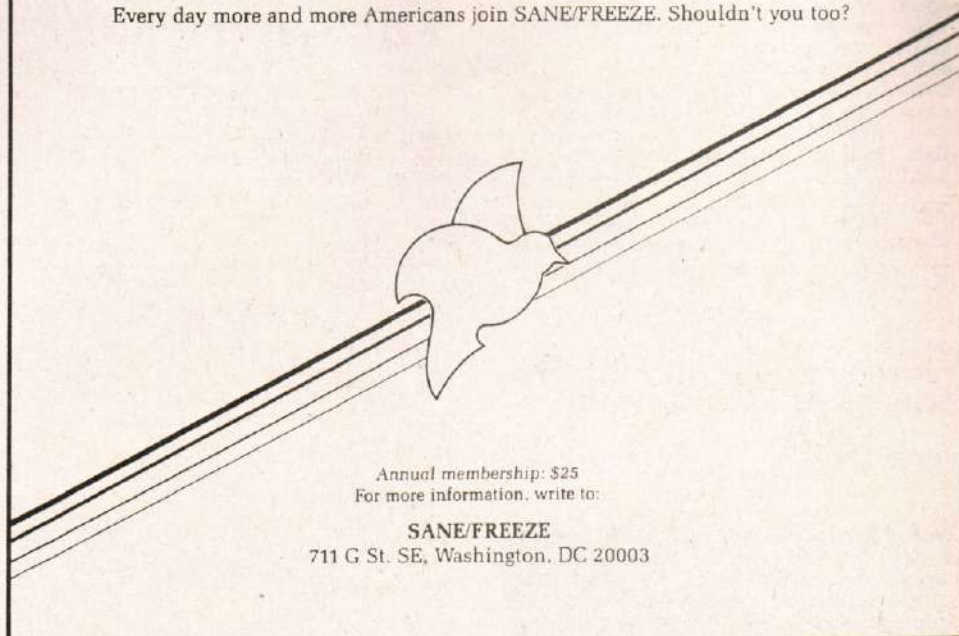
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EXODUS

Continued

He knows he's deranged. He knows he's whacked out. He knows he needs help, but...he keeps getting out. They let him go. "Til Death Do Us Part" is like the anthem. It's like us and the fans. "Parasite" is like a funny song about little parasites taking over your mind. It's like a horror movie, ya know? We just trip off of different stuff.

GM: So what horror movies are you guys into?

STEVE: Anything sick and disgusting!

GM: *Faces Of Death*?

STEVE: Oh, *Faces Of Death* is baby shit compared to the shit we like.

GARY: (In a whining, sad voice) Aw, *Faces Of Death* was fake. It's all staged! It is fakell!

STEVE: Have you ever seen *From Beyond*?

GM: Ever seen *Dr. Butcher M.D.*?

GARY: *Dr. Butcher* is awesome!

MOOSE: *Toxic Avenger*.

STEVE: *Bloodsucking Freaks* with Ralphus!! (Steve makes a snarling sound).

Gotta see Ralphus. Ralphus is awesome.

GM: *Basket Case* is another classic.

STEVE: (Sounding very interested) Oh really?

GM: Not too much violence, but the story line is great. So, do you guys read horror books by Steven King?

EVERYONE: Yeah.

GARY: H.P. Lovecraft.

STEVE: Yeah, H.P. Lovecraft.

MOOSE: Judge Dredd.

GM: Is there anything you want to say to the *Gray Matter* readers in Texas?

STEVE: Texas? This is for Texas?!? We loved you, Texas! Buy our record. Make us happy. Make us rich. Buy me a new house.

Δ Δ Δ Δ Δ Δ Δ Δ

Marc Fischer



Your ugly face could be here, really! *Gray Matter* is looking for the ugliest face around to serve as a space filler next time space needs to be filled. You know what to do...



Verbal Assault

Continued

GM: Would you be content with being under the jurisdiction of a major label?

CHRIS: With control of artistic content and approach to our image? Yes. Otherwise, no.

GM: What are some of your ideas about integrating commercial music into punk and hardcore?

CHRIS: I'm not sure what you mean. Music is music first. It's commercial after people buy and sell it. Anything, theoretically, could be "commercial," and vice versa. If you mean that hardcore needs to expand its boundaries musically and lyrically, the answer is YES!!!

GM: Can you elaborate on the topic of "pseudo-punks", please?

CHRIS: I think when kids are young, they latch onto a fashion, or a strict guideline of thought (I know I did.). Hopefully, kids outgrow that. I think it's important not to be too quick to dismiss "pseudo-punks." I know it was people in the scene treating me with respect and educating me at the same time got me out of a close-minded attitude.

GM: Are scenes really necessary? How does Verbal Assault relate to a scene in a particular city? Do you find more unity in

some areas than others?

CHRIS: I think a music scene is necessary for economic, physical and creative existence. It's only when scenes become closed, clique-ish pools of people do they stagnate and become lame.

GM: Any hopes for the future, with your music or otherwise?

CHRIS: To be able to look back on this band knowing that I did everything I could to make it as good as possible—to come through this experience, and others, with my integrity largely intact. And, of course, to change the world for the forces of good and justice, but only time will tell about that... Δ

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"Dying voluntarily implies that you have recognized, even instinctively, the ridiculous character of that habit, the absence of any profound reason for living, the insane character of that daily agitation, and the uselessness of suffering."

—Albert Camus, *The Myth of Sisyphus*

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Holy Word of Almighty God!"*

Jimmy Swaggart



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